



Marietta City Schools
2025–2026 District Unit Planner

[AP Literature and Composition Big Ideas & Skills Categories](#)

Unit title	Unit 7 <i>Analyzing Associations</i>	Unit duration (hours)	<i>(25 hours) 5 weeks</i>
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BIG IDEAS

Character **CHR**

Setting **SET**

Structure **STR**

Narration **NAR**

Figurative Language **FIG**

Priority Standards Unit Learning Targets:

CHR-1.AB A group or force can function as a character.

CHR-1.AC When readers consider a character, they should examine how that character interacts with other characters, groups, or forces and what those interactions may indicate about the character.

CHR-1.AD The relationship between a character and a group, including the inclusion or exclusion of that character, reveals the collective attitude of the group toward that character and possibly the character's attitude toward the group.

SET-1.E When a setting changes, it may suggest other movements, changes, or shifts in the narrative

SET-1.F Settings may be contrasted in order to establish a conflict of values or ideas associated with those settings.

SET-1.G The way characters interact with their surroundings provides insights about those characters and the setting(s) they inhabit.

SET-1.H The way characters behave in or describe their surroundings reveals an attitude about those surroundings and contributes to the development of those characters and readers' interpretations of them.

STR-1.AA Pacing is the manipulation of time in a text. Several factors contribute to the pace of a narrative, including arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology in the narrative.

STR-1.AB Narrative pacing may evoke an emotional reaction in readers by the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.

FIG-1.AB A setting may become symbolic when it is, or comes to be, associated with abstractions such as emotions, ideologies, and beliefs.
FIG-1.AC Over time, some settings have developed certain associations such that they almost universally symbolize particular concepts.
FIG-1.AD A motif is a unified pattern of recurring objects or images used to emphasize a significant idea in large parts of or throughout a text.
FIG-1.AE The function of a simile relies on the selection of the objects being compared as well as the traits of the objects
FIG-1.AF By assigning the qualities of a nonhuman object, entity, or idea to a person or character, the narrator, character, or speaker communicates an attitude about that person or character

Essential Questions

What provokes a character to change or remain unchanged?
To what degree does the text convey empathy for those characters who change or for those who remain unchanged?
How does a character's changing or remaining unchanged affect other elements of the literary work and/or contribute to meaning of the work as a whole?
How do images, character speech, and other textual details reveal how characters interact?
How do diction and the details that a narrator or speaker offers (or does not offer) convey a particular perspective, ambiguity, and/or inconsistency and convey nuances and complexities in character relationships?
What is the relationship between the aspects (e.g., location, time of day, geography) of a setting and a character?
What is the relationship between a setting's historical time period and a character?
What is the relationship between the society or culture of a setting and a character (e.g., what is the character's role in the society/culture, to what degree is a character accepted by his or her society/ culture, to what degree does the society/ culture esteem a character)?
To what degree does a plot's ordering of events reflect a chronological sequence?
Which plot event(s) seems to break an established chronological sequence, and where does this event fit into the chronology of other events?
Which plot event(s) seems to break an established chronological sequence, and where does this event fit into the chronology of other events?
Which symbol in a text is present in other texts, and how is the symbol's meaning(s) in this text similar to or different from its meaning(s) in other texts?
How do these symbolic objects, actions, events, characters, and settings contribute to a text's complexity and to the meaning of the work as a whole?

Assessment Tasks

List of common formative and summative assessments.

Formative Assessment(s):

Free-Response Question: Prose Fiction Analysis

FOCUS: Writing Introductions

George Eliot from *Middlemarch* (excerpt)

Richard Wright from *Native Son* (excerpt)

Multiple-Choice Questions: Prose

Charles Dickens from *A Tale of Two Cities* (excerpt)

Multiple-Choice Questions: Poetry

Percy Bysshe Shelley- "Ozymandias" (poem)

AP Classroom MCQ assessments

Summative Assessment(s):

AP Classroom MCQ assessments

AP Classroom PPCs

Unit 7 Unit Mini-Assessment (*Ideas in Literature*)

Learning Experiences

Add additional rows below as needed.

Objective or Content	Learning Experiences	Personalized Learning and Differentiation
Big Idea Workshop: Narration	Direct Instruction: Reliable and Unreliable Narrators Guided Practice: Truman Capote "Miriam" (short story) Independent Practice: Nathaniel Hawthorne "The Minister's Black Veil: A Parable" (short story)	All information included by PLC in the differentiation box is the responsibility and ownership of the local school to review and approve per Board Policy IKB. <ul style="list-style-type: none">● Use graphic organizers (character maps, story structure diagrams, narrator analysis charts, symbol trackers) to help students organize their thinking● Use a "reliable vs. unreliable narrator" continuum for students to

		<ul style="list-style-type: none"> place their analysis ● Offer tone word banks organized by category (cynical, hopeful, bitter, nostalgic, etc.) ● Have students track evidence of narrator bias in a two-column chart: Statement Evidence of Bias
Big Idea Workshop: Figurative Language — Word Choice, Imagery, and Symbols	<p>Direct Instruction: Symbolic Settings and Motifs</p> <p>Guided Practice: Kate Chopin “The Story of an Hour” (short story)</p> <p>Independent Practice: Charlotte Perkins Gilman “The Yellow Wallpaper” (short story)</p>	<ul style="list-style-type: none"> ● Symbol Tracking Chart to help students identify and analyze symbols throughout a text ● Sensory Imagery Web to break down imagery by sense to understand author's word choices
Big Idea Workshop: Figurative Language — Comparisons	<p>Direct Instruction: Similes and Personification</p> <p>Guided Practice: Edgar Allen Poe “The Masque of the Red Death” (short story)</p> <p>Independent Practice: Ken Liu “Paper Menagerie” (short story)</p>	<ul style="list-style-type: none"> ● Setting-as-Symbol Analysis Frame to provide a structured approach to analyzing symbolic settings ● Color-Coded Annotation Key to provide students with a visual system for marking different types of figurative language <ul style="list-style-type: none"> - Yellow highlighter: Imagery (sensory details) - Pink highlighter: Symbols - Green underlining: Significant word choices (connotation) - Blue brackets: Motifs (recurring elements) - Margin notes: What does this suggest or represent?
Content Resources		
Virginia Woolf “The New Dress” (short story)		

Robert Browning “My Last Duchess” (poem)

Octavia Butler “Bloodchild” (short story)

D.H. Lawrence “The Rocking-Horse Winner” (short story)

Li-Young Lee “A Hymn to Childhood” (poem)

Franz Kafka “The Metamorphosis” (novella)