

**High School: AP Literature and Composition**

| Adopted Course Primary Resource   | Supplementary Resources   |
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| <p>Novels</p> <ul style="list-style-type: none"> <li>● <i>1984</i> by George Orwell</li> <li>● <i>The Divine Comedy: Dante's Inferno</i> by Dante Alighieri</li> <li>● <i>Heart of Darkness</i> by Joseph Conrad</li> </ul> <p>Dramas</p> <ul style="list-style-type: none"> <li>● <i>Hamlet</i> by William Shakespear</li> <li>● <i>The Hairy Ape</i> by Eugene O'Neill</li> </ul> <p>Short Stories</p> <ul style="list-style-type: none"> <li>● "Story of an Hour" by Kate Chopin</li> <li>● "An Occurrence at Owl Creek Bridge" by Ambrose Bierce</li> <li>● "The Yellow Wallpaper" by Charlotte Perkins Gilman</li> <li>● "Hills like White Elephants" by Ernest Hemingway</li> <li>● "A Rose for Emily" by William Faulkner</li> <li>● "A Clean Well Lighted Place" by Ernest Hemingway</li> <li>● "Everyday Use" by Alice Walker</li> <li>● "The Rocking Horse Winner" by D.H. Lawrence</li> <li>● "The Chrysanthemums" by John Steinbeck</li> <li>● "The Ones Who Walk Away From Omelas" by Ursula K. Le Guin</li> <li>● "How It Feels To Be Colored Me" by Zora Neale Hurston</li> <li>● "A Good Man is Hard To Find" by Flannery O'Connor</li> <li>● "Young Goodman Brown" by Nathaniel Hawthorne</li> <li>● "Solitude" from Walden by Henry David Thoreau</li> </ul> <p>Poetry</p> <ul style="list-style-type: none"> <li>● Poetry selections will be taken from the <i>Literature: Reading Fiction, Poetry, and Drama</i> (6th Edition) by Robert DiYanni</li> </ul> | <p><b>Literature Circle Titles:</b></p> <ul style="list-style-type: none"> <li>● <i>Brave New World</i> by Aldous Huxley</li> <li>● <i>The Kite Runner</i> by Khaled Hasseini</li> <li>● <i>One Flew Over the Cuckoo's Nest</i> by Ken Kesey</li> <li>● <i>Dracula</i> by Bram Stoker</li> <li>● <i>Mrs. Dalloway</i> by Virginia Woolf</li> <li>● <i>The Stranger</i> by Albert Camus</li> <li>● <i>The Handmaid's Tale</i> by Margaret Atwood</li> <li>● <i>The Tale of Two Cities</i> by Charles Dickens</li> <li>● <i>The Adventures of Huckleberry Finn</i> by Mark Twain</li> </ul> |

# Semester 1

| Units of Study                               | Standards  | Unit Learning Targets   | Common Assessments/Screening & Pacing   |
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| Unit 1:<br>An Introduction to Literature     | <b>Skill Category:</b><br>1: <b>Character (CHR):</b> 1.D, 1.H, 1.K, 1.L, 1.X, 1.R, 1.S<br>2: <b>Setting (SET):</b> 1.B, 1.G<br>3; <b>Structure (STR):</b> 1.B, 1.R, 1.U, 1.T, 1.AG, 1.AI, 1.N, 1.AM<br>4: <b>Narration (NAR):</b> 1.B, 1.F, 1.O, 1.P, 1.T<br>5: <b>Figurative Language (FIG):</b> 1.M, 1.Y, 1.AD, 1.R, 1.T, 1.W<br>6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L  | Essential Question(s): What was the message from earlier literature? Why was this important given the context of the world that people were living in?  | Creation Stories/Lord’s Prayer<br>1 Week<br><br><b>Assessment:</b> Venn Diagram (creation stories)<br>Reflection (human context)<br><br><i>Dante’s Inferno</i><br>4 Weeks<br><br><b>Assessments:</b> Multiple Choice Assessments, FRQ Writing, Final Assessment, Allegories-Archetypes-Epic Poem Presentation   |
| Unit 2:<br>Short Stories:<br>Literary Lenses | <b>Skill Category:</b><br>1: <b>Character (CHR):</b> All Standards Apply<br>2: <b>Setting (SET):</b> All Standards Apply<br>3; <b>Structure (STR):</b> 1.A, 1.B, 1.X, 1.AA, 1.C, 1.Y, 1.AB, 1.F, 1.H, 1.S, 1.T, 1.Z, 1.AF, 1.AG, 1.K, 1.L, 1.M, 1.AI, 1.AJ, 1.N, 1.P, 1.AK, 1.AZ, 1.AL, 1.AM<br>4: <b>Narration (NAR):</b> 1.A, 1.B, 1.J, 1.D, 1.E, 1.F, 1.G, 1.H, 1.I, 1.K, 1.L, 1.M, 1.N, 1.O, 1.P, 1.R, 1.S, 1.X, 1.Z, 1.U, 1.T, 1.V, 1.W<br>5: <b>Figurative Language (FIG):</b><br>1.M, 1.N, 1.AG, 1.X, 1.Y, 1.Z, 1.AA, 1.AB, 1.AH, 1.O, 1.P, 1.Q, 1.AD, 1.K, 1.R, 1.S, 1.T, 1.U, 1.W, 1.AC<br>6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L | Essential Question(s): What are the different Literary Theories that we can apply for the purpose of analysis? How does this create a deeper understanding of literature? How can we apply this to the world we live in | Variety of Short Stories<br>3 weeks<br><br>“Story of an Hour” - Psychoanalytic Theory<br>“An Occurrence at Owl Creek Bridge” - Historical Theory<br>“The Yellow Wallpaper” - Feminist Theory<br>“Everyday Use” - Reader Response Theory<br><i>Animal Farm</i> (Chapter Excerpt) - Marxist Theory<br>“How it Feels to be Colored Me” - Race Theory<br><br><b>Assessments:</b> Literary Lenses Presentation, Literary Lense Assessment, Fiction FRQ Writing, AP MC Practice- Top score of 3 (summative) |
| Unit 3: An                                   | <b>Skill Category:</b>   | Essential Question(s): How does poetry  | Variety of Poems  |

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| <p>Introduction To Poetry</p>   | <p>1: <b>Character (CHR):</b> All Standards Apply<br/> 2: <b>Setting (SET):</b> All Standards Apply<br/> 3; <b>Structure (STR):</b> 1.X, 1.AA, 1.Y, 1.AB, 1.D, 1.E, 1.F, 1.U, 1.V, 1.W, 1.AC, 1.AD, 1.AE, 1.H, 1.T, 1.Z, 1.AF, 1.AG, 1.Q, 1.AK, 1.AL, 1.AM<br/> 4: <b>Narration (NAR):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.H, 1.I, 1.M, 1.N, 1.O, 1.P, 1.Q, 1.S, 1.Y, 1.Z, 1.T, 1.U<br/> 5: <b>Figurative Language (FIG):</b> 1.L, 1.A, 1.B, 1.C, 1.D, 1.M, 1.N, 1.AG, 1.X, 1.Y, 1.Z, 1.AA, 1.AB, 1.AC, 1.AH, 1.O, 1.Q, 1.AD, 1.E, 1.F, 1.G, 1.AE, 1.H, 1.I, 1.J, 1.K, 1.R, 1.S, 1.T, 1.U, 1.AI, 1.AJ, 1.AK, 1.V, 1.AF, 1.W, 1.AL<br/> 6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p> | <p>convey meaning? How do poetic devices enhance a poem? How do you find textual evidence to support your assertions about a poem's deeper meaning?</p>   | <p>2 weeks</p> <p><b>Assessments:</b> Poetic Devices Presentation, Philosophical Chair, Poetry Analysis Organizer, AP MC Practice- Top score of 3 (summative), FRQ Writing</p>                       |
| <p>Unit 4: <i>Heart of Darkness</i> - A Psychoanalytical and Historical Criticism</p> | <p><b>Skill Category:</b><br/> 1: <b>Character (CHR):</b> 1.E, 1.F, 1.I, 1.P, 1.T, 1.Q, 1.U, 1.AB, 1.AD, 1.V, 1.W<br/> 2: <b>Setting (SET):</b> 1.B, 1.C, 1.D, 1.G, 1.H<br/> 3; <b>Structure (STR):</b> 1.B, 1.R, 1.X, 1.Y, 1.T, 1.AJ, 1.N, 1.Q<br/> 4: <b>Narration (NAR):</b> 1.D, 1.H, 1.I, 1.L, 1.O, 1.Z, 1.T, 1.U, 1.V<br/> 5: <b>Figurative Language (FIG):</b> 1.M, 1.AG, 1.X, 1.Z, 1.AA, 1.AB, 1.AC, 1.Q, 1.T, 1.U<br/> 6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p>  | <p>Essential Question(s): To what extent will humans go when they are left to their own will and devices? What causes a person to lose sight of reality? What archetypes are prevalent in <i>Heart of Darkness</i>?</p>                                   | <p><i>Heart of Darkness</i><br/> 4 weeks</p> <p><b>Assessments:</b> Archetypes (review), Imperialism Presentation, FRQ Writing (summative), Final Assessment (MC and Writing Sample)</p>             |
| <p>Unit 5:<br/> Literature Circles<br/> Literary Theory<br/> Deep Dive</p>            | <p><b>Skill Category:</b><br/> 1: <b>Character (CHR):</b> All Standards Apply<br/> 2: <b>Setting (SET):</b> All Standards Apply<br/> 3; <b>Structure (STR):</b> All Standards Apply<br/> 4: <b>Narration (NAR):</b> All Standards Apply<br/> 5: <b>Figurative Language (FIG):</b> All Standards Apply<br/> 6: <b>Language (LAN):</b> All Standards Apply</p>  | <p>Essential Question(s): How does reading literature through a specific literary theory enhance our understanding of the text as a whole? How does character development drive the plot and create a deeper meaning concerning the human experience?</p> | <p><i>Literature Circle Titles (Supplementary Resources)</i><br/> 4 Weeks</p> <p><b>Assessments:</b> Reading Journal (focused notes approach), Literary Theory Essay (summative)-Timed (midterm)</p> |

## Semester 2

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| <p>Unit 6: <i>Hamlet</i> - Madness Defined: Perception vs. Reality</p> | <p><b>Skill Category:</b><br/> <b>1: Character (CHR):</b> 1.D, 1.E, 1.H, 1.J, 1.K, 1.P, 1.T, 1.N, 1.X, 1.AA, 1.R, 1.U, 1.S, 1.AB, 1.AD, 1.V, 1.AG, 1.AH<br/> <b>2: Setting (SET):</b> 1.B, 1.D, 1.G<br/> <b>3: Structure (STR):</b> 1.B, 1.R, 1.C, 1.AB, 1.U, 1.AD, 1.AE, 1.T, 1.AF, 1.AG, 1.M, 1.AJ, 1.O, 1.P, 1.AK, 1.AL<br/> <b>4: Narration (NAR):</b> 1.A, 1.B, 1.J, 1.D, 1.F, 1.L, 1.M, 1.N, 1.O, 1.P, 1.S, 1.X, 1.T, 1.U, 1.V, 1.W<br/> <b>5: Figurative Language (FIG):</b> 1.D, 1.M, 1.N, 1.AG, 1.AA, 1.O, 1.P, 1.Q, 1.AD, 1.E, 1.F, 1.G, 1.AE, 1.H, 1.I, 1.J, 1.K, 1.R, 1.S, 1.AK, 1.V, 1.AF, 1.W, 1.AL<br/> <b>6: Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p>   | <p>Essential Question(s): How do character foils create a juxtaposition that enriches the overall experience?<br/>         What moral lessons can be derived through the reading of <i>Hamlet</i>?</p>                    | <p><i>Hamlet</i><br/>         4 weeks</p> <p><b>Assessments:</b> Foil FRQ, Focused Notes, Soliloquy Practice, Shakespeare Presentation, <i>Hamlet</i> Quizzes, Final Assessment</p>  |
| <p>Unit 7: AP Test Prep - Poetry Application</p>                       | <p><b>Skill Category:</b><br/> <b>1: Character (CHR):</b> All Standards Apply<br/> <b>2: Setting (SET):</b> All Standards Apply<br/> <b>3: Structure (STR):</b> 1.X, 1.AA, 1.Y, 1.AB, 1.D, 1.E, 1.F, 1.U, 1.V, 1.W, 1.AC, 1.AD, 1.AE, 1.H, 1.T, 1.Z, 1.AF, 1.AG, 1.Q, 1.AK, 1.AL, 1.AM<br/> <b>4: Narration (NAR):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.H, 1.I, 1.M, 1.N, 1.O, 1.P, 1.Q, 1.S, 1.Y, 1.Z, 1.T, 1.U<br/> <b>5: Figurative Language (FIG):</b> 1.L, 1.A, 1.B, 1.C, 1.D, 1.M, 1.N, 1.AG, 1.X, 1.Y, 1.Z, 1.AA, 1.AB, 1.AC, 1.AH, 1.O, 1.Q, 1.AD, 1.E, 1.F, 1.G, 1.AE, 1.H, 1.I, 1.J, 1.K, 1.R, 1.S, 1.T, 1.U, 1.AI, 1.AJ, 1.AK, 1.V, 1.AF, 1.W, 1.AL<br/> <b>6: Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p> | <p>Essential Question(s): How do poetic devices function in poetry? How does the structure of poetry influence the mood/tone of the piece? How do we create our own assessments that follow the style of the AP test?</p> | <p>AP Test Prep.<br/>         - Sample questions from past AP Tests<br/>         3 weeks</p> <p><b>Assessments:</b><br/>         Poetry Analysis Project<br/>         - Students will create their own assessment questions based on three poems, with a writing prompt<br/>         3 MC Passages, 3 FRQ Writing Prompts<br/>         - Students will be expected to pick their best scores for assessment purposes (summative)</p> |
| <p>Unit 8: AP Test</p>   | <p><b>Skill Category:</b></p>   | <p>Essential Question(s): How do we</p>   | <p>AP Test Prep.</p>   |

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| <p>Prep - Short Stories- Thesis Writing and AP Writing Form</p> | <p>1: <b>Character (CHR):</b> All Standards Apply<br/> 2: <b>Setting (SET):</b> All Standards Apply<br/> 3; <b>Structure (STR):</b> 1.A, 1.B, 1.X, 1.AA, 1.C, 1.Y, 1.AB, 1.F, 1.H, 1.S, 1.T, 1.Z, 1.AF, 1.AG, 1.K, 1.L, 1.M, 1.AI, 1.AJ, 1.N, 1.P, 1.AK, 1.AZ, 1.AL, 1.AM<br/> 4: <b>Narration (NAR):</b> 1.A, 1.B, 1.J, 1.D, 1.E, 1.F, 1.G, 1.H, 1.I, 1.K, 1.L, 1.M, 1.N, 1.O, 1.P, 1.R, 1.S, 1.X, 1.Z, 1.U, 1.T, 1.V, 1.W<br/> 5: <b>Figurative Language (FIG):</b><br/> 1.M, 1.N, 1.AG, 1.X, 1.Y, 1.Z, 1.AA, 1.AB, 1.AH, 1.O, 1.P, 1.Q, 1.AD, 1.K, 1.R, 1.S, 1.T, 1.U, 1.W, 1.AC<br/> 6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p> | <p>deconstruct an AP writing prompt in order to be successful in completing the writing? How do we write a thesis that will get me the point on the AP test? How do we organize our thoughts and assertions before writing? How do we identify abstract concepts (theme, symbolism, allusions, etc.) and support those concepts in our writing?</p> | <p>- Sample questions from past AP Tests<br/> 3 weeks<br/> <b>Assessments:</b><br/> Philosophical Chairs, Thesis Writing Practice, Essay Development- Evidence to support your literary devices<br/> 3 MC Passages, 3 FRQ Writing Prompts<br/> - Students will be expected to pick their best scores for assessment purposes (summative)</p> |
| <p>Unit 9: <i>The Hairy Ape</i> - Machine Kills the Man</p>     | <p><b>Skill Category:</b><br/> 1: <b>Character (CHR):</b> 1.C, 1.D, 1.E, 1.N, 1.U, 1.AB,<br/> 2: <b>Setting (SET):</b> 1.B, 1.F<br/> 3; <b>Structure (STR):</b> 1.B, 1.C, 1.AB, 1.S, 1.AF<br/> 4: <b>Narration (NAR):</b> 1.B, 1.O, 1.S, 1.T<br/> 5: <b>Figurative Language (FIG):</b> 1.N, 1.AG, 1.Y, 1.AA, 1.AB<br/> 6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p>   | <p>Essential Question(s): What defines social class? Where does being educated fit in your plans for adulthood?</p>   | <p><i>The Hairy Ape</i><br/> 2 weeks<br/> <b>Assessments:</b> Philosophical Chairs, Individual Student/Teacher Conferencing</p>  |
| <p>Unit 10: <i>1984</i> Orwellian Thinking - Then and Now</p>   | <p><b>Skill Category:</b><br/> 1: <b>Character (CHR):</b> 1.B, 1.C, 1.D, 1.E, 1.F, 1.G, 1.H, 1.I, 1.J, 1.K, 1.O, 1.P, 1.T, 1.L, 1.M, 1.N, 1.X, 1.Y, 1.AF, 1.Q, 1.R, 1.U, 1.S, 1.AB, 1.AD, 1.V, 1.W, 1.AH<br/> 2: <b>Setting (SET):</b> All Apply<br/> 3; <b>Structure (STR):</b> 1.A, 1.B, 1.R, 1.C, 1.AB, 1.G, 1.T, 1.Z, 1.K, 1.M, 1.AI, 1.AJ, 1.N, 1.O, 1.P, 1.AK<br/> 4: <b>Narration (NAR):</b> 1.A, 1.B, 1.D, 1.E, 1.H, 1.K, 1.L, 1.M, 1.OP, 1.S, 1.Y, 1.T</p>   | <p>Essential Question(s): How do you define freedom? How does the collectivism approach to society stifle one's individuality? Does our convenient way of living come at a personal price?</p>  | <p><i>1984</i><br/> 4 weeks<br/> <b>Assessments:</b> Orwellian Thinking - Overview, Socratic Seminar, Fiction Becomes Reality Collection, <i>1984</i> quizzes, Final Assessment</p>  |

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|  | <p>5: <b>Figurative Language (FIG):</b> 1.M, 1.AG, 1.Y, 1.AA, 1.AH, 1.R, 1.AF</p> <p>6: <b>Language (LAN):</b> 1.A, 1.B, 1.D, 1.E, 1.F, 1.G, 1.M, 1.N, 1.U, 1.H, 1.J, 1.K, 1.V, 1.L</p> |  |  |
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[AP English Literature and Composition Conceptual Framework](#)

| Skill Category #1<br>Explain the Function of Character  |         | Standard  |
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| 1.A Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives. | CHR-1.A | Description, dialogue, and behavior reveal characters to readers.   |
|   | CHR-1.B | Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves.   |
|   | CHR-1.C | Perspective is how narrators, characters, or speakers understand their circumstances, and is informed by background, personality traits, biases, and relationships.                                       |
|   | CHR-1.D | A character’s perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text.                               |
|   | CHR-1.E | Characters reveal their perspectives and biases through the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take. |
|   | CHR-1.F | The description of a character creates certain expectations for that character’s behaviors; how a character does or does not meet those expectations affects a reader’s interpretation of that character. |
|   | CHR-1.G | Details associated with a character and/or used to describe a character contribute to a reader’s interpretation of that character.  |
|   | CHR-1.H | Readers’ understanding of a character’s perspective may depend on the perspective of the narrator or speaker.   |
|   | CHR-1.I | A character’s perspective may shift during the course of a narrative  |

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|  | CHR-1.J | When narrators, characters, or speakers compare another character to something or someone else, they reveal their perspective on the compared character and may also reveal something innate about the compared character. |
|  | CHR-1.K | Readers can infer a character’s motives from that character’s actions or inactions.  |
|  | CHR-1.O | The significance of characters is often revealed through their agency and through nuanced descriptions.  |
|  | CHR-1.P | Characters’ choices—in speech, action, and inaction—reveal what they value.  |
|  | CHR-1.T | Different character, narrator, or speaker perspectives often reveal different information, develop different attitudes, and influence different interpretations of a text and the ideas in it.                             |

| Skill Category #1<br>Explain the Function of Character                  |          | Standard  |
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| 1.B Explain the function of a character changing or remaining unchanged | CHR 1.L  | A dynamic character who develops over the course of the narrative often makes choices that directly or indirectly affect the climax and/or the resolution of that narrative.  |
|   | CHR 1.M  | Character changes can be visible and external, such as changes to health or wealth, or can be internal, psychological, or emotional changes; external changes can lead to internal changes, and vice versa.   |
|   | CHR 1.N  | Some characters remain unchanged or are largely unaffected by the events of the narrative.  |
|   | CHR 1.X  | Often the change in a character emerges directly from a conflict of values represented in the narrative.  |
|   | CHR 1.Y  | Changes in a character’s circumstances may lead to changes in that character.   |
|   | CHR 1.Z  | While characters can change gradually over the course of a narrative, they can also change suddenly as the result of a moment of realization, known as an epiphany. An epiphany allows a character to see things in a new light and is often directly related to a central conflict of the narrative. |
|   | CHR 1.AA | An epiphany may affect the plot by causing a character to act on his or her sudden realization.   |
|   | CHR 1.AE | Minor characters often remain unchanged because the narrative doesn’t focus on them. They   |

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|  |          | may only be part of the narrative to advance the plot or to interact with major characters.  |
|  | CHR 1.AF | Readers' interpretations of a text are often affected by a character changing—or not— and the meaning conveyed by such changes or lack thereof |

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| <b>Skill Category #1</b><br>Explain the Function of Character |         | <b>Standard</b>   |
| 1.C Explain the function of contrasting characters.           | CHR 1.Q | The main character in a narrative is the protagonist; the antagonist in the narrative opposes the protagonist and may be another character, the internal conflicts of the protagonist, a collective (such as society), or nature. |
|   | CHR 1.R | Protagonists and antagonists may represent contrasting values.  |
|   | CHR 1.U | Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character.  |

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| <b>Skill Category #1</b><br>Explain the Function of Character   |          | <b>Standard</b>  |
| 1.D Describe how textual details reveal nuances and complexities in characters' relationships with one another. | CHR 1.S  | Conflict among characters often arises from tensions generated by their different value systems.   |
|   | CHR 1.AB | 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. |

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| <b>Skill Category #1</b><br>Explain the Function of Character         |         | <b>Standard</b>   |
| 1.E Explain how a character's own choices, actions, and speech reveal | CHR 1.V | Inconsistencies between the private thoughts of characters and their actual behavior reveal tensions and complexities between private and professed values. |

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| complexities in that character, and explain the function of those complexities.     |           |  |
|   | CHR 1.W   | A character's competing, conflicting, or inconsistent choices or actions contribute to complexity in a text.   |
|   | ,CHR 1.AG | A character's responses to the resolution of the narrative—in their words or in their actions—reveal something about that character's own values; these responses may be inconsistent with the previously established behaviors or perspectives of that character. |
|   | CHR 1.AH  | Inconsistencies and unexpected developments in a character affect readers' interpretation of that character; other characters; events in the plot; conflicts; the perspective of the narrator, character, or speaker; and/or setting                               |
| Skill Category 2: Explain the function of setting.                                  |           | <b>Standard</b>  |
| 2.A Identify and describe specific textual details that convey or reveal a setting. | SET-1.A   | Setting includes the time and place during which the events of the text occur.   |
|   | SET-1.B   | Setting includes the social, cultural, and historical situation during which the events of the text occur.   |
| 2.B Explain the function of setting in a narrative.                                 | SET-1.C   | A setting may help establish the mood and atmosphere of a narrative  |
|   | 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.   |
| 2.C Describe the relationship between a character and a setting.                    | SET-1.D   | The environment a character inhabits provides information about that character   |
|   | 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'   |

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|   |                   | interpretations of them.   |
| <b>Skill Category 3: Explain the function of plot and structure.</b>          |                   | <b>Standard</b>  |
| <b>3.A Identify and describe how plot orders events in a narrative.</b>       | <b>STR - 1.A</b>  | <b>Plot is the sequence of events in a narrative; events throughout a narrative are connected, with each event building on the others, often with a cause-and-effect relationship.</b>   |
|   | <b>STR - 1.B</b>  | <b>The dramatic situation of a narrative includes the setting and action of the plot and how that narrative develops to place characters in conflict(s), and often involves the rising or falling fortunes of a main character or set of characters.</b>   |
|   | <b>STR - 1-R</b>  | <b>Some patterns in dramatic situations are so common that they are considered archetypes, and these archetypes create certain expectations for how the dramatic situations will progress and be resolved. NOTE: For the exam, students are not expected to identify or label archetypes</b>         |
|   | <b>STR - 1.X</b>  | <b>Some narrative structures interrupt the chronology of a plot; such structures include flashback, foreshadowing, in medias res, and stream of consciousness.</b>   |
|   | <b>STR - 1.AA</b> | <b>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.</b>       |
| <b>3.B Explain the function of a particular sequence of events in a plot.</b> | <b>STR-1.C</b>    | <b>Plot and the exposition that accompanies it focus readers' attention on the parts of the narrative that matter most to its development, including characters, their relationships, and their roles in the narrative, as well as setting and the relationship between characters and setting.</b>  |
|   | <b>STR-1.Y</b>    | <b>Narrative structures that interrupt the chronology of a plot, such as flashback, foreshadowing, in medias res, and stream of consciousness, can directly affect readers' experiences with a text by creating anticipation or suspense or building tension.</b>                                    |
|   | <b>STR-1.AB</b>   | <b>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</b> |
| <b>3.C Explain the function of structure in a text.</b>                       | <b>STR-1.D</b>    | <b>Line and stanza breaks contribute to the development and relationship of ideas in a poem.</b>   |
|   | <b>STR-1.E</b>    | <b>The arrangement of lines and stanzas contributes to the development and relationship of ideas in a poem.</b>  |

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|  | STR-1.F  | A text's structure affects readers' reactions and expectations by presenting the relationships among the ideas of the text via their relative positions and their placement within the text as a whole   |
|  | STR-1.U  | Closed forms of poetry include predictable patterns in the structure of lines, stanzas, meter, and rhyme, which develop relationships among ideas in the poem. NOTE: The AP Exam will not require students to label or identify specific rhyme schemes, metrical patterns, or forms of poetry. |
|  | STR-1.V  | Open forms of poetry may not follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas in the poem.  |
|  | STR-1.W  | Structures combine in texts to emphasize certain ideas and concepts.   |
|  | STR-1.AC | Ideas and images in a poem may extend beyond a single line or stanza   |
|  | STR-1.AD | Punctuation is often crucial to the understanding of a text.   |
|  | STR-1.AE | When structural patterns are created in a text, any interruption in the pattern creates a point of emphasis.   |
| 3.D Explain the function of contrasts within a text. | STR-1.G  | Contrast can be introduced through focus; tone; point of view; character, narrator, or speaker perspective; dramatic situation or moment; settings or time; or imagery   |
|  | STR-1.H  | Contrasts are the result of shifts or juxtapositions or both.  |
|  | STR-1.I  | Shifts may be signaled by a word, a structural convention, or punctuation  |
|  | STR-1.J  | Shifts may emphasize contrasts between particular segments of a text   |
|  | STR-1.S  | The differences highlighted by a contrast emphasize the particular traits, aspects, or characteristics important for comparison of the things being contrasted.  |
|  | STR-1.T  | Contrasts often represent conflicts in values related to character, narrator, or speaker perspectives on ideas represented by a text.  |
|  | STR-1.Z  | Contrasts often represent contradictions or inconsistencies that introduce nuance, ambiguity, or contradiction into a text. As a result, contrasts make texts more complex   |
|  | STR-1.AF | Juxtaposition may create or demonstrate an antithesis.   |

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|   | STR-1.AG | Situational or verbal irony is created when events or statements in a text are inconsistent with either the expectations readers bring to a text or the expectations established by the text itself.           |
|   | STR-1.AH | Paradox occurs when seemingly contradictory elements are juxtaposed, but the contradiction—which may or may not be reconciled—can reveal a hidden or unexpected idea.  |
|   | STR-1.K  | A story, or narrative, is delivered through a series of events that relate to a conflict   |
|   | STR-1.L  | Events include episodes, encounters, and scenes in a narrative that can introduce and develop a plot.  |
|   | STR-1.M  | The significance of an event depends on its relationship to the narrative, the conflict, and the development of characters.  |
|   | STR-1.AI | Significant events often illustrate competing value systems that relate to a conflict present in the text.   |
|   | STR-AJ   | Events in a plot collide and accumulate to create a sense of anticipation and suspense   |
| 3.F Explain the function of conflict in a text.                   | STR-1.N  | Conflict is tension between competing values either within a character, known as internal or psychological conflict, or with outside forces that obstruct a character in some way, known as external conflict. |
|   | STR-1.O  | A text may contain multiple conflicts. Often two or more conflicts in a text intersect.  |
|   | STR-1.P  | A primary conflict can be heightened by the presence of additional conflicts that intersect with it.   |
|   | STR-1.Q  | Inconsistencies in a text may create contrasts that represent conflicts of values or perspectives.   |
|   | STR-1.AK | The resolution of the anticipation, suspense, or central conflicts of a plot may be referred to as the moment of catharsis or emotional release  |
|   | STR-1.AL | Sometimes things not actually shown in a narrative, such as an unseen character or a preceding action, may be in conflict with or result in conflict for a character.  |
|   | STR-1.AM | Although most plots end in resolution of the central conflicts, some have unresolved endings, and the lack of resolution may contribute to interpretations of the text.  |
| Skill Category 4: Explain the function of the narrator or speaker |          | <b>Standard</b>  |

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| <b>4.A Identify and describe the narrator or speaker of a text.</b>           | <b>NAR-1.A</b> | <b>Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader.</b>   |
|   | <b>NAR-1.B</b> | <b>Perspective refers to how narrators, characters, or speakers see their circumstances, while point of view refers to the position from which a narrator or speaker relates the events of a narrative.</b> |
|   | <b>NAR-1.C</b> | <b>A speaker or narrator is not necessarily the author.</b>   |
|   | <b>NAR-1.J</b> | <b>Narrators may function as characters in the narrative who directly address readers and either recall events or describe them as they occur.</b>  |
| <b>4.B Identify and explain the function of point of view in a narrative.</b> | <b>NAR-1.D</b> | <b>The point of view contributes to what narrators, characters, or speakers can and cannot provide in a text based on their level of involvement and intimacy with the details, events, or characters.</b>  |
|   | <b>NAR-1.E</b> | <b>Narrators may also be characters, and their role as characters may influence their perspective.</b>  |
|   | <b>NAR-1.F</b> | <b>First-person narrators are involved in the narrative; their relationship to the events of the plot and the other characters shapes their perspective.</b>  |
|   | <b>NAR-1.G</b> | <b>Third-person narrators are outside observers.</b>  |
|   | <b>NAR-1.H</b> | <b>Third-person narrators' knowledge about events and characters may range from observational to all-knowing, which shapes their perspective.</b>   |
|   | <b>NAR-1.I</b> | <b>The outside perspective of third-person narrators may not be affected by the events of the narrative.</b>  |
|   | <b>NAR-1.K</b> | <b>Narrative distance refers to the physical distance, chronological distance, relationships, or emotional investment of the narrator to the events or characters of the narrative.</b>                     |
|   | <b>NAR-1.L</b> | <b>Stream of consciousness is a type of narration in which a character's thoughts are related through a continuous dialogue or description.</b>   |
|   | <b>NAR-1.M</b> | <b>The narrators', characters', or speakers' backgrounds and perspectives shape the tone they convey about subjects or events in the text.</b>  |
|   | <b>NAR-1.N</b> | <b>Descriptive words, such as adjectives and adverbs, not only qualify or modify the things they describe but also convey a perspective toward those things.</b>  |
|   | <b>NAR-1.O</b> | <b>The attitude of narrators, characters, or speakers toward an idea, character, or situation emerges from their perspective and may be referred to as tone.</b>  |

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|   | NAR-1.P | The narrator's or speaker's tone toward events or characters in a text influences readers' interpretation of the ideas associated with those things.                                 |
|   | NAR-1.Q | The syntactical arrangement of phrases and clauses in a sentence can emphasize details or ideas and convey a narrator's or speaker's tone.   |
|   | NAR-1.R | Information included and/or not included in a text conveys the perspective of characters, narrators, and/or speakers.  |
|   | NAR-1.S | A narrator's or speaker's perspective may influence the details and amount of detail in a text and may reveal biases, motivations, or understandings.                                |
|   | NAR-1.X | Multiple, and even contrasting, perspectives can occur within a single text and contribute to the complexity of the text.  |
|   | NAR-1.Y | A narrator or speaker may change over the course of a text as a result of actions and interactions.  |
|   | NAR-1.Z | Changes and inconsistencies in a narrator's or speaker's perspective may contribute to irony or the complexity of the text.  |
| 4.D Explain how a narrator's reliability affects a narrative.                     | NAR-1.T | Readers can infer narrators' biases by noting which details they choose to include in a narrative and which they choose to omit  |
|   | NAR-1.U | Readers who detect bias in a narrator may find that narrator less reliable.  |
|   | NAR-1.V | The reliability of a narrator may influence a reader's understanding of a character's motives.   |
|   | NAR-1.W | Some narrators or speakers may provide details and information that others do not or cannot provide. Multiple narrators or speakers may provide contradictory information in a text. |
| Skill Category 5: Explain the function of word choice, imagery, and symbols.      |         | <b>Standard</b>  |
| 5.A Distinguish between the literal and figurative meanings of words and phrases. | FIG-1.L | Words with multiple meanings or connotations add nuance or complexity that can contribute to interpretations of a text.  |
| 5.B Explain the function of specific words and phrases in a text.                 | FIG-1.A | An antecedent is a word, phrase, or clause that precedes its referent. Referents may include pronouns, nouns, phrases, or clauses.   |
|   | FIG-1.B | Referents are ambiguous if they can refer to more than one antecedent, which affects   |

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|  |          | interpretation.  |
|  | FIG-1.C  | Words or phrases may be repeated to emphasize ideas or associations.   |
|  | FIG-1.D  | Alliteration is the repetition of the same letter sound at the beginning of adjacent or nearby words to emphasize those words and their associations or representations  |
|  | FIG-1.M  | Descriptive words, such as adjectives and adverbs, qualify or modify the things they describe and affect readers' interaction with the text.   |
|  | FIG-1.N  | Hyperbole exaggerates while understatement minimizes. Exaggerating or minimizing an aspect of an object focuses attention on that trait and conveys a perspective about the object.  |
|  | FIG-1.AG | Ambiguity allows for different readings and understandings of a text by different readers.   |
| 5.C Identify and explain the function of a symbol. | FIG-1.X  | When a material object comes to represent, or stand for, an idea or concept, it becomes a symbol.  |
|  | FIG-1.Y  | A symbol is an object that represents a meaning, so it is said to be symbolic or representative of that meaning. A symbol can represent different things depending on the experiences of a reader or the context of its use in a text.                   |
|  | FIG-1.Z  | Certain symbols are so common and recurrent that many readers have associations with them prior to reading a text. Other symbols are more contextualized and only come to represent certain things through their use in a particular text.               |
|  | FIG-1.AA | When a character comes to represent, or stand for, an idea or concept, that character becomes symbolic; some symbolic characters have become so common they are archetypal. NOTE: The AP Exam will not require students to identify or label archetypes. |
|  | 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.AH | Symbols in a text and the way they are used may imply that a narrator, character, or speaker has a particular attitude or perspective.   |
|  | FIG-1.O  | Descriptive words, such as adjectives and adverbs, contribute to sensory imagery   |

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|  | FIG-1.P  | An image can be literal or it can be a form of a comparison that represents something in a text through associations with the senses.   |
|  | FIG-1.Q  | A collection of images, known as imagery, may emphasize ideas in parts of or throughout a text.   |
|  | 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.  |
| <b>Skill Category 6: Explain the function of comparison.</b> |          | <b>Standard</b>   |
| <b>6.A Identify and explain the function of a simile.</b>    | FIG-1.E  | A simile uses the words “like” or “as” to liken two objects or concepts to each other   |
|  | FIG-1.F  | Similes liken two different things to transfer the traits or qualities of one to the other.   |
|  | FIG-1.G  | In a simile, the thing being compared is the main subject; the thing to which it is being compared is the comparison subject.   |
|  | 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.H  | A metaphor implies similarities between two (usually unrelated) concepts or objects in order to reveal or emphasize one or more things about one of them, though the differences between the two may also be revealing. |
|  | FIG-1.I  | In a metaphor, as in a simile, the thing being compared is the main subject; the thing to which it is being compared is the comparison subject.   |
|  | FIG-1.J  | Comparisons between objects or concepts draw on the experiences and associations readers already have with those objects and concepts.  |
|  | FIG-1.K  | Interpretation of a metaphor may depend on the context of its use; that is, what is happening in a text may determine what is transferred in the comparison.  |
|  | FIG-1.R  | Metaphorical comparisons do not focus solely on the objects being compared; they focus on the particular traits, qualities, or characteristics of the things being compared.  |
|  | FIG-1.S  | Comparisons not only communicate literal meaning but may also convey figurative meaning or transmit a perspective.  |

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|  | FIG-1.T  | An extended metaphor is created when the comparison of a main subject and comparison subject persists through parts of or an entire text, and when the comparison is expanded through additional details, similes, and images |
|  | FIG-1.U  | Interpretation of an extended metaphor may depend on the context of its use; that is, what is happening in a text may determine what is transferred in the comparison.  |
|  | FIG-1.AI | A conceit is a form of extended metaphor that often appears in poetry. Conceits develop complex comparisons that present images, concepts, and associations in surprising or paradoxical ways.                                |
|  | FIG-1.AJ | Often, conceits are used to make complex comparisons between the natural world and an individual.   |
|  | FIG-1.AK | Multiple comparisons, representations, or associations may combine to affect one another in complex ways.   |
| 6.C Identify and explain the function of personification.  | FIG-1.V  | Personification is a type of comparison that assigns a human trait or quality to a nonhuman object, entity, or idea, thus characterizing that object, entity, or idea.  |
|  | 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.                                       |
| 6.D Identify and explain the function of an allusion.  | FIG-1.W  | Allusions in a text can reference literary works including myths and sacred texts; other works of art including paintings and music; or people, places, or events outside the text.   |
|  | FIG-1.AL | Because of shared knowledge about a reference, allusions create emotional or intellectual associations and understandings.  |
| Skill Category 7: Develop textually substantiated arguments about interpretations of part of all of a text.<br>*LANGUAGE       |          | <b>Standard</b>   |
| 7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself. | LAN-1.A  | In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text.   |
|  | LAN-1.B  | A claim is a statement that requires defense with evidence from the text.   |

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|  | LAN-1.C | In literary analysis, the initial components of a paragraph are the claim and textual evidence that defends the claim.   |
| 7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning. | LAN-1.D | A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary.  |
|  | LAN-1.E | A thesis statement may preview the development or line of reasoning of an interpretation. This is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument. |
| 7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.                | LAN-1.F | A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement.   |
|  | LAN-1.G | A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay   |
|  | LAN-1.M | The body paragraphs of a written argument develop the reasoning and justify claims using evidence and providing commentary that links the evidence to the overall thesis.  |
|  | LAN-1.N | Effective paragraphs are cohesive and often use topic sentences to state a claim and explain the reasoning that connects the various claims and evidence that make up the body of an essay   |
|  | LAN-1.U | More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.   |
| 7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning.   | LAN-1.H | Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point.   |
|  | LAN-1.I | Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim.   |
|  | LAN-1.J | Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning.  |

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|  | <b>LAN-1.K</b> | <b>Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.</b>  |
|  | <b>LAN-1.V</b> | <b>Textual evidence may require revision to an interpretation and a line of reasoning if the evidence does not sufficiently support the initial interpretation and line of reasoning.</b>  |
| <b>7.E Demonstrate control over the elements of composition to communicate clearly</b> | <b>LAN-1.L</b> | <b>Grammar and mechanics that follow established conventions of language allow writers to clearly communicate their interpretation of a text</b>   |
|  | <b>LAN-1.O</b> | <b>Coherence occurs at different levels in a piece of writing. In a sentence, the idea in one clause logically links to an idea in the next. In a paragraph, the idea in one sentence logically links to an idea in the next. In a text, the ideas in one paragraph logically link to the ideas in the next.</b>   |
|  | <b>LAN-1.P</b> | <b>Writers achieve coherence when the arrangement and organization of reasons, evidence, ideas, or details is logical. Writers may use transitions, repetition, synonyms, pronoun references, or parallel structure to indicate relationships between and among those reasons, evidence, ideas, or details.</b>  |
|  | <b>LAN-1.Q</b> | <b>Transitional elements are words or other elements (phrases, clauses, sentences, or paragraphs) that assist in creating coherence between sentences and paragraphs by showing relationships between ideas.</b>   |
|  | <b>LAN-1.R</b> | <b>Writers convey their ideas in a sentence through strategic selection and placement of phrases and clauses. Writers may use coordination to illustrate a balance or equality between ideas or subordination to illustrate an imbalance or inequality</b>   |
|  | <b>LAN-1.S</b> | <b>Writers use words that enhance the clear communication of an interpretation.</b>  |
|  | <b>LAN-1.T</b> | <b>Punctuation conveys relationships between and among parts of a sentence.</b>  |
|  | <b>LAN-1.W</b> | <b>Writers must acknowledge words, ideas, images, texts, and other intellectual property of others through attribution, citation, or reference. NOTE: Students are not expected to use a specific attribution style (like MLA) within the timed essays on the AP Exam, but should follow such guidelines for any extended papers they develop in class through multiple revisions.</b> |

