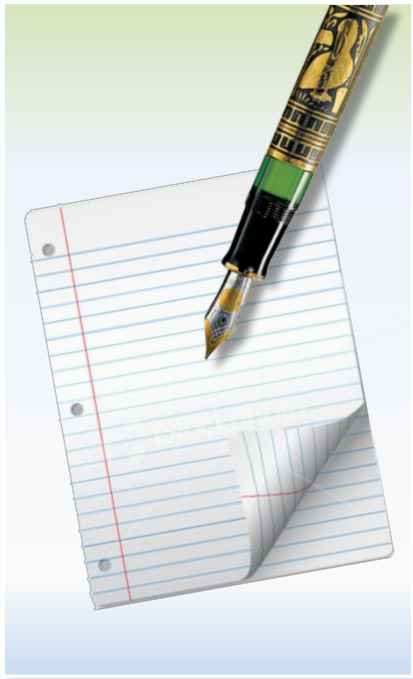


*AP By the Sea*  
AP<sup>®</sup> SUMMER INSTITUTE  
UNIVERSITY OF SAN DIEGO  
ADVANCED PLACEMENT<sup>®</sup>  
ENGLISH LITERATURE  
& COMPOSITION



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AP by the Sea 2021

Handouts for Monday

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PETER VIREECK:

VALE<sup>1</sup> FROM CARTHAGE (SPRING, 1944)

I, now at Carthage.<sup>2</sup> He, shot dead at Rome.  
 Shipmates last May. “And what if one of us,”  
 I asked last May, in fun, in gentleness,  
 “Wears doom, like dungarees, and doesn’t know?”  
 5 He laughed, “*Not see Times Square<sup>3</sup> again?*” The foam,  
 Feathering across that deck a year ago,  
 Swept those five words—like seeds—beyond the seas  
     Into his future. There they grew like trees;  
     And as he passed them there next spring, they laid  
 10      Upon his road of fire their sudden shade.  
 Though he had always scraped his mess-kit pure  
 And scrubbed redeemingly his barracks floor,  
 Though all his buttons glowed their ritual-hymn  
 Like cloudless moons to intercede for him,  
 15 No furlough fluttered from the sky. He will  
 Not see Times Square—he will not see—he will  
 Not see Times  
     change; at Carthage (while my friend,  
 Living those words at Rome, screamed in the end)  
 20 I saw an ancient Roman’s tomb and read  
 “*Vale*” in stone. Here two wars mix their dead:  
     Roman, my shipmate’s dream walks hand in hand  
     With yours tonight (“New York again” and “Rome”),  
     Like widowed sisters bearing water home  
 25      On tired heads through hot Tunisian sand  
     In good cool urns, and says, “I understand.”  
 Roman, you’ll see your Forum Square no more;  
 What’s left but this to say of any war?

<sup>1</sup> *Vale* is the Latin word for farewell.

<sup>2</sup> Carthage is the site of the famous ancient city in Tunisia, North Africa. In ancient times the rivalry between Rome and Carthage culminated in the Punic Wars. In World War II, Tunisia again figured prominently.

<sup>3</sup> Times Square is the bustling center of New York City—the theater district.

## The Skills

### THE 7 SKILL CATEGORIES

<b>CHR</b>	Character
<b>SET</b>	Setting
<b>STR</b>	Structure
<b>NAR</b>	Narration
<b>FIG 5</b>	Figurative Language 1: Word Choice, Image, Symbol
<b>FIG 6</b>	Figurative Language 2: Comparison [metaphor, personification, allusion...]
<b>LAN</b>	Literary Argumentation

### THE 31 SKILLS

<b>CHR</b>	1.A	Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
<b>CHR</b>	1.B	Explain the function of a character changing or remaining unchanged.
<b>CHR</b>	1.C	Explain the function of contrasting characters.
<b>CHR</b>	1.D	Describe how textual details reveal nuances and complexities in characters' relationships with one another.
<b>CHR</b>	1.E	Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
<b>SET</b>	2.A	Identify and describe specific textual details that convey or reveal a setting.
<b>SET</b>	2.B	Explain the function of setting in a narrative.
<b>SET</b>	2.C	Describe the relationship between a character and a setting.
<b>STR</b>	3.A	Identify and describe how plot orders events in a narrative.
<b>STR</b>	3.B	Explain the function of a particular sequence of events in a plot.
<b>STR</b>	3.C	Explain the function of structure in a text.
<b>STR</b>	3.D	Explain the function of contrasts within a text.
<b>STR</b>	3.E	Explain the function of a significant event or related set of significant events in a plot.
<b>STR</b>	3.F	Explain the function of conflict in a text.
<b>NAR</b>	4.A	Identify and describe the narrator or speaker of a text.
<b>NAR</b>	4.B	Identify and explain the function of point of view in a narrative.
<b>NAR</b>	4.C	Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
<b>NAR</b>	4.D	Explain how a narrator's reliability affects a narrative.
<b>FIG 5</b>	5.A	Distinguish between the literal and figurative meanings of words and phrases.
<b>FIG 5</b>	5.B	Explain the function of specific words and phrases in a text.
<b>FIG 5</b>	5.C	Identify and explain the function of a symbol.
<b>FIG 5</b>	5.D	Identify and explain the function of an image or imagery.
<b>FIG 6</b>	6.A	Identify and explain the function of a simile.
<b>FIG 6</b>	6.B	Identify and explain the function of a metaphor.
<b>FIG 6</b>	6.C	Identify and explain the function of personification.
<b>FIG 6</b>	6.D	Identify and explain the function of an allusion.
<b>LAN</b>	7.A	Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
<b>LAN</b>	7.B	Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
<b>LAN</b>	7.C	Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
<b>LAN</b>	7.D	Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
<b>LAN</b>	7.E	Demonstrate control over the elements of composition to communicate clearly.

## ESSENTIAL KNOWLEDGE

### *Character*

CHR 1.A	Description, dialogue, and behavior reveal characters to readers	CHR 1.K	Readers can infer a character's motives from that character's actions or inactions
CHR 1.B	Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves	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.C	Perspective is how narrators, characters, or speakers understand their circumstances, and is informed by background, personality traits, biases, and relationships	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.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.N	Some characters remain unchanged or are largely unaffected by the events of the narrative
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.O	The significance of characters is often revealed through their agency and through nuanced descriptions
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.P	Characters' choices in speech, action, and inaction reveal what they value
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.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.H	Reader's understanding of a character's perspective may depend on the perspective of the narrator or speaker	CHR 1.R	Protagonists and antagonists may represent contrasting values
CHR 1.I	A character's perspective may shift during the course of a narrative	CHR 1.S	Conflict among characters often arises from tensions generated by their different value systems
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.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
		CHR 1.U	Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character

CHR 1.V	Inconsistencies between the private thoughts of characters and their actual behavior reveal tensions and complexities between private and professed values	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
CHR 1.W	A character's competing, conflicting, or inconsistent choices or actions contribute to complexity in a text	CHR 1.AE	Minor characters often remain unchanged because the narrative doesn't focus on them. They may only be part of the narrative to advance the plot or to interact with major characters
CHR 1.X	Often the change in a character emerges directly from a conflict of values represented in the narrative	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
CHR 1.Y	Changes in a character's circumstances may lead to changes in that character	CHR 1.AG	A character's responses to the resolution of the narrative—in their words or actions reveal something about that character's own values; these responses may be inconsistent with the previously established behaviors or perspectives of that characters
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.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
CHR 1.AA	An epiphany may affect the plot by causing a character to act on his or her sudden realization		
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		

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## ***Setting***

SET 1.A	Setting includes the time and place during which the events of the text occur	SET 1.F	Settings may be contrasted in order to establish a conflict of values of ideas associated with those settings
SET 1.B	Setting includes the social, cultural, and historical situation during which the events of the text occur	SET 1.G	The way characters interact with their surroundings provides insights about those characters and the setting(s) they inhabit
SET 1.C	A setting may help establish the mood and atmosphere of a narrative	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
SET 1.D	The environment a character inhabits provides information about that character		
SET 1.E	When a setting changes, it may suggest other movements, changes, or shifts in the narrative		

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## Structure

STR 1.A	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	STR 1.L	Events include episodes, encounters, and scenes in a narrative that can introduce and develop a plot
STR 1.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	STR 1.M	The significance of an event depends on its relationship to the narrative, the conflict, and the development of characters
STR 1.C	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	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.D	Line and stanza breaks contribute to the development and relationship of ideas in a poem	STR 1.O	A text may contain multiple conflicts. Often two or more conflicts in a text intersect
STR 1.E	The arrangement of lines and stanzas contributes to the development and relationship of ideas in a poem	STR 1.P	A primary conflict can be heightened by the presence of additional conflicts that intersect with it
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.Q	Inconsistencies in a text may create contrasts that represents conflicts of values or perspectives
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.R	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
STR 1.H	Contrasts are the result of shifts or juxtapositions or both	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.I	Shifts may be signaled by a word, a structural convention, or punctuation	STR 1.T	Contrasts often represent conflicts in values related to character, narrator, or speaker perspectives on ideas represented by a text
STR 1.J	Shifts may emphasize contrasts between particular segments of a text	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
STR 1.K	A story, or narrative, is delivered through a series of events that relate to a conflict	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.AE	When structural patterns are created in a text, any interruption in the pattern creates a point of emphasis
STR 1.X	Some narrative structures interrupt the chronology of a plot; such structures include flashback, foreshadowing, in medias res, and stream of consciousness	STR 1.AF	Juxtaposition may create or demonstrate an antithesis
STR 1.Y	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	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.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.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 which may or may not be reconciled can reveal a hidden or unexpected idea
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 narratives	STR 1.AI	Significant events often illustrate competing value systems that relate to a conflict present in the text
STR 1.AB	Narrative pacing may evoke an emotional reaction in readers by the order in which the 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	STR 1.AJ	Events in a plot collide and accumulate to create a sense of anticipation and suspense
STR 1.AC	Ideas and images in a poem may extend beyond a single line or stanza	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.AD	Punctuation is often crucial to the understanding of a text.	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

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### ***Narrator or Speaker***

NAR 1.A	Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader	NAR 1.C	A speaker or narrator is not necessarily the author
NAR 1.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	NAR 1.D	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



NAR 1.E	Narrators may also be characters, and their role as characters may influence their Perspective	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.F	First-person narrators are involved in the narrative; their relationship to the events of the plot and the other characters shapes their perspective	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.G	Third-person narrators are outside observers	NAR 1.R	Information included and/or not included in a text conveys the perspective of characters, narrators, and/or speakers
NAR 1.H	Third-person narrators' knowledge about events and characters may range from observational to all-knowing, which shapes their perspective	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.I	The outside perspective of third-person narrators may not be affected by the events of the 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.J	Narrators may function as characters in the narrative who directly address readers and either recall events or describe them as they occur	NAR 1.U	Readers who detect bias in a narrator may find that narrator less reliable
NAR 1.K	Narrative distance refers to the physical distance, chronological distance, relationships, or emotional investment of the narrator to the events or characters of the narrative	NAR 1.V	The reliability of a narrator may influence a reader's understanding of a character's motives
NAR 1.L	Stream of consciousness is a type of narration in which a character's thoughts are related through a continuous dialogue or description	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
NAR 1.M	The narrators', characters', or speakers' backgrounds and perspectives shape the tone they convey about subjects or events in the text	NAR 1.X	Multiple, and even contrasting, perspectives can occur within a single text and contribute to the complexity of the text
NAR 1.N	Descriptive words, such as adjectives and adverbs, not only qualify or modify the things they describe but also convey a perspective toward those things	NAR 1.Y	A narrator or speaker may change over the course of a text as a result of actions and interactions
NAR 1.O	The attitude of narrators, characters, or speakers toward an idea, character, or situation emerges from their perspective and may be referred to as tone	NAR 1.Z	Changes and inconsistencies in a narrator's or speaker's perspective may contribute to irony or the complexity of the text

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### ***Figurative Language***

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 interpretation
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FIG 1.C	Words or phrases may be repeated to emphasize ideas or associations	FIG 1.O	Descriptive words, such as adjectives and adverbs, contribute to sensory imagery
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.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.E	A simile uses the words “like” or “as” to liken two objects or concepts to each other	FIG 1.Q	A collection of images, known as imagery, may emphasize ideas in parts of or throughout a text
FIG 1.F	Similes liken two different things to transfer the traits or qualities of one to the other	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.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.S	Comparisons not only communicate literal meaning but may also convey figurative meaning or transmit a perspective
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.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.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.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.J	Comparisons between objects or concepts draw on the experiences and associations readers already have with those objects and concepts	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.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.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.L	Words with multiple meanings or connotations add nuance or complexity that can contribute to interpretations of a text	FIG 1.X	When a material object comes to represent, or stand for, an idea or concept, it becomes a symbol
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.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.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.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.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
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	FIG 1.AG	Ambiguity allows for different readings and understandings of a text by different readers
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.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.AC	Over time, some settings have developed certain associations such that they almost universally symbolize particular concepts	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.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.AJ	Often, conceits are used to make complex comparisons between the natural world and an individual
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.AK	Multiple comparisons, representations, or associations may combine to affect one another in complex ways
		FIG 1.AL	Because of shared knowledge about a reference, allusions create emotional or intellectual associations and understandings

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## ***Literary Analysis***

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.E	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
LAN 1.B	A claim is a statement that requires defense with evidence from the text	LAN 1.F	A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement
LAN 1.C	In literary analysis, the initial components of a paragraph are the claim and textual evidence that defends the claim	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.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.H	Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point	LAN 1.P	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
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.Q	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
LAN 1.J	Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning	LAN 1.R	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
LAN 1.K	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	LAN 1.S	Writers use words that enhance the clear communication of an interpretation
LAN 1.L	Grammar and mechanics that follow established conventions of language allow writers to clearly communicate their interpretation of a text	LAN 1.T	Punctuation conveys relationships between and among parts of a sentence
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.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
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.V	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
LAN 1.O	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	LAN 1.W	Writers must acknowledge words, ideas, images, texts, and other intellectual property of others through attribution, citation, or reference

detective work by Tia Miller

# AP English Literature and Composition

## Curricular Requirements

**CR 1**

The course is structured by unit, theme, genre, or other organizational approach that provides opportunities to engage with the Big Ideas throughout the course: Character, Setting, Structure, Narration, Figurative Language, Literary Argumentation.

**CR 2**

The course includes works of short fiction, poetry, and longer fiction or drama from the range of literary periods (pre-20<sup>th</sup> century and 20<sup>th</sup>/21<sup>st</sup> centuries).

**CR 3**

The course provides opportunities for students to develop the skills in Skill Category 1: Explain the function of character.

**CR 4**

The course provides opportunities for students to develop the skills in Skill Category 2: Explain the function of setting.

**CR 5**

The course provides opportunities for students to develop the skills in Skill Category 3: Explain the function of plot and structure.

**CR 6**

The course provides opportunities for students to develop the skills in Skill Category 4: Explain the function of the narrator or speaker.

**CR 7**

The course provides opportunities for students to develop the skills in Skill Category 5: Explain the function of word choice, imagery, and symbols.

**CR 8**

The course provides opportunities for students to develop the skills in Skill Category 6: Explain the function of comparison.

**CR 9**

The course provides opportunities for students to develop the skills in Skill Category 7: Develop textually substantiated arguments about interpretations of a portion or whole text.

**CR 10**

The course provides opportunities for students to write essays that proceed through multiple stages or drafts, including opportunities for conferring and collaborating with teacher and/or peers.

## UNITS

## THE 31 SKILLS

				1	2	3	4	5	6	7	8	9	
				SF I	P II	LWF I	SF II	P II	LWF II	SF III	P III	LWF III	SPIRAL
<b>CHR</b>	<b>1.A</b>	Details reveal character	5	N	S	S	S		S				4
<b>CHR</b>	<b>1.B</b>	Characters change or not	3			N				S		S	2
<b>CHR</b>	<b>1.C</b>	Characters contrast	2				N		S				1
<b>CHR</b>	<b>1.D</b>	Complexities of relationships	2				N			S			1
<b>CHR</b>	<b>1.E</b>	Complexities of character	2						N			S	1
<b>SET</b>	<b>2.A</b>	Details reveal setting	2	N		S							1
<b>SET</b>	<b>2.B</b>	Function of setting	2				N			S			1
<b>SET</b>	<b>2.C</b>	Character related to setting	2				N			S			1
<b>STR</b>	<b>3.A</b>	Plot orders events	4	N			S		S	S			3
<b>STR</b>	<b>3.B</b>	Function of sequence in plot	3	N					S	S			2
<b>STR</b>	<b>3.C</b>	Function of structure	3		N			S			S		2
<b>STR</b>	<b>3.D</b>	Function of contrasts	4		N		S		S		S		3
<b>STR</b>	<b>3.E</b>	Function of event(s)	2			N						S	1
<b>STR</b>	<b>3.F</b>	Function of conflict	2			N						S	1
<b>NAR</b>	<b>4.A</b>	Describe narrator/speaker	2	N		S							1
<b>NAR</b>	<b>4.B</b>	Function of point of view	2	N			S						1
<b>NAR</b>	<b>4.C</b>	Details reveal perspective	3				N		S			S	2
<b>NAR</b>	<b>4.D</b>	Narrator's reliability	2						N	S			1
<b>FIG 5</b>	<b>5.A</b>	Literal vs figurative meaning	2	N	S								1
<b>FIG 5</b>	<b>5.B</b>	Function of words/phrases	3		N			S			S		2
<b>FIG 5</b>	<b>5.C</b>	Function of a symbol.	4			N			S	S	S		3
<b>FIG 5</b>	<b>5.D</b>	Function of image/imagery	2					N		S			1
<b>FIG 6</b>	<b>6.A</b>	Function of a simile.	2		N					S			1
<b>FIG 6</b>	<b>6.B</b>	Function of a metaphor.	3		N			S			S		2
<b>FIG 6</b>	<b>6.C</b>	Function of personification.	2					N		S			1
<b>FIG 6</b>	<b>6.D</b>	Function of an allusion.	2					N			S		1
<b>LAN</b>	<b>7.A</b>	Defensible interpretation	3	N				S		S			2
<b>LAN</b>	<b>7.B</b>	Thesis: defensible claim	2	N		S							1
<b>LAN</b>	<b>7.C</b>	Commentary linked to claim.	4	N		S	S		S				3
<b>LAN</b>	<b>7.D</b>	Relevant, sufficient evidence	4	N	S	S				S			3
<b>LAN</b>	<b>7.E</b>	Communicate clearly.	5		N		S	S	S		S		4

N

= New skill

S

= 'Spiraling' skill

## Unit:

	1	2	3	4	5	6	7	8	9
Skills in unit:	11	9	10	11	8	11	13	7	5
New skills in unit:	11	6	4	5	3	2	0	0	0
Spiraling skills in unit:	0	3	6	6	5	9	13	7	5

# Formative Assessments and Feedback

Formative assessments are important because they provide ongoing feedback to improve student learning. Unlike summative assessments, formative assessments may not result in a score or grade. The goal is to provide specific, detailed information about what students know and understand to inform the learning process before summative assessment happens. By incorporating formative assessment as a daily practice, teachers can adapt and tailor pedagogy to meet the needs of each student and empower students to see their

AP course as an opportunity for growth. You can coach students through challenges, enable them to take risks, and provide an environment where they are encouraged to learn from mistakes.

Using robust formative assessment strategies, gives a stronger understanding of student learning needs and how those needs could be addressed. The following table provides a few approaches for developing formative assessments in the classroom.

## Some Formative Assessment Strategies

<i>Strategy</i>	<i>Definition</i>
<b>Data-Driven Dialogue</b>	<p>This is a structured process for students to think critically about assessment data (whether the data represents individual or group performance).</p> <ol style="list-style-type: none"> <li>1. <i>Predictions</i>: Before examining assessment data, students describe their predictions, assumptions, and reflective questions about the data.</li> <li>2. <i>Observations</i>: Students examine assessment data and make observations and note patterns or trends in the data.</li> <li>3. <i>Inferences</i>: Students propose explanations for the data, ways to improve performance, needed resources to improve performance, and information needed for further investigation.</li> </ol>
<b>Exit Card</b>	Exit cards are written student responses to questions posed at the end of a class, learning activity, or day.
<b>Index Card Summaries/ Questions</b>	<p>Periodically, distribute index cards and ask students to write on both sides, with these instructions: (<i>Side 1</i>) Based on our study of [unit concept], list a big idea that you understand and word it as a summary statement. (<i>Side 2</i>) Identify something about [unit concept] that you do not yet fully understand and word it as a statement or question.</p>
<b>Misconception Check</b>	Present students with common or predictable misconceptions about a designated concept, principle, or process. Ask them whether they agree or disagree and to explain why.
<b>One-Minute Essay</b>	A one-minute essay question (or a one-minute question) is a focused question with a specific goal that can be answered within a minute or two.

<b>One-Sentence Summary</b>	Ask students to write a summary sentence that answers the <i>who, what, where, when, why,</i> and <i>how</i> questions about the topic.
<b>One-Word Summary</b>	Ask students to select (or invent) one word that best summarizes a topic.
<b>Personal Progress Checks</b>	Assign the personal progress checks either as homework or in class at the end of each unit. Each check contains formative multiple-choice and free-response questions, and the feedback from these checks shows students the areas where they need to focus.
<b>Portfolio Check</b>	Check the progress of a student’s portfolio—a purposeful collection of significant work, carefully selected, dated, and presented to tell the story of a student’s achievement or growth in well-defined areas of performance. A portfolio usually includes personal reflections where the student explains why each piece was chosen and what it shows about the increase in skills and abilities.
<b>Self-Assessment</b>	A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
<b>Stoplight Strategy</b>	Students convey understanding of a topic by displaying a green sticky note for complete understanding (or green circle), a yellow sticky note to indicate “almost there” or “slightly confused,” and a red sticky note for “I DON’T GET IT!” This can be manipulated for a variety of activities.
<b>Student Conference</b>	Engage in a one-on-one conversation with students to check their level of understanding. The technique can also work with carefully chosen, very small groups.
<b>Thinking Levels</b>	Create a spinner (physical or digital) divided into six segments and labeled “Identify,” “Summarize,” “Interpret,” “Connect,” “Argue,” and “Plan.” After students engage in a portion of instruction or series of lessons, spin the spinner and ask students to answer a question based on the location of the spinner. For example, if the spinner lands in the “Summarize” segment, you might ask, “List the key concepts just presented.” <i>(Note: The number of segments and the verbs that represent the thinking levels may be scaffolded throughout the course and substituted to reflect instructional goals.)</i>
<b>Web or Concept Map</b>	These are any of several forms of graphic organizers that allow learners to perceive relationships between concepts through diagramming key words that represent those concepts.



## Planning the AP English Lit & Comp Course: Three Dozen Questions

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### Audiences

#### Students

1. Who will be taking the course?
2. Who will decide who takes the course?
3. Is there a formal selection process in place?
4. How many students? in how many sections?
5. What grade level are the students?
6. Describe them.
7. What is their motivation for taking the course?
8. How motivated are they to do the work?
9. Does that motivation come from within, or is it imposed from outside, and, if so, by whom?
10. What will they have done in English? All of them?
11. Do you know any of them from previous courses?
12. Do you know any of their strengths? weaknesses?
13. Do they read?

#### Other audiences:

What agendas do they carry? What influence do they have on the AP course?

14. colleagues in your department
15. colleagues in other departments or other schools in your district
16. administrators at your site
17. district administrators; district governing board or committee
18. county / state offices of education
19. community leaders?
20. community members concerned with education?

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### Purpose:

21. What are your purposes in the course? What are the purposes of your various audiences?

The 'party line': *"An AP course in English Literature & Composition should engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students should deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers."* You probably want your students to form some habits as well, maybe including reading with insight and enjoyment and writing in their own voice with precision, intelligence, polish, and some sophistication. What do you want to add here?

22. What role will the AP Exam play in your course?
23. What role will the results of that exam play at your school?
24. What role will the results of that exam play in your community?

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### Course Content

*There are no 'right' answers here.*

25. Who decides what the course content will be?
26. What must students leave with?
  - what knowledge/understanding?
  - what skills?
  - what habits?
27. What works must be included? is that because you want them or someone else does?
28. What organizational plan do you want to use? The course can be arranged in any of a number of ways:
  - thematically
  - generically
  - chronologically
  - geographically
  - maybe some combination?
29. What units do you want, and in what order?
30. Do you want to 'cover' a broader range of literature or work in more detail and 'depth'?
31. How will your students' success be measured, how often, and by whom?
32. What will be your time frame?
33. Will students do summer work?
34. How will your school calendar influence your course?
  - opening and closing dates
  - state and local testing
  - holidays and breaks
  - school events
  - other factors

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### You

#### *How do you keep it together?*

35. What support systems for teaching AP do you already have in place?
36. What systems are you considering adding to your life as a teacher of AP?

# “Old” AP<sup>®</sup> Audit Scoring Components

1. The course includes an intensive study of representative works such as those by authors cited in the AP English Course Description. By the time the student completes English Literature and Composition, he or she will have studied during high school :
  - 1A. literature from both British and American writers, as well as
  - 1B. works written in several genres
  - 1C. [works] from the sixteenth century to contemporary times.

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*The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering:*

2. such elements as the use of figurative language, imagery, symbolism and tone.
3. the work’s structure, style and themes.
4. the work’s social, cultural and/or historical values.

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*The course includes frequent opportunities for students to write and rewrite*

5. timed, in-class responses.
6. formal, extended analyses outside of class.

*The course requires writing*

7. writing to understand: Informal/exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, free writing, keeping a reading journal, reaction/response papers, and/or dialectical notebooks).

8. writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended interpretation of a literary text.

*writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s :*

9. artistry and quality.
10. social, historical and/or cultural values.

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*The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work that help the students:*

11. develop a wide-ranging vocabulary used appropriately.
12. develop a variety of sentence structures.
13. develop logical organization, enhanced by specific techniques to increase coherence. Such techniques may include traditional rhetorical structures, graphic organizers, and work on repetition, transitions, and emphasis.
14. develop a balance of generalization and specific, illustrative detail.
15. establish an effective use of rhetoric including controlling tone and a voice appropriate to the writer’s audience.

# The AP® English Literature and Composition Course: Preliminary Planning

## COURSE ARRANGEMENT

Generic • Chronological • Thematic • other?

## TEXTBOOK(S)

Literature anthology? Yes  No  Other books?

## CLASSES

How many sections?

How many teachers?

How many students per section ?

What are the requirements/prerequisites?

How are the students selected and by whom?

## LITERATURE

**Novels:**

(start with five)



1 SUMMER ?

4

2 AMERICAN

5

3 BRITISH

6

**Plays:**

(start with five)



1 SUMMER ?

4

2 RENAISSANCE

5

3 20th-21st CENTURY

6

**Poetry:**

→ Separate unit? Yes  No

16-17th CENTURY

18th CENTURY

19th CENTURY

20-21st CENTURY

Organization & strategies:

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## COMPOSITION

### Required writing experiences

2: Literary elements

3: Structure, style, and themes

4: Social/Historical values

5: Timed, in-class responses

6: Formal, extended analyses outside of class

7: Writing to understand

8: Writing to explain

9: Writing to evaluate artistry & quality

10: Writing to evaluate social, historical, cultural values

### Required writing instruction

11: Vocabular

12: Sentence variety

13: Organization

14: Balance

15: Rhetoric

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## RESOURCES / CHALLENGES....

# Lesson Plan Template

<b>Plan</b>	Unit	
	Length of Lesson	
	Materials (w/text, if applicable)	
	Big Idea*	
	Enduring Understanding*	
	Course Skill(s)*	
	Essential Knowledge*	
<b>Teach: Focus</b>	Engage students in an activity that helps them focus on the targeted concept or skill of this lesson.	Featured Instructional Strategy: _____
<b>Teach: Model</b>	Provide direct instruction and model how to practice the targeted skill or engage with the targeted concept of this lesson.	Featured Instructional Strategy: _____
<b>Teach: Practice</b>	Provide students an opportunity to practice the targeted skill or engage with the targeted concept of this lesson. Students may practice in small groups or independently. In the middle of this practice, you may assess students' development of the skill or their understanding of the concept to provide further guidance with developing the skill or to address any misconceptions.	Featured Instructional Strategy: _____
<b>Assess</b>	Formative assesses students' development of the targeted skill or concept of this lesson.	Featured Instructional Strategy: _____

\*Use codes to save space (e.g. BI-1, RHS, EU, RHS-1, Skill 5.B, etc.)

# Planning Unit 1: Short Fiction

- 1 Write down a draft of your course goals—what you want for your students “at the end of the day,” and ten years from now.

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- 2 Review Unit 1 on pages 33-36 in the Course and Exam Description and identify the Enduring Understandings where you want your focus. The CED lists five, but you’re free to use any of those or of your own.

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- 3 Identify the skills you want your students develop in this unit. The CED lists seven, but, again, use any of those or of your own.

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- 4 Look at the Essential Knowledge the students need to develop for each of the skills you’ve identified. The CED lists 20, and, once more, select any of those or of your own.

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- 5 Now that you know what you want to teach, consider a variety of tools. For this unit, the tools are short fiction—short stories and short short stories. You will want to use each story to work on several skills.

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- 6 Now plan out the unit. Use the Instructional Planning Page on page 37 of the CED or a form of your own. Link each piece of Essential Knowledge to the respective skills you want students to carry away from the unit and each skill to one of the works you’ve chosen.

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- 7 Finally, select the instructional activities to use to teach the skills. The CED has four suggestions on page 38, and the handout has a longer list. The best source for ideas is probably the store of lessons that have served you well before. Colleagues are a great source; some of our best ideas have come from elementary school teachers. The AP Community’s Resource tab has more, and members of the Community are generous in Discussions with plans and ideas, as are teachers on the AP English Lit Facebook group.

## *Some Sources for Instructional Activity Ideas (a starter list)*

<i>Professional Organizations</i>	National Council of Teachers of English · Edutopia International Literacy Association · Teaching Tolerance American Library Association
<i>Libraries</i>	The Library of Congress · Folger Shakespeare Library the British Library
<i>Museums</i>	Smithsonian Institution The British Museum

# Planning Unit 2: Poetry

- 1 Write down a draft of your course goals—what you want for your students “at the end of the day,” and ten years from now.
- 2 Review Unit 2 on pages 41-44 in the Course and Exam Description and identify the Enduring Understandings where you want your focus. The CED lists four, but you’re free to use any of those or of your own.
- 3 Identify the skills you want your students develop in this unit. The CED lists seven, but, again, use any of those or of your own.
- 4 Look at the Essential Knowledge the students need to develop for each of the skills you’ve identified. The CED lists 22 that overlap, and, once more, select any of those or of your own.
- 5 Now that you know what you want to teach, consider a variety of tools. For this unit, the tools are poetry. You may want to use each poem to work on several skills.
- 6 Now plan out the unit. Use the Instructional Planning Page on page 45 of the CED or a form of your own. Link each piece of Essential Knowledge to the respective skills you want students to carry away from the unit and each skill to one of the poems you’ve chosen.
- 7 Finally, select the instructional activities to use to teach the skills. The CED has five suggestions on page 46, and the handout has a longer list. The best source for ideas is probably the store of lessons that have served you well before. Colleagues are a great source; some of our best ideas have come from elementary school teachers. The AP Community’s Resource tab has more, and members of the Community are generous in Discussions with plans and ideas, as are teachers on the AP English Lit Facebook group.

## *Some Sources for Instructional Activity Ideas (a starter list)*

<i>Professional Organizations</i>	National Council of Teachers of English · Edutopia International Literacy Association · Poetry Out Loud American Library Association · American Academy of Poets
<i>Libraries</i>	The Library of Congress · Folger Shakespeare Library the British Library · The Huntington Library
<i>Museums</i>	Smithsonian Institution · The British Museum

# Planning Unit 3: Longer Fiction or Drama

- 1 Write down a draft of your course goals—what you want for your students “at the end of the day,” and ten years from now.
- 2 Review Unit 3 on pages 49-52 in the Course and Exam Description and identify the Enduring Understandings where you want your focus. The CED lists five, but you’re free to use any of those or of your own.
- 3 Identify the skills you want your students develop in this unit. The CED lists ten, but, again, use any of those or of your own.
- 4 Look at the Essential Knowledge the students need to develop for each of the skills you’ve identified. The CED lists 29 that overlap, and, once more, select any of those or of your own.
- 5 Now that you know what you want to teach, consider a variety of tools. For this unit, the tools are novels and full-length plays. You may want to use one novel or one Early Modern play or two modern plays to work on all the skills.
- 6 Now plan out the unit. Use the Instructional Planning Page on page 53 of the CED or a form of your own. Link each piece of Essential Knowledge to the respective skills you want students to carry away from the unit and each skill to one of the poems you’ve chosen. With works requiring extended reading outside of class, look carefully at school and community calendars when deciding where to place the unit.
- 7 Finally, select the instructional activities to use to teach the skills. The CED has five suggestions on page 54, and the handout has a longer list. The best source for ideas is probably the store of lessons that have served you well before. Colleagues are a great source; some of our best ideas have come from elementary school teachers. The AP Community’s Resource tab has more, and members of the Community are generous in Discussions with plans and ideas, as are teachers on the AP English Lit Facebook group.

## *Some Sources for Instructional Activity Ideas (a starter list)*

### *Professional Organizations & Publications*

National Council of Teachers of English · Edutopia  
International Literacy Association · Teaching Tolerance  
American Library Association · NY Times Learning Network

### *Libraries, Museums, & Television Networks*

The Library of Congress · Folger Shakespeare Library  
Smithsonian Institution · The British Museum  
the British Library · The Huntington Library · PBS Learning Media



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*Museums*

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