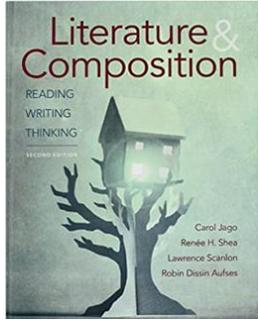


Core Text / Materials



Please ensure you obtain the following:

- Literature & Composition, 2nd Edition* – (Teacher Edition)
- Literature & Composition, 2nd Edition* – (Student Edition: class set)
- Bedford app on Clever for book online access
- AP Classroom Access
 - You can sign in or sign up here.
 - Identify your AP Coordinator on campus and obtain course audit approval.
- AP English Literature Course and Exam Description, Fall 2020
- AP English Literature Conceptual Framework

Note: This guide will follow the unit materials provided by College Board through their CED and lay these beside the thematic chapters in *Literature & Composition, 2nd Edition*, emphasizing the skills that each unit enumerates and highlights.

Unit Overview

Understanding character, setting, plot, and narrator are fundamental to interpreting fiction. Unit 1 builds on student understandings of these fundamentals from previous courses while establishing a foundation for the skills and knowledge necessary for this course. Students begin to examine how these fundamental elements function in a text.

Big Ideas/Skills Categories

Enduring Understanding	Skills	Essential Knowledge
CHR: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	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.
	1.C – Explain the function of contrasting characters.	CHR-1.U Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character.
	1.D – Describe how textual details reveal nuances and complexities in character’s relationships with one another.	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.
SET: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	2.A Identify and describe specific textual details that convey or reveal a setting.	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.
	2.C – Describe the relationship between a character and a setting.	SET-1.D The environment a character inhabits provides information about that character.

<p>STR: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader’s interpretation of a text.</p>	<p>3.A Identify and describe how plot orders events in a narrative.</p>	<p>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.</p>
	<p>3.B Explain the function of a particular sequence of events in a plot.</p>	<p>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.</p>
	<p>3.D – Explain the function of contrasts within a text.</p>	<p>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.</p>
<p>NAR: A narrator’s or speaker’s perspective controls the details and emphases that affect how readers experience and interpret a text.</p>	<p>4.A Identify and describe the narrator or speaker of a text.</p>	<p>NAR-1.A Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader.</p>
	<p>4.B Identify and explain the function of point of view in a narrative.</p>	<p>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.</p>
	<p>4.C Identify and describe details, diction, or syntax in a text that reveal a narrator’s or speaker’s perspective.</p>	<p>NAR-1.M The narrators’, characters’, or speakers’ backgrounds and perspectives shape the tone they convey about subjects or events in the text.</p>
<p>LAN: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</p>	<p>7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.</p>	<p>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.</p>
	<p>7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</p>	<p>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.</p>

Unit 1 Exam			
Structure			Useful Resources
Section 1	Multiple Choice	15 minutes time limit	12 questions
Section 2	Free Response	25-30 minutes time limit	1 Prose Analysis Prompt
<p>Note: Unit Exams are skills-based exams with added time constraints to prepare for the final AP English Language exam. While essays are suggested in intervals of 40 minutes during a full-length exam, unit exams focus on the students’ ability to read, draft, and respond to a prompt with a defensible thesis (Row A point) and at minimum a claim, evidence, and commentary in their body paragraph(s) (Row B points) in a limited time frame.</p>			
			<ul style="list-style-type: none"> <input type="checkbox"/> How to access the exam via AP Classroom exam links <input type="checkbox"/> Assessment Companion <input type="checkbox"/> How to input Rubric Score on Edcite <input type="checkbox"/> TEAMS AP English Literature Channel

Multi-Tiered System of Support (MTSS)

To support the district's **Multi-Tiered System of Supports (MTSS)** initiative and align more closely with TEA's **Research-Based Instructional Strategies (RBIS)** framework, instructional products will be created that prioritize **speaking and classroom discourse, text-based responses, and vocabulary development** throughout the AP English Literature curriculum. These focus areas are embedded within the curriculum in alignment with the **College Board's Course Exam Description (CED)** and our textbook, *Literature and Composition*. This unit guide specifically targets the **effective integration** of these instructional strategies into daily instruction, ensuring that they are implemented in a way that fosters **intentional and focused** delivery. The goal is to enhance student engagement and performance, ensuring students are well-prepared for the AP exams in the 25-26 school year.

Unit 1 Reading List

Title	Author	Location
1. excerpt <i>Pride and Prejudice</i>	Jane Austen	page 20
2. <i>Fool's Crow</i>	James Welch	page 22
3. excerpt <i>Mask of the Red Death</i>	Edgar Allen Poe	page 23
4. excerpt <i>The Grapes of Wrath</i>	John Steinbeck	page 24
5. excerpt <i>1984</i>	George Orwell	page 26
6. <i>I Stand Here Ironing</i>	Tillie Olsen	pages 248-253
7. <i>One of Those Days</i>	Gabriel Garcia Marquez	page 16
8. excerpt <i>The Beautiful Things That Heaven Bears</i>	Dinaw Mengestu	page 29
9. <i>Seeing Eye</i>	Brad Watson	pages 34-36
10. excerpt <i>The Rainbow</i>	D.H. Lawrence	AP Classroom
11. excerpt <i>The Gift of Rain</i>	Tan Twan Eng	AP Classroom
12. excerpt <i>A Modern Comedy</i>	John Galsworthy	UE1 AP Classroom
13. excerpt <i>People of the Whale</i>	Linda Hogan	UE1 AP Classroom

Roadmap

Lesson 1: Intro to Short Fiction - Characters

Date:

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors
<p>1.A – Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.</p>	<p>Goal of this lesson: Scaffold understanding of characters (characterization) so that students not only recognize important details but also understand and explain how these details contribute to a deeper understanding of the character in each text.</p> <p>Lesson Cycle:</p>	<p>Teachers:</p> <p><input type="checkbox"/> provides a clear explanation of direct and indirect characterization</p>

<p>Obj. – SWBAT identify and describe specific textual details that reveal characterization about White Man’s Dog in <i>Fools Crow</i> by James Welch.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Fill in the blanks – Read Chapter 2, pages 19-20: Character and fill in the blanks <ul style="list-style-type: none"> ▪ Engage students by asking them to think about their favorite book or movie character and what makes them interesting. <input type="checkbox"/> Focused Instruction (FI): Model - Read Chapter 2, page 20. Paragraph 1 from the excerpt in Jane Austen’s <i>Pride and Prejudice</i> and model close reading. <ul style="list-style-type: none"> ▪ Discuss how textual details explain specific pieces of information text that provide insight into a character. ▪ Option to play scene clips of different characters portraying Darcy and discuss selection of details the actor/director made for characterization. <input type="checkbox"/> Guided Practice (GP): Lead a student whole group discussion for the remainder paragraphs and use characterization graphic organizer to annotate/discuss questions: <ul style="list-style-type: none"> ▪ Who are the main characters? Who is the protagonist? The antagonist? ▪ What do we know about them? ▪ How does the author provide that information? Are they direct or indirect characterizations? <input type="checkbox"/> Independent Practice (IP): Read Chapter 2, page 22, <i>Fool’s Crow</i> by James Welch (1986). <ul style="list-style-type: none"> ▪ Discuss how textual details explain specific pieces of information text that provide insight into a character. <input type="checkbox"/> Exit Ticket: Questions that address characterization and require specific textual details to support the characterization. 	<ul style="list-style-type: none"> <input type="checkbox"/> highlights direct character descriptions (e.g., “Mr. Darcy was tall and handsome”) <input type="checkbox"/> highlights indirect character details (e.g., “Mr. Darcy’s refusal to dance with Elizabeth showed his pride”) <p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> using the graphic organizer to record examples of direct and indirect characterization <input type="checkbox"/> correctly categorize textual details as direct or indirect characterization <input type="checkbox"/> use specific words from the passage as textual evidence to support their analysis in their annotations and written responses 				
<p>Vocabulary</p>	<div style="text-align: right;">  </div>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr style="background-color: yellow;"> <th style="width: 50%; text-align: center;">Know</th> <th style="width: 50%; text-align: center;">Do</th> </tr> </thead> <tbody> <tr> <td style="height: 150px;"></td> <td style="height: 150px;"></td> </tr> </tbody> </table>	Know	Do		
Know			Do			
<p>Special Pops Tips</p> <ul style="list-style-type: none"> ➤ Graphic Organizer of characterization with question stems that lead to one direct response. ➤ Video preview summary of <i>Fool’s Crow</i> by James Welch may help visualize the characters. 						
<p>Lesson 2: Intro to Short Fiction - Setting</p>		<p>Date:</p>				
<p>Skill / Objective</p>	<p>Notes for Intellectual Preparation & Lesson Planning</p>	<p>Lesson Look Fors</p>				
<p>2.A – Identify and describe specific textual details that convey or reveal a setting.</p>	<p>Goal of this lesson: Scaffold understanding of setting so that students not only recognize important details but also understand and explain how these details contribute to a deeper understanding of the setting in each text.</p>	<p><u>Teachers:</u></p>				

<p>Obj. – SWBAT identify and describe specific textual details that reveal a setting in a narrative assigned: <i>The Grapes of Wrath</i> or <i>1984</i>.</p>	<p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Image – Display an image appropriate to setting <ul style="list-style-type: none"> ○ Have students identify: location, time period, colors, time of day ○ Discuss what details in the image/painting determined the responses <input type="checkbox"/> Focused Instruction (FI): Model - Read Chapter 2, page 23 from the excerpt in Edgar Allen Poe’s <i>The Masque of the Red Death</i>. <ul style="list-style-type: none"> ○ Discuss how textual details explain specific pieces of information text that provide insight into the setting. ○ What details of the setting does the author use to create atmosphere or mood? ○ How does the setting seem to relate to the themes? 	<ul style="list-style-type: none"> <input type="checkbox"/> Reads aloud from Edgar Allan Poe’s “The Masque of the Red Death”. <input type="checkbox"/> Pauses periodically to highlight textual details that provide insights into the setting. <input type="checkbox"/> Asks questions that prompt students to think about how the setting creates atmosphere or mood. <p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Identifies specific words from the text that contribute to understanding the setting. <input type="checkbox"/> Verbally or written describes historical context and cultural environment 				
<p>Vocabulary</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Guided Practice (GP): Divide students into groups. Assign groups one story to close read. <ul style="list-style-type: none"> ○ Story 1: from <i>The Grapes of Wrath</i> pg. 24 - Ensure students read the historical context section and ending explanation to help with comprehension of setting. ○ Story 2: from <i>1984</i> pg. 26 - Ensure students read the cultural environment section and ending explanation to help with comprehension of setting. ○ Group Presentations <input type="checkbox"/> Independent Practice (IP): Read introduction up to paragraph 14 to Tillie Olsen’s “I Stand Here Ironing” Chapter 5, page 248-249. <input type="checkbox"/> Exit Ticket: Respond to questions about details that reveal setting. <div style="text-align: right;">  </div>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="background-color: yellow;">Know</th> <th style="background-color: yellow;">Do</th> </tr> </thead> <tbody> <tr> <td style="height: 150px;"></td> <td style="height: 150px;"></td> </tr> </tbody> </table>	Know	Do		
Know	Do					
<p>Special Pops Tips</p>						
<p>➤ Literary Timeline Infographic with geographical maps</p>						
<p>Lesson 3: Intro to Short Fiction - Plot</p>		<p>Date:</p>				
<p>Skill / Objective</p> <p>3.A – Identify and describe how plot orders events in a narrative.</p>	<p>Notes for Intellectual Preparation & Lesson Planning</p> <p>Goal of this lesson: Scaffold understanding of plot so that students not only recognize important details but also understand and explain how these details contribute to a deeper understanding of the plot’s sequence in each text.</p>	<p>Lesson Look Fors</p> <p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Displays plot diagram for class reference 				

<p>Obj. – SWBAT identify and describe plot structure by writing individual sequence summaries of sequence from <i>One of These Days</i> by Gabriel Garcia Marquez.</p>	<p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Image – Fill in the blanks. Display a plot diagram and ask students to recall what they know about the structure of plot. Discuss responses. <input type="checkbox"/> Focused Instruction (FI): Show a short film. Using the plot diagram from the Do Now, model identifying the plot structure in a short film (which tells a short story). <input type="checkbox"/> Guided Practice (GP): Pair students. Read about plot on Chapter 2, Page 16 and then continue with the short story “One of Those Days” by Gabriel Garcia Marquez on page 17. Identify and describe plot structure - exp, rising act, climax. <input type="checkbox"/> Independent Practice (IP): Students complete the remainder structures of plot independently. <input type="checkbox"/> Exit Ticket: Respond to questions about how plot orders events. 	<ul style="list-style-type: none"> <input type="checkbox"/> Facilitates discussion of all parts of plot structure with clear definitions <ul style="list-style-type: none"> ○ Exposition ○ Rising Action ○ Climax ○ Falling Action ○ Resolution <p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Identifies textual details to plot a story’s structure <input type="checkbox"/> Explains how the plot orders events and the importance of understanding this sequence
<p>Vocabulary</p>		
<p>Special Pops Tips</p>		
	<ul style="list-style-type: none"> ➤ <i>One of These Days</i> Read Aloud 6:19 minutes (optional) ➤ Hair Love Short Film 6:47 minutes (optional short film) 	

<p>Lesson 4: Intro to Short Fiction – Function of Plot</p>	<p>Date:</p>
---	---------------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors
<p>3.B – Explain the function of a particular sequence of events in a plot.</p>	<p>Goal of this lesson: Understanding of plot that leads into explaining a plot’s function. A particular sequence of events affects the presentation and/or development of characters and conflict.</p> <p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Image – Respond to images that create a common theme message. Themes can function in a plot by: <ul style="list-style-type: none"> ○ Guiding Narrative Direction: influences character’s choices, conflicts and resolution ○ Creating Conflict and Tension: human vs human, vs society, vs self, vs nature ○ Enhancing Character Development: complexity of character ○ Building Emotional Resonance: evoke emotions with audience ○ Offering Reflection and Insight: invite audience to reflect on the “bigger picture” (real world situations) 	<p><u>Teachers:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Displays plot diagram for class reference <input type="checkbox"/> Facilitates discussion of all parts of plot structure with clear definitions <ul style="list-style-type: none"> ○ Exposition ○ Rising Action ○ Climax ○ Falling Action ○ Resolution <p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Identifies textual details to plot a story’s structure

<p>Obj. – SWBAT analyze the short story “I Stand Here Ironing” by Tillie Olsen to understand its themes, character development, and narrative structure.</p>	<ul style="list-style-type: none"> ○ Providing Unity and Cohesion: organization of narrative ○ Offering Interpretive Depth: multiple layers of interpretation ○ Delivering a Message: values, morals, lessons that connect humanity <p><input type="checkbox"/> Focused Instruction (FI): Model close reading character analysis: the mother, daughter</p> <p><input type="checkbox"/> Guided Practice (GP): Pair students. Diagram sequence of events: Plot Structure</p> <ul style="list-style-type: none"> ○ Analyze character and setting and respond to how they function in the plot sequence. (Hint: Would the mom feel this way if she were wealthy?) <p><input type="checkbox"/> Independent Practice (IP): Students complete character and setting analysis that contribute to plot.</p> <p><input type="checkbox"/> Exit Ticket: Respond to questions about the function the sequence in events conveyed a theme.</p>	<p><input type="checkbox"/> Explains how the plot orders events and the importance of understanding this sequence</p>				
<p>Vocabulary</p>						
		<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Know</td> <td style="width: 50%;">Do</td> </tr> <tr> <td style="height: 50px;"></td> <td style="height: 50px;"></td> </tr> </table>	Know	Do		
Know	Do					
<p>Special Pops Tips</p>						
	<ul style="list-style-type: none"> ➤ Audio Book “I Stand Here Ironing” 22:15 minutes (optional) ➤ Film Adaptation “I Stand Here Ironing” 31:34 (optional) 					

Lesson 5: Intro to Short Fiction – Narrators or Speakers	Date:
---	--------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors				
<p>4.A – Identify and describe the narrator or speaker of a text.</p>	<p>Goal of this lesson: Understanding of difference between narrators/speakers and point of view. Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader. 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.</p>	<p><u>Teachers:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Clarity and identification of 1st 2nd 3rd point of view <input type="checkbox"/> Clarity and identification of Narrator – what words identify and narrator? How does that identify POV? <input type="checkbox"/> Clarity on monologues and their purpose 				
<p>Obj. – SWBAT identify how the narrator’s perspective influences character portrayal in “I Stand Here Ironing” by Tillie Olsen.</p>	<p>Lesson Cycle:</p> <p><input type="checkbox"/> Do Now (DN): Fill in the Blanks – Respond to statements about 1st, 2nd and 3rd point of view to scaffold knowledge. Defined terms begin on page 28-29 of textbook.</p> <p><input type="checkbox"/> Focused Instruction (FI): Model close reading first person point of view in from The Beautiful Things That Heaven Bears page 29. (2 minute read)</p> <ul style="list-style-type: none"> ○ Help students shift 1st person words to 3rd person point of view ○ Discuss how or whether it changes perspectives <p><input type="checkbox"/> Guided Practice (GP): Shift to the anchor story “I Stand Here Ironing” by Tillie Olsen (pages 249-253) and guide responses to the key elements of the first-person perspective.</p>	<p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Choose specific words that identify 1st, 2nd, 3rd POV <input type="checkbox"/> Identify the narrator <input type="checkbox"/> Determine choices made to change narration based on POV 				
<p>Vocabulary</p>						
<p>Narrator Speaker</p>		<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Know</td> <td style="width: 50%;">Do</td> </tr> <tr> <td style="height: 40px;"></td> <td style="height: 40px;"></td> </tr> </table>	Know	Do		
Know	Do					

Perspective Point of View Monologue	<ul style="list-style-type: none"> ○ Group students in trios. Each student will role play a character in the story “I Stand Here Ironing” and write a monologue on behalf of that character. ○ Present and hold discussion about perspective. <input type="checkbox"/> Independent Practice (IP): Respond: How does changing the point of view, change the way the reader interprets the narrator’s character/perspective? <input type="checkbox"/> Exit Ticket: Respond to questions about narrator’s point of view.		
Special Pops Tips			
<ul style="list-style-type: none"> ➤ Audio Book “I Stand Here Ironing” 22:15 minutes (optional) ➤ Film Adaptation “I Stand Here Ironing” 31:34 (optional) 			

Lesson 6: Intro to Short Fiction – Narrators or Speakers: Function of Point of View	Date:
--	--------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors						
4.B – Identify and explain the function of point of view in a narrative.	<p>Goal of this lesson: Understanding of difference between narrators/speakers and point of view. Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader. 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. In addition, readers should know that 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.</p> <p>Lesson Cycle:</p> <input type="checkbox"/> Do Now (DN): Image – Write about perspective referencing the image. Recap identifying and describing a narrator from previous lesson then shift to addressing the impact a change of point of view can have. <input type="checkbox"/> Focused Instruction (FI): Model unpacking a prompt. <ul style="list-style-type: none"> ○ Identify author, title of work, year, summary ○ Turn the prompt into questions to help create checklist of tasks that respond directly to the prompt <input type="checkbox"/> Guided Practice (GP): Chunk “Seeing Eye” by Brad Watson Chapter 2 pages 34-36 into four sections. Model annotations, on paragraphs 1-9 section 1 about point of view – focus on verbs. Group students and have them complete Sections 2 and 3 and respond to shifts in point of view. <input type="checkbox"/> Independent Practice (IP): Complete Chunk 4 independently and observations of 3 rd person point of view. Fill in the blanks to sentence frame that responds to an interpretation to the function of point of view in a narrative. <input type="checkbox"/> Exit Ticket: Questions relating to how point of view affects the reader’s understanding of a text.	<p>Teachers:</p> <input type="checkbox"/> Clarity and identification of 1 st 2 nd 3 rd point of view		<input type="checkbox"/> Clarity and identification of Narrator – what words identify and narrator? How does that identify POV?				
<p>Obj. – SWBAT analyze the impact of point of view on a reader’s connection to characters and their understanding of “Seeing Eye” by Brad Wilson.</p>			<p>Students:</p> <input type="checkbox"/> Choose specific words that identify 1 st , 2 nd , 3 rd POV		<input type="checkbox"/> Identify the narrator		<input type="checkbox"/> Determine choices made to change narration based on POV	
Vocabulary								
Narrator Speaker Perspective Point of View			Know		Do			

	Special Pops Tips		
	➤ Vocabulary Bank to fill in Sentence Frames that develop an interpretation.		

Lesson 7: Intro to Short Fiction – Narrators or Speakers: Perspectives	Date:
---	--------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors	
<p>4.C – Identify and describe details, diction, or syntax in a text that reveal a narrator’s or speaker’s perspective.</p>	<p>Goal of this lesson: Combining an understanding of identifying a narrator/speaker, the function of point of view from the narrator to identify specific details from the text that reveal the narrator/speaker’s perspective about (<i>_interpretation_</i>).</p> <p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Image – Write about varied perspectives. The way things are perceived and described can reveal a lot about attitudes, emotions, and biases. <input type="checkbox"/> Focused Instruction (FI): From the previous day’s lesson on “Seeing Eye” to model noting descriptions, word choices and emotions conveyed by the dog’s focus. <input type="checkbox"/> Guided Practice (GP): Recall and finalize a response (thesis statement: interpretation statement) to previous day’s activity of unpacking and responding to a prompt. <ul style="list-style-type: none"> • Walk through each component of a body’s structure by following a line of reasoning back to the thesis statement we just finalized. • The first sentence is the claim. It should relate directly to your thesis statement and contribute to the overall argument of your essay. <input type="checkbox"/> Independent Practice (IP) / Exit Ticket: Have students practice and attempt their own understanding of why the details are explaining the significance of the claim to their interpretations by completing the body paragraph. 	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Models narrator’s perspective with specific words from “Seeing Eye” <input type="checkbox"/> Provides structured support to create a thesis statement <input type="checkbox"/> Provides structured support to create a body paragraph <p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Use specific words such as narrator, point of view, perspective as they discuss their interpretations <input type="checkbox"/> Use sentence frames to help develop individual perspective <input type="checkbox"/> Respond in complete sentences 	
Vocabulary		Know	Do
Perspective Tone Attitude Biases			
	Special Pops Tips		
	➤ Vocabulary Bank to fill in Sentence Frames that develop an interpretation.		



Lesson 8: Intro to Short Fiction – Contrasts: Characters	Date:
---	--------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors	
<p>1.C – Explain the function of contrasting characters.</p>	<p>Goal of this lesson: Understand how contrasting characters like the man and Buck serve to highlight themes and develop character relationships.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Provide formal definition of contrasting characters 	

<p>Obj. – SWBAT analyze the contrasting characteristics of the man and his guide dog, Buck, in “Seeing Eye” by Brad Watson.</p>	<p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Define – Define what contrasting characters are. Provide examples. <input type="checkbox"/> Focused Instruction (FI): Using “Seeing Eye” identify the contrasting characters: man & guide dog. Focus on “sensory experiences.” <input type="checkbox"/> Guided Practice (GP): Divide the class into small groups and assign each group a specific aspect of the contrast between the man and Buck. <ul style="list-style-type: none"> • Sensory perceptions – interdependence between man and Buck • Emotional response – dwelling for things lost vs. living in the moment • Roles – leadership <input type="checkbox"/> Independent Practice (IP) / Exit Ticket: Have students practice writing paragraphs in response to: <ul style="list-style-type: none"> ○ Specific contrasts between the man and Buck. ○ The function of the contrasts in revealing deeper themes or insights into the characters. ○ How the contrasts affect the reader’s understanding of the story. 	<ul style="list-style-type: none"> <input type="checkbox"/> Provides relatable examples <input type="checkbox"/> Connects examples and explains their function to the story <p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Make own connections and provide examples <input type="checkbox"/> Identify the man and the dog as the contrasting characters <input type="checkbox"/> Respond to how contrast reveals the story’s themes (e.g., dependence, perception, adaptation).
<p>Vocabulary</p>		
<p>Character Contrasts Themes</p>		
<p>Special Pops Tips</p>		
<p>➤ Visual Aids: character maps, diagrams, and images to help students visualize the contrasts between the man and Buck. Highlight key differences in bold or color-coded text to make them more accessible.</p>		

<p>Lesson 9: Intro to Short Fiction – Function of Contrasts</p>	<p>Date:</p>
--	---------------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors
<p>3.D – Explain the function of contrasts within a text.</p>	<p>Goal of this lesson: Understand how contrasts are used as a literary device to reveal deeper meanings such as uncovering the complexities of characters and themes.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Provide formal definition of contrasting characters <input type="checkbox"/> Provides relatable examples <input type="checkbox"/> Connects examples and explains their function to the story
<p>Obj. – SWBAT identify and analyze contrasts within D.H. Lawrence’s “The Rainbow”.</p>	<p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Quick write – How do contrasts help to enhance understanding or highlight themes? <input type="checkbox"/> Focused Instruction (FI): Model close reading of “The Rainbow” (2013 AP Q2 Prompt) – Note: Do not show/read the prompt. The focus is to annotate the passage for contrasts and find meaning/function. <input type="checkbox"/> Guided Practice (GP): Divide the class into small groups and assign each group a specific type of contrast to analyze <ul style="list-style-type: none"> • Physical vs. Intellectual • Inward vs. Outward • Local vs. Universal 	<p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Make own connections and provide examples <input type="checkbox"/> Identify the man and the woman as the contrasting characters <input type="checkbox"/> Respond to how contrast reveals the story’s themes
<p>Vocabulary</p>		
<p>Character Contrasts Themes</p>		

	<p>Students will present findings</p> <ul style="list-style-type: none"> □ Independent Practice (IP) / Exit Ticket: Have students practice writing paragraphs in response to: <ul style="list-style-type: none"> ○ Choose one contrast from the passage and explain how it deepens your understanding of the characters' motivations and the themes of the text. 	Know	Do
Special Pops Tips			
<ul style="list-style-type: none"> ➤ Visual Aids: character maps, diagrams, and images to help students visualize the contrasts between the woman and the man. Highlight key differences in bold or color-coded text to make them more accessible. 			

Lesson 10: Intro to Short Fiction – Function of Setting	Date:
--	--------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors	
<p>2.B – Explain the function of setting in a narrative.</p>	<p>Goal of this lesson: Understand how authors use setting to not only place their characters in a specific time and place but also to deepen the reader's understanding of those characters' inner lives and conflicts.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> □ Provide formal definition of contrasting characters □ Provides relatable examples □ Connects examples and explains their function to the story 	
<p>Obj. – SWBAT analyze the details of the setting and understand its significance in D.H. Lawrence's "The Rainbow".</p>	<p>Lesson Cycle:</p> <ul style="list-style-type: none"> □ Do Now (DN): Quick write – Read an AP Prompt and identify tasks. □ Focused Instruction (FI): Model unpacking an AP (stable wording) prompt. Scaffold information about historical time period. □ Guided Practice (GP): Discussion/Socratic Seminar <ul style="list-style-type: none"> • Ask students how the men's relationship with the land ("earth and sky and beast and green plants") shapes their identity and way of life. • Discuss how the woman's view of the "far-off world" symbolizes her aspirations and dissatisfaction with her current life. • Explore how the setting reflects the woman's internal conflict between her connection to the land and her desire for something more intellectually and spiritually fulfilling. 	<p>Students:</p> <ul style="list-style-type: none"> □ Make own connections and provide examples □ Identify the man and the woman as the contrasting characters □ Respond to how contrast reveals the story's themes 	
Vocabulary			
<p>Character Contrasts Themes Setting</p>	<ul style="list-style-type: none"> □ Independent Practice (IP) / Exit Ticket (ET): Each student receives one aspect of setting (the farm, the village, the house) <ul style="list-style-type: none"> ○ Written response to how their assigned setting influences the characters' actions, thoughts, and emotions. 	Know	Do
Special Pops Tips			
<ul style="list-style-type: none"> ➤ Visual Aids: character maps, diagrams, and images to help students visualize the contrasts between the woman and the man. Highlight key differences in bold or color-coded text to make them more accessible. 			

Lesson 11: Intro to Short Fiction – Relationship between Character & Setting		Date:
Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors
<p>2.C – Describe the relationship between character and a setting.</p> <p>Obj. – SWBAT analyze the relationship between a character’s desires and the setting in which they live in D.H. Lawrence’s “The Rainbow”.</p>	<p>Goal of this lesson: Understand how authors use setting to not only place their characters in a specific time and place but also to deepen the reader's understanding of those characters’ inner lives and conflicts.</p> <p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Annotate: Highlight or underline key descriptions of the setting (e.g., the farm, the house, the road, the village) and any phrases that indicate the woman’s feelings or desires. <input type="checkbox"/> Focused Instruction (FI): Create a visual map that connects the different elements of the setting (e.g., farm, house, road, village) to the woman’s desires and conflicts. This will help students visualize the relationship between the character and her environment. <input type="checkbox"/> Guided Practice (GP): Unpack sample response <ul style="list-style-type: none"> • Identify the thesis statement. • Identify claims, evidence, and commentary that support a line of reasoning. • Discuss how and why the sample response is describing the relationship between character and setting. <input type="checkbox"/> Independent Practice (IP): Revise sample response. <input type="checkbox"/> Exit Ticket (ET): Turn a prompt into questions (<i>time tasked – only unpack the prompt</i>). 2020 AP Prompt <i>The Gift of Rain</i> by Tan Twan Eng (new passage targeting 2.C and 1.D skills) <p>Special Pops Tips</p> <ul style="list-style-type: none"> ➤ Visual Aids: character maps, diagrams, and images to help students visualize the contrasts between the woman and the man. Highlight key differences in bold or color-coded text to make them more accessible. 	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Provide formal definition of contrasting characters <input type="checkbox"/> Provides relatable examples <input type="checkbox"/> Connects examples and explains their function to the story <p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Make own connections and provide examples <input type="checkbox"/> Identify the man and the woman as the contrasting characters <input type="checkbox"/> Respond to how contrast reveals the story’s themes
Vocabulary		
Character Contrasts Themes Setting		
		Know
		Do
Lesson 12: Intro to Short Fiction – Relationship between Character & Setting / Thesis Statements		Date:
Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors
<p>2.C – Describe the relationship between character and a setting.</p>	<p>Goal of this lesson: Help students synthesize their observations into a thesis statement. A strong thesis might convey how the setting in this passage not only provides a physical</p>	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Model identifying specific descriptive elements to setting

<p>7.B – Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</p>	<p>space for the characters but also serves as a reflection of their inner emotional states and relationships</p> <p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Do Now (DN): Annotate: Timed close reading of “The Gift of Rain” 2020 AP Prompt Highlight or underline key descriptions of the setting. <input type="checkbox"/> Focused Instruction (FI): Refer to prompt and model deconstruction to turn the prompt into questions. Unpack scoring rubrics for Row A: Thesis point (0-1) Answer the questions to the prompt and guide students to draft a thesis. 		<p>(e.g., the wooden floorboards, the fountain, the smell of frangipani)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Provides relatable examples <input type="checkbox"/> Connects examples and explains their function to the story <p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Make own connections and provide examples <input type="checkbox"/> Underline or highlight key descriptive details about the setting. <input type="checkbox"/> Respond with thesis that is specific, focused, and arguable. 															
<p>Obj. – SWBAT explain how the setting can influence or reflect the emotions, thoughts, and development of characters in “The Gift of Rain” by Tan Twan Eng.</p>	<table border="1" data-bbox="575 431 1276 773"> <thead> <tr> <th>Reporting Category</th> <th colspan="2">Scoring Criteria</th> </tr> </thead> <tbody> <tr> <td>Row A Thesis (0-1 points)</td> <td> 0 points For any of the following: <ul style="list-style-type: none"> • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt. </td> <td> 1 point Responds to the prompt with a thesis that presents a defensible interpretation of the passage. </td> </tr> <tr> <td colspan="3" style="text-align: center;">Decision Rules and Scoring Notes</td> </tr> <tr> <td colspan="2"> Responses that do not earn this point: <ul style="list-style-type: none"> • Only restate the prompt. • Make a generalized comment about the poem that doesn't respond to the prompt. • Describe the passage or features of the passage rather than making a claim that requires a defense. </td> <td> Responses that earn this point: <ul style="list-style-type: none"> • Provide a defensible interpretation in response to the prompt. </td> </tr> <tr> <td colspan="3"> Additional Notes: <ul style="list-style-type: none"> • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • For a thesis to be defensible, the passage must include at least minimal evidence that could be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. • The thesis may establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. </td> </tr> </tbody> </table>		Reporting Category	Scoring Criteria		Row A Thesis (0-1 points)	0 points For any of the following: <ul style="list-style-type: none"> • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt. 	1 point Responds to the prompt with a thesis that presents a defensible interpretation of the passage.	Decision Rules and Scoring Notes			Responses that do not earn this point: <ul style="list-style-type: none"> • Only restate the prompt. • Make a generalized comment about the poem that doesn't respond to the prompt. • Describe the passage or features of the passage rather than making a claim that requires a defense. 		Responses that earn this point: <ul style="list-style-type: none"> • Provide a defensible interpretation in response to the prompt. 	Additional Notes: <ul style="list-style-type: none"> • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • For a thesis to be defensible, the passage must include at least minimal evidence that could be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. • The thesis may establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 			
Reporting Category	Scoring Criteria																	
Row A Thesis (0-1 points)	0 points For any of the following: <ul style="list-style-type: none"> • There is no defensible thesis. • The intended thesis only restates the prompt. • The intended thesis provides a summary of the issue with no apparent or coherent claim. • There is a thesis, but it does not respond to the prompt. 	1 point Responds to the prompt with a thesis that presents a defensible interpretation of the passage.																
Decision Rules and Scoring Notes																		
Responses that do not earn this point: <ul style="list-style-type: none"> • Only restate the prompt. • Make a generalized comment about the poem that doesn't respond to the prompt. • Describe the passage or features of the passage rather than making a claim that requires a defense. 		Responses that earn this point: <ul style="list-style-type: none"> • Provide a defensible interpretation in response to the prompt. 																
Additional Notes: <ul style="list-style-type: none"> • The thesis may be more than one sentence, provided the sentences are in close proximity. • The thesis may be anywhere within the response. • For a thesis to be defensible, the passage must include at least minimal evidence that could be used to support that thesis; however, the student need not cite that evidence to earn the thesis point. • The thesis may establish a line of reasoning that structures the essay, but it needn't do so to earn the thesis point. • A thesis that meets the criteria can be awarded the point whether or not the rest of the response successfully supports that line of reasoning. 																		
<p>Vocabulary</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Guided Practice (GP): Unpack sample theses. <ul style="list-style-type: none"> • Have students present “scoring rationales” to whether the sample thesis earned the point. <input type="checkbox"/> Exit Ticket (ET): Final thesis statements. 																	
																		
	<p>Special Pops Tips</p> <ul style="list-style-type: none"> ➤ Thesis sentence frames. 																	
<p>Lesson 13: Intro to Short Fiction – Relationship between Character & Setting / Thesis Statements</p>			<p>Date:</p>															
<p>Skill / Objective</p>	<p>Notes for Intellectual Preparation & Lesson Planning</p>		<p>Lesson Look Fors</p>															
<p>2.C – Describe the relationship between character and a setting.</p>	<p>Goal of this lesson: Help students synthesize their observations into a paragraph that supports their thesis statement.</p>		<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Model identifying specific descriptive elements to setting 															

1.D – Describe how textual details reveal nuances and complexities in character’s relationships with one another.

7.A – Develop a paragraph that includes 1) a claim that requires a defense with evidence from the text and 2) the evidence itself.

Obj. – **SWBAT** explain how the setting can influence or reflect the emotions, thoughts, and development of characters in “The Gift of Rain” by Tan Twan Eng.

Vocabulary

Lesson Cycle:

- Do Now (DN): Annotate: Timed close reading of “The Gift of Rain” 2020 AP Prompt** Highlight or underline key textual details of the setting and characterization.

- Focused Instruction (FI):** Unpack scoring rubrics for Row B: Evidence and Commentary (0-4)

Reporting Category	Scoring Criteria				
Row B Evidence AND Commentary (0-4 points) 	0 points Simply restates thesis (if present), repeats provided information, or offers information irrelevant to the prompt.	1 point EVIDENCE: Provides evidence that is mostly general. AND COMMENTARY: Summarizes the evidence but does not explain how the evidence supports the student’s argument.	2 points EVIDENCE: Provides some specific, relevant evidence. AND COMMENTARY: Explains how some of the evidence relates to the student’s argument, but no line of reasoning is established or the line of reasoning is faulty.	3 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Explains how some of the evidence supports a line of reasoning. AND Explains how at least one literary element or technique in the passage contributes to its meaning.	4 points EVIDENCE: Provides specific evidence to support all claims in a line of reasoning. AND COMMENTARY: Consistently explains how the evidence supports a line of reasoning. AND Explains how multiple literary elements or techniques in the passage contribute to its meaning.
Decision Rules and Scoring Notes					
Typical responses that earn 0 points: <ul style="list-style-type: none"> Are incoherent or do not address the prompt. May be just opinion with no textual references or references that are irrelevant. 	Typical responses that earn 1 point: <ul style="list-style-type: none"> Tend to focus on overarching narrative developments or description of a passage rather than specific details or techniques. Mention literary elements, devices, or techniques with little or no explanation. 	Typical responses that earn 2 points: <ul style="list-style-type: none"> Consist of a mix of specific evidence and broad generalities. May contain some simplistic, rationale, or repetitive explanations that don’t strengthen the argument. May make one point well but either do not make multiple supporting claims or do not adequately support more than one claim. Do not explain the connections or progression between the student’s claims, so a line of reasoning is not clearly established. 	Typical responses that earn 3 points: <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an interpretation. Organize an argument as a line of reasoning composed of multiple supporting claims. Commentary may fail to integrate some evidence or fail to support a key claim. 	Typical responses that earn 4 points: <ul style="list-style-type: none"> Uniformly offer evidence to support claims. Focus on the importance of specific words and details from the passage to build an interpretation. Organize and support an argument as a line of reasoning composed of multiple supporting claims, each with adequate evidence that is clearly explained. Explain how the writer’s use of multiple literary techniques contributes to the student’s interpretation of the passage. 	
Additional Notes: <ul style="list-style-type: none"> Writing that suffers from grammatical and/or mechanical errors that interfere with communication cannot earn the fourth point in this row. To earn the fourth point in this row, the response may observe multiple instances of the same literary element or technique if each instance further contributes to the meaning of the passage. 					

- Guided Practice (GP):** Unpack sample body paragraphs.
 - Have students present “scoring rationales” to whether the sample paragraphs presented respective points.
- Exit Ticket (ET):** Develop a body paragraph that defends a thesis statement with a claim and evidence.



Special Pops Tips

- Body paragraph sentence frames.

(e.g., the wooden floorboards, the fountain, the smell of frangipani)

- Provides relatable examples
- Connects examples and explains their function to the story

Students:

- Make own connections and provide examples
- Underline or highlight key descriptive details about the setting.
- Respond with a claim and specific textual evidence

Know	Do

Day 14 – SUGGESTED TEST DAY **Date:**

Skill / Objective **Lesson Look Fors**

Refer to Assessment Companion for skills assessed in the unit exam.

Goal of this lesson: Complete Unit 1 Exam in a timed constraint setting.

Lesson Cycle:

- (DN): Have students use tech to log in to District Testing Platform (Edcite). Issue codes. Ensure you highlight instructions.
 - Exam 1 consists of 12 questions in 15 minutes.
 - Students will pause before continuing to essay until **15 minute** timer is up.

- Teachers:**
- Positions themselves in the classroom in a way they can observe students on their computer screens
 - Circles room to ensure students are on task

<p>Obj. – SWBAT complete assessment of Unit 1 by answering multiple choice questions and responding to a Prose Fiction Analysis FRQ.</p>	<ul style="list-style-type: none"> ▪ Then, direct students to spend 25 minutes responding to the FRQ. Note: The time frame on the actual AP Exam is 45 questions in 1 hour and 40 minutes per each FRQ. This exam is 15 min and then 25 minutes to ensure assessing target skills to help develop foundation for timed writing setting. Each student should be encouraged to at minimum attempt to unpack the prompt and aim to score a 1-1-0. Thesis, Body Paragraph. Discourage students from refusing to write. <p><input type="checkbox"/> (IP): Students take exam.</p>	<p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Screen to Scratch notes for annotating passage from screen. <input type="checkbox"/> Outline notes of thoughts for responding to the prompt. 				
<p>Vocabulary</p>						
		<table border="1"> <tr> <td data-bbox="1535 370 1770 446">Know</td> <td data-bbox="1770 370 2009 446">Do</td> </tr> <tr> <td data-bbox="1535 446 1770 620"></td> <td data-bbox="1770 446 2009 620"></td> </tr> </table>	Know	Do		
Know	Do					
	<p>Special Pops Tips</p> <ul style="list-style-type: none"> ➤ Adhere to student’s Individual Educational Plans for Assessments. (IEP) ➤ Adjust timing based on classroom observation 					

<p>Day 15 – SUGGESTED AP SUCCESS DAY – Review: Unpacking Tested Prompt</p>	<p>Date:</p>
---	---------------------

Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors					
<p>1.D Describe how textual details reveal nuances and complexities in characters’ relationships with one another</p>	<p>Goal of this lesson: Model unpacking an AP English Literature Prose Analysis prompt by practicing identifying literary elements.</p> <p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> (DN): Quick review: Turn the prompt into questions. (When students create a list of questions being asked – even if not directly needing answers – it is easier for them to focus on their interpretations) <input type="checkbox"/> (GP): Teacher Read-Aloud: Model thinking <ul style="list-style-type: none"> ▪ Relationship: Community to Octopus ▪ Relationship: Mother & Community ▪ Relationship: Samuel & Community <input type="checkbox"/> (IP): Group Analysis: In small groups students track relationships among: <ul style="list-style-type: none"> ▪ Thomas’s mother & the community ▪ The octopus & the community ▪ Samuel & others ▪ Children & mothers 	<p><u>Teachers:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Specific examples for each relationship in this text. <input type="checkbox"/> Models breaking down prompt and pulling information provided by College Board to help with comprehension. <p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Chunk and break down remainder section of the passage <input type="checkbox"/> Identify independent relationships not addressed by the teacher. 					
<p>Obj. – SWBAT understand how nuanced relationships reflect a layered portrayal of the community.</p>							
<p>Vocabulary</p>		<table border="1"> <tr> <td data-bbox="1535 1229 1770 1268">Know</td> <td data-bbox="1770 1229 2009 1268">Do</td> </tr> <tr> <td data-bbox="1535 1268 1770 1469"></td> <td data-bbox="1770 1268 2009 1469"></td> </tr> </table>		Know	Do		
Know	Do						
	<p>Special Pops Tips</p> <ul style="list-style-type: none"> ➤ 						

Day 16 – SUGGESTED AP SUCCESS DAY – Review: Responding to Prompt		Date:	
Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors	
<p>7.B – Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.</p> <p>7.A – Develop a paragraph that includes 1) a claim that requires a defense with evidence from the text and 2) the evidence itself.</p> <p>Obj. – SWBAT evaluate and score sample poetry analysis essays and then revise and edit their own writing.</p>	<p>Goal of this lesson: review, evaluate, and score sample essays using the College Board’s Free Response Question 2 rubric and revising and editing their own writing.</p> <p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> (GI): Model unpacking the rubrics for Row A – Thesis, Row B – Evidence and Commentary. Focus on the criteria for earning a Thesis point. 0 out of a 1. Then focus on understanding the difference in criteria for Row B – 0, 1, 2, 3, 4. <input type="checkbox"/> (GP): Divide students into groups. Distribute sample essays. Instruct students to individually read and evaluate each essay, paying attention to its use of evidence and commentary. By Color-Coding, use a highlighter to distinguish between claims, evidence, and commentary. Group presentations of findings. <input type="checkbox"/> (IP): Continue completing, revising, student’s own response in the process of writing to prepare for exam day and understanding how their writing will be scored. Give appropriate feedback to individual students. <p>OPTIONAL: Class Companion AI Tutor Assignment.</p> <ul style="list-style-type: none"> ▪ Have students revise and edit their original writing and use the AI assistant to help them write a defensible thesis and body paragraphs ▪ Note: This assignment only focuses on Row A and Row B of the rubrics. ▪ <i>People of the Whale</i> Class Companion Assignment 	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Identifies literary elements and defines them with samples from the reading <input type="checkbox"/> Explains effect the literary elements are having on the reader to interpret <p>Students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Uses sample wording that lead to writing a claim. <input type="checkbox"/> Use sample wording that identify “specific” words from the text that support the claim 	
Vocabulary		Know	Do
	Special Pops Tips		
	➤		
Day 17 – FLEX DAY – Review: Multiple Choice UE1 Data		Date:	
Skill / Objective	Notes for Intellectual Preparation & Lesson Planning	Lesson Look Fors	
<p><i>Refer to Assessment Companion for skills assessed in the unit exam.</i></p>	<p>Goal of this lesson: Allowing students to analyze and reason behind correct and incorrect answer choices in an AP English Literature multiple-choice passage. Second-chance scoring is also an opportunity for students to practice reasoning in the way they respond to texts.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Data wall of highest missed questions or skill from unit exam 	

<p>Obj. – SWBAT understand the reasoning behind missed multiple-choice questions by analyzing incorrect answers and justifying the correct answer choices.</p>	<p>Lesson Cycle:</p> <ul style="list-style-type: none"> <input type="checkbox"/> (DN): Have students quickly review their previous quiz results and mark the questions they missed. <input type="checkbox"/> (GP): Review the Second-Chance Scoring Process: <ul style="list-style-type: none"> ▪ Revisiting Missed Questions – Explain the process of second-chance scoring: students will analyze the questions they missed, identify the correct answer, and justify why the right answer is correct based on the passage and question wording. ▪ Rhetorical Situation – Remind students to consider the context of each passage, the author’s purpose, audience, and tone when analyzing each question. ▪ Textual Evidence – Teach students to refer back to specific lines, phrases, or words in the text that support the correct answer. <input type="checkbox"/> (IP): Students will work independently or in groups to complete their justifications for all missed questions. They should fully explain why the correct answer is right and the incorrect answers are wrong. 	<ul style="list-style-type: none"> <input type="checkbox"/> Vocabulary wall from answer choices that were seen as challenging <p><u>Students:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> Justifications for answer choices <input type="checkbox"/> Cite specific lines, words, or phrases from the passage in justifications 	
<p>Vocabulary</p>		<p>Know</p>	<p>Do</p>
	<p>Special Pops Tips</p>		
	<p>➤</p>		