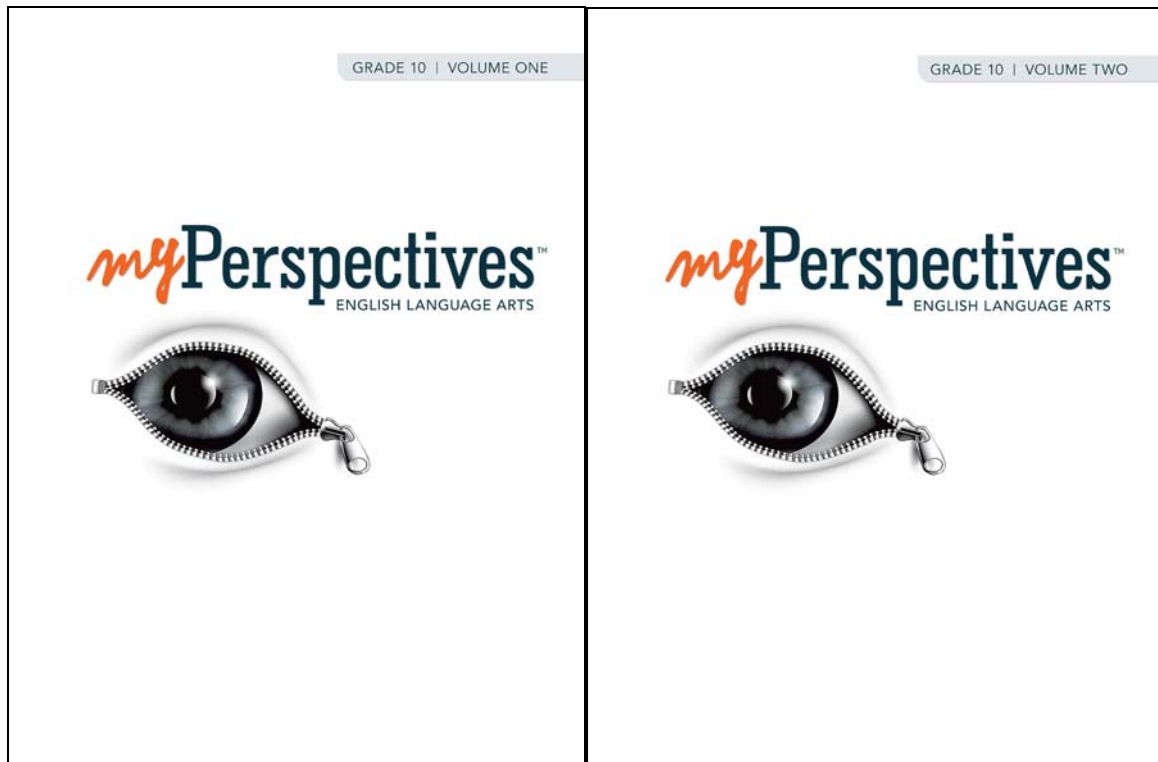


A Correlation of



Grade 10, ©2017

To the

**AP[®] English Literature and
Composition Exam**



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Introduction

This document demonstrates how *myPerspectives™ English Language Arts* meets the objectives of the **AP® English Literature and Composition Exam (2014)**. Correlation page references are to the Student Edition and Teacher’s Edition and are cited by selection or feature title.

myPerspectives™ English Language Arts is a learning environment that focuses on a connected approach to student learning. Students read texts and engage in activities that inspire thoughtful conversation, discussion, and debate.

Students will encounter authors’ perspectives as they read literature from across time periods and cultures. Students will listen to the perspectives of their peers through conversations and collaborative activities. And, as students read the literature and engage in activities in *myPerspectives*, they will formulate—and defend—their opinions as they develop their own perspectives.

In each unit of study, students will read classic and contemporary fiction and nonfiction texts, and view/listen to media selections, all related to an Essential Question. Students will use technology to interact with texts and activities, and they can write directly in their Student Edition to make interaction with texts more meaningful.

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I. The Literature	
Fiction	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes an abundance of fiction selections that represent a wide range of styles, eras, and approaches. Examples from the 10th grade program follow:</p> <p><u>Literary fiction selections include the following:</u> House Taken Over by Julio Cortázar, 37 Where Is Here? by Joyce Carol Oates, 69 The Metamorphosis by Franz Kafka, 137 The Doll’s House by Katherine Mansfield, 201 The Censors by Luisa Valenzuela, 337 The Necklace by Guy de Maupassant, 373 The Country of the Blind by H.G. Wells, 758</p> <p>TE only: Integrating Trade Books with <i>myPerspectives</i>, T38–T49 (includes titles such as: Frankenstein, The Alchemist, Beloved, Things Fall Apart)</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Orphan Boy and the Elk Dog by Blackfoot What We Plant, We Will Eat retold by S. E. Schlosser Harrison Bergeron by Kurt Vonnegut <i>from</i> Blindness by José Saramago</p>

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Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes award-winning literature at every level. Examples from the 10th grade program follow:</p> <p>The Fall of the House of Usher by Edgar Allan Poe, 13 The Metamorphosis by Franz Kafka, 137 The Doll’s House by Katherine Mansfield, 201 The Censors by Luisa Valenzuela, 337 The Golden Touch by Nathaniel Hawthorne, 443</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Orphan Boy and the Elk Dog by Blackfoot Harrison Bergeron by Kurt Vonnegut <i>from</i> Blindness by José Saramago</p>
Emphasis on works written in English, with representative British and American authors (CB 46)	<p>SE/TE: <i>myPerspectives</i> includes a wide range of works written in English, with representative British and American authors at every level. Examples from the 10th grade program follow:</p> <p>The Fall of the House of Usher by Edgar Allan Poe, 13 Where Is Here? by Joyce Carol Oates, 69 The Golden Touch by Nathaniel Hawthorne, 443 The Country of the Blind by H.G. Wells, 758</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Orphan Boy and the Elk Dog by Blackfoot What We Plant, We Will Eat retold by S. E. Schlosser Harrison Bergeron by Kurt Vonnegut</p>

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<p>Inclusion of representative periods and literary movements: 16th–21st century (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes a range of works from different periods and literary movements at every level. Examples from the 10th grade program follow:</p> <p>The Fall of the House of Usher by Edgar Allan Poe, 13 House Taken Over by Julio Cortázar, 37 Where Is Here? by Joyce Carol Oates, 69 The Metamorphosis by Franz Kafka, 137 The Doll’s House by Katherine Mansfield, 201 The Censors by Luisa Valenzuela, 337 The Necklace by Guy de Maupassant, 373 Civil Peace by Chinua Achebe, 389 The Golden Touch by Nathaniel Hawthorne, 443 The Country of the Blind by H.G. Wells, 758</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Feather Pillow by Horacio Quiroga The Orphan Boy and the Elk Dog by Blackfoot <i>from</i> Blindness by José Saramago</p>

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Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)	<p>SE/TE: <i>myPerspectives</i> includes a diverse range of works from authors of every geographic, cultural, and ethnic background, as well as writers that represent different stylistic traditions and genders. Examples from the 10th grade program follow:</p> <p>House Taken Over by Julio Cortázar, 37 Where Is Here? by Joyce Carol Oates, 69 The Metamorphosis by Franz Kafka, 137 The Doll’s House by Katherine Mansfield, 201 The Censors by Luisa Valenzuela, 337 Civil Peace by Chinua Achebe, 389</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Feather Pillow by Horacio Quiroga The Orphan Boy and the Elk Dog by Blackfoot A Dose of What the Doctor Never Orders by Ihara Saikaku (Translated by G.W. Sargent) <i>from</i> Blindness by José Saramago</p>
Poetry	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes an abundance of poetry selections that represent a wide range of styles, eras, and approaches. Examples from the 10th grade program follow:</p> <p>beware: do not read this poem by Ishmael Reed, 102 Windigo by Louise Erdrich, 108 Elliptical by Harryette Mullen, 216 Fences by Pat Mora, 218 Caged Bird by Maya Angelou, 326 Avarice by Yusef Komunyakaa, 433 The Good Life by Tracy K. Smith, 434 Money by Reginald Gibbons, 435 <i>from</i> King Midas by Howard Moss, 461 They are hostile nations by Margaret Atwood, 626 Blind by Fatima Naoot, 748 The Blind Seer of Ambon by W.S. Merwin, 750</p>

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Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes a range of poems of recognized literary merit at every level. Examples from the 10th grade program follow:</p> <p>The Raven by Edgar Allan Poe, 104 Caged Bird by Maya Angelou, 326 Avarice by Yusef Komunyakaa, 433 <i>from</i> King Midas by Howard Moss, 461 They are hostile nations by Margaret Atwood, 626 Under a Certain Little Star by Wisława Szymborska, 628 The Blind Seer of Ambon by W.S. Merwin, 750 On His Blindness by Jose Luis Borges, 752</p>
Inclusion of representative periods and literary movements: 16th–21st centuries (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes a range of poems from different periods and literary movements at every level. Examples from the 10th grade program follow:</p> <p>The Raven by Edgar Allan Poe, 104 Sonnet, with Bird by Sherman Alexie, 214 Some Advice to Those Who Will Serve Time in Prison by Nazim Hikmet, 328 The Good Life by Tracy K. Smith, 434 En El Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection by Virgil Suarez, 606 Caliban by J. P. Dancing Bear, 608 The Blind Seer of Ambon by W.S. Merwin, 750 The Tempest by William Shakespeare, 510, 535, 555, 573, 587</p>

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<p>Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)</p>	<p>SE/TE: <i>myPerspectives</i> includes a diverse range of works from authors of every geographic, cultural, and ethnic background, as well as writers that represent different stylistic traditions and genders. Examples from the 10th grade program follow:</p> <p>beware: do not read this poem by Ishmael Reed, 102 Windigo by Louise Erdrich, 108 Sonnet, with Bird by Sherman Alexie, 214 Fences by Pat Mora, 218 Caged Bird by Maya Angelou, 326 Some Advice to Those Who Will Serve Time in Prison by Nazim Hikmet, 328 Money by Reginald Gibbons, 435 En El Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection by Virgil Suarez, 606 Caliban by J. P. Dancing Bear, 608 Blind by Fatima Naoot, 748 On His Blindness by Jose Luis Borges, 752</p>

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Drama	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes two major dramatic works: <i>The Tempest</i> by William Shakespeare (see pages 510, 535, 555, 573, 587) and <i>Oedipus the King</i> by Sophocles (see pages 674, 708). The play also serves, however, as starting point for exploration of number of thematically related readings as listed below:</p> <p><u><i>The Tempest</i> (related readings)</u> En El Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection by Virgil Suarez, 606 Caliban by J. P. Dancing Bear, 608</p> <p><u><i>Oedipus the King</i> (related readings)</u> View From the Empire State Building by Helen Keller, 739 The Neglected Senses <i>from</i> For the Benefit of Those Who See by Rosemary Mahoney, 787 Blind by Fatima Naoot, 748 The Blind Seer of Ambon by W.S. Merwin, 750 On His Blindness by Jose Luis Borges, 752</p>

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AP® English Literature and Composition Exam	myPerspectives ©2017 Grade 10
<p>Quality of Selections: "Recognized Literary Merit" (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes two major dramatic works: <i>The Tempest</i> by William Shakespeare (see pages 510, 535, 555, 573, 587) and <i>Oedipus the King</i> by Sophocles (see pages 674, 708). The program also provided related works of literary merit to deepen student understanding of the texts and to explore related themes.</p> <p><u><i>The Tempest</i> (related readings)</u> <i>En El Jardín de los Espejos Quebrados, Caliban Catches a Glimpse of His Reflection</i> by Virgil Suarez, 606 <i>Caliban</i> by J. P. Dancing Bear, 608</p> <p><u><i>Oedipus the King</i> (related readings)</u> <i>View From the Empire State Building</i> by Helen Keller, 739 <i>The Neglected Senses from For the Benefit of Those Who See</i> by Rosemary Mahoney, 787 <i>Blind</i> by Fatima Naoot, 748 <i>The Blind Seer of Ambon</i> by W.S. Merwin, 750 <i>On His Blindness</i> by Jose Luis Borges, 752</p>
<p>Inclusion of representative periods and literary movements: 16th–20th centuries (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes two major dramatic works: <i>The Tempest</i> by William Shakespeare (see pages 510, 535, 555, 573, 587) and <i>Oedipus the King</i> by Sophocles (see pages 674, 708). It does link the plays to literary analysis. This helps students explore how the themes have resonated in subsequent societies and generations.</p> <p><u><i>Independent Learning (selections can be accessed via Interactive Student Edition):</i></u> <i>from Shakespeare and the French Poet</i> by Yves Bonnefoy</p>

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<p style="text-align: center;">AP® English Literature and Composition Exam</p>	<p style="text-align: center;">myPerspectives ©2017 Grade 10</p>
<p>Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)</p>	<p>SE/TE: <i>myPerspectives</i> includes two major dramatic works: <i>The Tempest</i> by William Shakespeare (see pages 510, 535, 555, 573, 587) and <i>Oedipus the King</i> by Sophocles (see pages 674, 708). The play also serves, however, as starting point for exploration of number of thematically related articles and contemporary issues as listed below:</p> <p>View From the Empire State Building by Helen Keller, 739 The Neglected Senses <i>from</i> For the Benefit of Those Who See by Rosemary Mahoney, 787</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> <i>from</i> Blindness by José Saramago Understanding Forgiveness by PBS Blind, Yet Seeing: The Brain’s Subconscious Visual Sense by Benedict Carey Visual Neuroscience: Look and Learn by Apoorva Mandavill</p>

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Essay/Nonfiction	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes an abundance of essays and nonfiction selections that represent a wide range issues, perspectives, genres, and topics. Examples from the 10th grade program follow:</p> <p><u>Essays and nonfiction selections include the following:</u></p> <p>Revenge of the Geeks by Alexandra Robbins, 225 Encountering the Other: The Challenge for the 21st Century by Ryszard Kapuscinski, 233 The “Four Freedoms” Speech by Franklin D. Roosevelt, 269 Inaugural Address by John F. Kennedy, 283 Speech at the United Nations by Malala Yousafzai, 309 <i>from</i> Freedom of the Press Report 2015 by Freedom House, 345 In La Rinconada, Peru, Searching for Beauty in Ugliness by Marie Arana, 419 The Thrill of the Chase by Margie Goldsmith, 470 Let South Africa Show the World How to Forgive by Desmond Tutu, 635 View From the Empire State Building by Helen Keller, 739 The Neglected Senses <i>from</i> For the Benefit of Those Who See by Rosemary Mahoney, 787</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u></p> <p>Outsider’s Art is Saluted at Columbia, Then Lost Anew by Vivian Yee Sleep Paralysis: A Waking Nightmare by Lexi Tucker Stone Age Man’s Terrors Still Stalk Modern Nightmares by Robin McKie My Possessions, Myself by Russell W. Belk A Dish Best Served Cold by Aminatta Forna</p>

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II. Support materials for instruction in reading and writing	
Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work’s structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone.	SE/TE: Writing to Compare: Explanatory Essay, 49; Character Profile, 613; Writing to Sources: Explanatory Text, 122–123; Argument, 254–255, 652–653; Informative Essay, 358–359; Create Cohesion: Quotations and Paraphrases, 617
Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students’ analyses of literary texts	SE/TE: Performance Task: Write an Explanatory Essay, 58–63; Write an Argument, 190–195; Write an Informative Essay, 298–303; Write an Informative Essay, 408–413; Write an Argument, 614–619; Write a Nonfiction Narrative, 728–733; QuickWrite, 9, 119, 133, 251, 265, 355, 369, 485, 499, 649, 663, 807; Writing to Compare, 48–49, 292–293, 322–323, 468–469, 612–613; Writing to Sources, 81, 122, 184, 189, 211, 254, 297, 335, 358, 386, 400, 441, 488, 533, 602, 633, 652, 726, 785, 810
Writing that proceeds through several stages or drafts, with revision aided by teacher and peers	SE/TE: Performance Task: Prewriting/ Planning, 59, 191, 293, 299, 322, 409, 468, 612, 615, 729; Drafting, 60, 192, 293, 300, 410, 469, 613, 616, 730; Revising, 62, 194, 302, 412, 618, 732; Editing/ Proofreading, 63, 195, 303, 413, 619, 733; Publishing and Presenting, 63, 195, 303, 413, 619, 733
Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading	SE/TE: Writing Dialogue, 726, 785; Diary Entry, 386; News Report, 297; Poem, 335, 633; Quick Write, 9, 119, 133, 251, 265, 355, 369, 485, 499, 649, 663, 807

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<p>Organization and sequencing of contents: to support instruction in "the experience of literature, the interpretation of literature, and the evaluation of literature" (CB 45)</p>	<p><i>myPerspectives</i> promotes student-centered learning through a unit organization that: gives students increasing responsibility for the learning process; supports active learning in which students annotate texts, answer questions, and construct knowledge as they search for meaning; promotes social collaboration and interaction among learners; and engages students in making choices in their learning and work they are producing.</p> <p>The program uses a four-step process:</p> <p>Part I. Whole Class Learning: Teachers model, instruct, and support with anchor texts as the class broadens its perspective of the unit topic. Activities focus on making meaning, language development, and effective expression. Examples: 12A–12D, 12–35, 36A–36D, 36–49, 372A–372D, 372–387</p> <p>Part II. Small-Group Learning: Students work on collaborative activities to broaden their perspectives on the unit topic. They work in groups and develop presentations, participate in group discussions, and share their work in an array of activities. Examples: 304–307, 308A–308D, 308–317, 318A–318D, 318–323</p> <p>Part III. Independent Learning: Students select one online text to read independently. Examples: 352–353, 354A–354F, 354–356</p> <p>Part IV: Performance-Based Assessment: Students are required to demonstrate their learning by pulling together the content knowledge, process skills, and learning habits they acquired, practiced, and engaged in throughout the unit. Examples: Performance Task: Write an Explanatory Essay, 58–63; Write an Argument, 190–195</p>

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Direct instruction in writing in these three modes	<p>SE/TE: Performance Task: Write an Argument, 190–195; Write an Argument, 614–619; Writing to Sources: Argument, 184; Visual Analysis, 189; Response to Literature, 211</p> <p>Performance Task: Write an Explanatory Essay, 58–63; Write an Informative Essay, 298–303; Write an Informative Essay, 408–413; Writing to Compare: Explanatory Essay, 49; Comparison and Contrast Essay, 12–613; Writing to Sources: Character Analysis, 400; Paraphrase, 533</p> <p>Performance Task: Write a Nonfiction Narrative, 728–733; Writing to Sources: Narrative, 81; Poem, 335; Short Story, 441; Dialogue, 726; Performance-Based Assessment: Nonfiction Narrative, 810</p>
Writing assignments that direct students in the practice of these three modes	<p>SE/TE: Performance Task: Write an Argument, 190–195; Write an Argument, 614–619; Writing to Sources: Argument, 184; Visual Analysis, 189; Response to Literature, 211</p> <p>Performance Task: Write an Explanatory Essay, 58–63; Write an Informative Essay, 298–303; Write an Informative Essay, 408–413; Writing to Compare: Explanatory Essay, 49; Comparison and Contrast Essay, 12–613; Writing to Sources: Character Analysis, 400; Paraphrase, 533</p> <p>Performance Task: Write a Nonfiction Narrative, 728–733; Writing to Sources: Narrative, 81; Poem, 335; Short Story, 441; Dialogue, 726; Performance-Based Assessment: Nonfiction Narrative, 810</p>
Student-written essays that model these three modes	<p>SE/TE: Student models exist in each Writing Process activity.</p> <p>Explanatory Essay Model, 58; Model Argument, 190; Model Informative Essay, 298; Model Informative Text, 408; Model Argument, 614; Model Nonfiction Narrative, 728</p>

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A discrete writing handbook section suitable for the AP® student	SE/TE: Writing Handbook, R6–R23; Grammar Handbook, R57–R66
A glossary and/or index of literary terms	SE/TE: Literary Terms (English and Spanish versions), R44–R56; Glossary, R36–R43
Instruction and support materials for the teaching of research	SE/TE: Research to Clarify & Research to Explore, 31, 43, 55, 77, 95, 109, 179, 188, 207, 219, 227, 241, 277, 287, 296, 314, 320, 331, 339, 347, 381, 395, 425, 437, 456, 464, 475, 530, 550, 568, 582, 597, 610, 629, 639, 698, 721, 741, 753, 781, 797; Performance Task: Write an Informative Essay, 298–300; Research: Digital Presentation, 99, 245; Presentation, 349; Multimedia Presentation, 643; Group Presentation, 745; Conducting Research, R24–R33 TE only: Cross-Curricular Perspectives, 6, 131, 169, 230, 263, 660
III. Miscellaneous features	
Table of contents	SE/TE: Table of Contents, vi–xvii
Index	SE/TE: Index of Skills, R67–R73; Index of Authors and Titles, R74–R75

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<p>Instructor's Manual</p>	<p>TE only: Instructional Model, T18–T33; Resources for Flexibility, T34–T35; <i>PearsonRealize™</i>, T36–T37</p> <p>Teaching with Trade Books, T38–T49</p> <p>Planning page examples, 12A–12D, 136A–136D, 268A–268D</p> <p>Teacher’s Edition side note material includes teaching suggestions, background information, and material to support students with different abilities. Examples: pp. 13, 72–73, 204–205, 310–311</p> <p>The <i>PearsonRealize™</i> platform, a powerful and dynamic teacher resource, includes digital resources, assessments, and data. Flexible Classroom management tools provide teachers an amazing amount of freedom and control. The program includes digital novels including classics like <i>Pride and Prejudice</i> and <i>The Scarlet Letter</i>, as well as novel lesson plans for over 100 titles many aligned to each unit.</p>

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<p>Companion Web site</p>	<p><i>myPerspectives English Language Arts</i> ©2017 is a blended print and digital integrated curriculum that provides next-gen learning experiences to promote higher achievement and develop the competencies needed for college and career readiness.</p> <p>The program provides digital resources and tools that optimize use of technology to guide and engage students, manage classroom and access data, and personalize learning for all students with multimedia assets, assessments, discussion board, and more.</p> <p><i>myPerspectives on Pearson Realize</i> includes the <i>Interactive Student Edition, Interactive Teacher's Edition, Assessments</i>, and digital tools.</p> <p><i>myPerspectives</i> includes hundreds of additional teacher resources to customize lessons. Interactive lessons, grammar tutorials, digital novels, and more are student-facing to allow students to work independently. See pages T34–T37 for a complete overview.</p>