A Correlation of

myPerspectives
AMERICAN LITERATURE

Grade 11, ©2017

To the

AP® English Literature and Composition Exam

Pearson

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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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<table>
<thead>
<tr>
<th>AP® English Literature and Composition Exam</th>
<th>myPerspectives ©2017 Grade 11</th>
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<tbody>
<tr>
<td>I. The Literature</td>
<td></td>
</tr>
<tr>
<td>Fiction</td>
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<tr>
<td>Abundance</td>
<td><strong>SE/TE:</strong> <em>myPerspectives</em> includes an abundance of fiction selections that represent a wide range of styles, eras, and approaches. Examples from the 11th grade program follow:</td>
</tr>
<tr>
<td></td>
<td><strong>Literary fiction selections include the following:</strong></td>
</tr>
<tr>
<td></td>
<td>A White Heron by Sarah Orne Jewett, 433</td>
</tr>
<tr>
<td></td>
<td>Antojos by Julia Alvarez. 723</td>
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<td></td>
<td>Old Man at the Bridge by Ernest Hemingway, 754</td>
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<td></td>
<td>Everything Stuck to Him by Raymond Carver, 781</td>
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<td>The Jilting of Granny Weatherall by Katherine Anne Porter, 843</td>
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<tr>
<td></td>
<td><strong>Independent Learning (selections can be accessed via Interactive Student Edition):</strong></td>
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<tr>
<td></td>
<td>The Pedestrian by Ray Bradbury</td>
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<tr>
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<td>Hamadi by Naomi Shihab Nye</td>
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<tr>
<td>Quality of Selections: &quot;Recognized Literary Merit&quot; (CB 45)</td>
<td><strong>SE/TE:</strong> myPerspectives includes award-winning literature at every level. Examples from the 11th grade program follow:</td>
</tr>
<tr>
<td></td>
<td>A Wagner Matinée by Willa Cather, 249</td>
</tr>
<tr>
<td></td>
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<td>The Celebrated Jumping Frog of Calaveras County by Mark Twain, 419</td>
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**SE = Student Edition**

**TE = Teacher's Edition**
### AP® English Literature and Composition Exam

Emphasis on works written in English, with representative British and American authors (CB 46)

### myPerspectives ©2017 Grade 11

**SE/TE:** *myPerspectives* includes a wide range of works written in English, with representative British and American authors at every level. Examples from the 11th grade program follow:

- A Wagner Matinée by Willa Cather, 249
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- The Man to Send Rain Clouds by Leslie Marmon Silko
- Ambush by Tim O’Brien
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<tbody>
<tr>
<td>Inclusion of representative periods and literary movements: 16th–21st century (CB 45)</td>
<td><strong>SE/TE:</strong> myPerspectives includes a range of works from different periods and literary movements at every level. Examples from the 11th grade program follow:</td>
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### Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)

**AP® English Literature and Composition Exam**

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- Antojos by Julia Alvarez, 723
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**myPerspectives ©2017 Grade 11**

**SE/TE: myPerspectives** 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 11th grade program follow:

- The Story of an Hour by Kate Chopin, 353
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<th>Poetry</th>
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<tbody>
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<td>Abundance</td>
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<td><strong>SE/TE:</strong> myPerspectives includes an abundance of poetry selections that represent a wide range of styles, eras, and approaches. Examples from the 11th grade program follow:</td>
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<tr>
<td>from Preface to Leaves of Grass</td>
</tr>
<tr>
<td>The Soul selects her own Society</td>
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<tr>
<td>The Love Song of J. Alfred Prufrock by T. S. Eliot, 238</td>
</tr>
<tr>
<td>Chicago</td>
</tr>
<tr>
<td>In the Longhouse, Oneida Museum by Roberta Hill, 512</td>
</tr>
<tr>
<td>Cloudy Day by Jimmy Santiago Baca, 514</td>
</tr>
<tr>
<td>Independent Learning (selections can be accessed via Interactive Student Edition):</td>
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<td>The Fifth Fact by Sarah Browning</td>
</tr>
<tr>
<td>Who Burns for the Perfection of Paper by Martín Espada</td>
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<tr>
<td>The Latin Deli: An Ars Poetica by Judith Ortiz Cofer</td>
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<td>The Wood-Pile</td>
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<td>Runagate Runagate by Robert Hayden</td>
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<td>from Preface to Leaves of Grass</td>
<td>from Song of Myself</td>
</tr>
<tr>
<td>I Hear America from Song of Myself</td>
<td>I Hear America from Song of Myself</td>
</tr>
<tr>
<td>Singing</td>
<td>On the Beach at Night Alone</td>
</tr>
<tr>
<td>America by Walt Whitman, 154</td>
<td>America by Walt Whitman, 154</td>
</tr>
<tr>
<td>The Soul selects her own Society</td>
<td>The Soul unto itself</td>
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<tr>
<td>The Soul unto itself</td>
<td>Fame is a fickle food</td>
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<tr>
<td>They shut me up in Prose</td>
<td>There is a solitude of space</td>
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<tr>
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<td>I heard a fly buzz—I'm Nobody— by Emily Dickinson, 172</td>
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<td>The Fish by Elizabeth Bishop</td>
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</tr>
<tr>
<td>I, Too</td>
<td>The Negro Speaks of Rivers</td>
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<td>Refugee in America</td>
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<td>Dream Variations by Langston Hughes</td>
</tr>
<tr>
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- The Soul selects her own Society
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- Fame is a fickle food
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- There is a solitude of space
- I heard a fly buzz—I'm Nobody— by Emily Dickinson, 172
- In the Longhouse, Oneida Museum by Roberta Hill, 512
- Cloudy Day by Jimmy Santiago Baca, 514

**Independent Learning (selections can be accessed via Interactive Student Edition):**

- I, Too
- The Negro Speaks of Rivers
- Refugee in America
- Dream Variations by Langston Hughes
- Douglass by Paul Laurence Dunbar
- Who Burns for the Perfection of Paper by Martín Espada
- The Latin Deli: An Ars Poetica by Judith Ortiz Cofer
- For Black Women Who Are Afraid by Toi Derricotte

## Drama

**Abundance**

SE/TE: *myPerspectives* includes one major dramatic work, *The Crucible* by Arthur Miller (see pages 562, 601, 629, and 661). Also see the related audio performance and assessment task:

- Media: LA Theater Works *The Crucible*, 686
- Performance-Based Assessment: Text and Dramatic Reading, 746

## Quality of Selections: "Recognized Literary Merit" (CB 45)

SE/TE: *myPerspectives* includes one major dramatic work, *The Crucible* by Arthur Miller (see pages 562, 601, 629, and 661) which is considered on the great works of American drama.
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<td><strong>SE/TE:</strong> <em>myPerspectives</em> includes one major dramatic work, <em>The Crucible</em> by Arthur Miller (see pages 562, 601, 629, and 661). Also see the related audio performance and assessment task:</td>
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<td>Media: LA Theater Works The Crucible, 686</td>
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<td><strong>SE/TE:</strong> <em>myPerspectives</em> includes one major dramatic work, <em>The Crucible</em> by Arthur Miller (see pages 562, 601, 629, and 661). Also see the related audio performance and assessment task:</td>
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<td></td>
<td>Performance-Based Assessment: Text and Dramatic Reading, 746</td>
</tr>
</tbody>
</table>
### Essay/Nonfiction

**Abundance**

**SE/TE:** *myPerspectives* includes an abundance of essays and nonfiction selections that represent a wide range of issues, perspectives, genres, and topics. Examples from the 11th grade program follow:

**Essays and nonfiction selections include the following:**

- Bill of Rights by James Madison, 31
- Speech in the Convention by Benjamin Franklin, 42
- From *America’s Constitution: A Biography* by Akhil Reed Amar, 73
- *The Interesting Narrative of the Life of Olaudah Equiano* by Olaudah Equiano, 93
- Letter to John Adams by Abigail Adams, 104
- Ain’t I a Woman? by Sojourner Truth, 331
- Declaration of Sentiments by Elizabeth Cady Stanton, 339
- Brown v. Board of Education: Opinion of the Court by Earl Warren, 361
- Was "Brown v. Board" a Failure? by Sarah Garland, 371
- Life on the Mississippi by Mark Twain, 408
- A Literature of Place by Barry Lopez, 463
- From *Dust Tracks on a Road* by Zora Neale Hurston, 481
- A Brief History of the Short Story by D.F. McCourt, 821

**Independent Learning (selections can be accessed via Interactive Student Edition):**

- From *The Iroquois Constitution* by Dekanawidah, translated by Arthur C. Parker
- From *Common Sense* by Thomas Paine
- Sweet Land of...Conformity? by Claude Fischer
- Reckless Genius by Galway Kinnell
- From *The Warmth of Other Suns* by Isabel Wilkerson
- What a Factory Can Teach a Housewife by Ida Tarbell
<table>
<thead>
<tr>
<th>II. Support materials for instruction in reading and writing</th>
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</thead>
<tbody>
<tr>
<td><strong>Writing an interpretation of a piece of literature</strong></td>
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<tr>
<td>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.</td>
</tr>
<tr>
<td><strong>SE/TE:</strong> Writing to Compare, 190–191, 350–351, 378–379, 690–691, 720–721, 856–857; Writing to Sources: Critical Analysis, 448; Performance-Based Assessment, Writing to Sources: Argument, 134–135; Informational Essay, 388–389; Analyze Craft and Structure: Practice, 295, 368, 376, 415</td>
</tr>
<tr>
<td><strong>Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students’ analyses of literary texts</strong></td>
</tr>
<tr>
<td><strong>Writing that proceeds through several stages or drafts, with revision aided by teacher and peers</strong></td>
</tr>
<tr>
<td><strong>Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading</strong></td>
</tr>
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### AP® English Literature and Composition Exam

Organization and sequencing of contents: to support instruction in "the experience of literature, the interpretation of literature, and the evaluation of literature" (CB 45)

### myPerspectives ©2017 Grade 11

*myPerspectives* 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.

The program uses a four-step process:

**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: 16A–16D, 16–29, 288A–288D, 288–299, 418A–418D, 418–431

**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: 68–71, 72A–72D, 72–81, 326–329, 330A–330D, 330–337

**Part III. Independent Learning:** Students select one online text to read independently. Examples: 382–383, 384A–384F, 384–386

**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 Argument, 60–67; Write a Personal Narrative, 192–199; Write an Informative Essay, 318–325
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<tr>
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<tr>
<td>Direct instruction in writing in these three modes</td>
<td>SE/TE: Performance Task: Write an Argument, 60–67; Write an Argument, 692–699; Writing to Sources: Argument, 101, 134, 684; Evaluation of a Speech, 50; Editorial, 28; Performance-Based Assessment: Argument, 134–135; Argument, 745–747; Resources Tool Kit, R8–R13</td>
</tr>
<tr>
<td>Write a Personal Narrative, 192–199; Writing to Sources: Narrative Account, 168; Blog Post, 184; Short Narrative, 778; Narrative Scene, 792; Anecdote, 806; Performance-Based Assessment: Personal Narrative, 270; Resources Tool Kit, R20–R25</td>
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<tr>
<td>Writing assignments that direct students in the practice of these three modes</td>
<td><strong>SE/TE:</strong> Performance Task: Write an Argument, 60–67; Write an Argument, 692–699; Writing to Sources: Argument, 101, 134, 684; Evaluation of a Speech, 50; Editorial, 28; Performance-Based Assessment: Argument, 134–135; Argument, 745–747; Resources Tool Kit, R8–R13</td>
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<td>Performance Task: Write an Argument, 318–325; Write an Explanatory Essay, 450–457; Performance-Based Assessment: Informational Text Essay, 388–389; Explanatory Essay, 540–541; Writing to Compare, 190–191, 350–351, 378–379, 690–691, 720–721, 856–857; Writing to Sources: Critical Analysis, 448; Digital Presentation, 247; Informational Paragraph, 298; Informational Text, 337; Informative Eyewitness Account, 308; Informative Writing, 38; Research Report, 261; Resources Tool Kit, R14–R19</td>
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<td>Performance Task: Write a Narrative Text, 808–815 Write a Personal Narrative, 192–199; Writing to Sources: Narrative Account, 168; Blog Post, 184; Short Narrative, 778; Narrative Scene, 792; Anecdote, 806; Performance-Based Assessment: Personal Narrative, 270; Resources Tool Kit, R20–R25</td>
<td></td>
</tr>
<tr>
<td>Student-written essays that model these three modes</td>
<td><strong>SE/TE:</strong> Student models exist in each Writing Process activity.</td>
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<tr>
<td>Student models exist in each Writing Process activity.</td>
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<td>A discrete writing handbook section suitable for the AP® student</td>
<td><strong>SE/TE:</strong> Writing Handbook, R8–R25; Grammar Handbook, R59–R68</td>
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<td>A glossary and/or index of literary terms</td>
<td><strong>SE/TE:</strong> Glossary, R38–R46; Literary Terms (English and Spanish versions), R47–R58</td>
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<td>Instruction and support materials for the teaching of research</td>
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SE = Student Edition

TE = Teacher’s Edition