Organizing the Course

The AP English Literature and Composition course framework was designed with instructional flexibility in mind; there are nine units organized in a logical, scaffolded sequence. The table below illustrates four different ways AP English Literature and Composition teachers organize their course, but these are not the only four possibilities.

Organizational Approach	Description
Genres	Following the unit-based model of nine units established in the course framework allows students to evenly examine short fiction, poetry, and extended literary works and develop enduring understandings by spiraling the big ideas and scaffolding skills over the course.
Thematic	Grouping texts (representative of diverse authors and from a variety of time periods) by a shared common concept (e.g., thematic ideas, experiences, institutions, social structures) helps students develop literary analysis skills and conceptual understandings by making connections and comparisons among texts that share that concept. Teachers can still use the nine units in this publication as a guide for text selection that will enable students to practice and develop the skills required for college credit, but they can easily combine several of the units in this publication–and their subsequent Personal Progress Checks–into one or more thematic units.
Literature Survey	This organizational approach includes exploring literary concepts and teaching literary analysis skills through a survey of literature (e.g., American, British) from a variety of authors and time periods to examine literary movements. Such an organizational approach may benefit schools where a course in a survey of literature is a requirement. In this model, teachers can use the nine units to guide text selection of short fiction, poetry, and longer narratives, and can combine the units so that students are integrating a study of these various genres of literature within the survey course. The Personal Progress Checks can be administered after students have practiced the relevant skills on the texts within the survey.
Author Studies	While students should read texts from a variety of diverse authors, students may benefit from a short-term study of a particular author's literary works. Such an organizational approach can offer an intensive study of how an author presents thematic ideas, experiences, institutions, and/or social structures in their texts through literary elements and techniques and encourages students to compare these works, noting significant trends. In this model, teachers should be sure to include poets as well as prose writers of short and long narratives, selecting authors and texts that will enable students to practice and develop the skills delineated in the nine units of this publication.

Alternative Sequencing

The course units have been designed with an intentional, scaffolded sequence across units. If adjustments are made and skills and their corresponding essential knowledge are moved outside of their assigned unit, the scaffolding of skills over the course may begin to lose its integrity. Also, Personal Progress Checks are designed to assess the skills and essential knowledge within a unit. If a skill and corresponding essential knowledge statement are moved outside of their assigned unit, as indicated in the course framework, the Personal Progress Check for that particular unit may not adequately assess what students have actually learned in the unit.

Selecting and Using Course Materials

Textbooks

While teachers select textbooks locally, an **example textbook list** is provided on AP Central to share a range of texts that have already been found to meet the AP Course Audit college-level textbook requirement.

Selecting Texts

While students should read a variety of texts in the course, the depth of their reading should not be sacrificed for breadth. In fact, teachers may want to evaluate the number of longer literary works they plan to teach in the course to consider whether such a selection of texts allows students sufficient time and opportunity to master course content and skills. An alternate approach is to help students build skills by examining short fiction and poetry, which can offer them opportunities for more targeted skill development and feedback, and then review and extend such skills in longer literary works. Additionally, a single text can serve as an anchor text, used to teach multiple concepts and skills over time and revisited throughout the course. However, teachers should not feel compelled to teach every course concept or every skill a text seems to offer; instead, they can develop a strategic approach for students to practice a manageable number of targeted skills using a particular text.

Over the course of their literature studies in secondary school, and by the end of their AP English Literature and Composition class, students should have studied a variety of texts by diverse authors from a variety of time periods ranging from the English Renaissance to the present. However, students may not be prepared to read and analyze the most challenging literature from the very beginning of the course because students

have not yet developed proficiency in the content and skills necessary to engage such literary works. The texts that students read should accommodate their current reading skill proficiency but also appropriately challenge them to further develop their reading skills. Therefore, you may consider scaffolding texts within instructional units and across the course, selecting more accessible texts at the beginning of the year or when introducing concepts in a unit and then gradually including more challenging texts after students have developed a degree of skill proficiency and experience reading a variety of texts.

Another instructional choice regarding texts that may enrich students' study of literature is text pairing or grouping. Comparing one or more literary works can help students examine literature in increasingly complex ways and reinforce their understanding of course concepts; for example, comparing how related texts of different genres convey meaning through similar and different approaches. Additionally, pairing or grouping a challenging text with a more accessible text may provide students with opportunities to identify points of comparison between the texts and to promote close reading of the texts, particularly the more challenging one.

Issues that might, from a specific cultural viewpoint, be considered controversial, including depictions of nationalities, religions, ethnicities, dialects, gender, or class, are often represented artistically in works of literature. AP students are not expected or asked to subscribe to any one specific set of cultural or political values, but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose, or effect of such content within the literary work as a whole.

Developing Course Skills

Throughout the course, students will develop skills that are fundamental to the study of literature. Since these skill categories represent the complex skills that adept readers and writers of literature demonstrate, students will benefit from multiple opportunities to develop these skills in a scaffolded manner. Through the use of guided questioning, discussion techniques, and other instructional strategies, teachers can help your students practice applying these skills in new contexts, providing an important foundation for their college and career readiness. **(Note: The texts referenced in this section are *not* course requirements but are used here simply to offer a context for examples)**

Skill Category 1: Explain the function of character

By analyzing how a character is portrayed in a text, any change in a character over the course of a text, contrasting characters, and character relationships, students explore how characters in a literary work contribute to meaning in a text and are often vessels for conveying a range of ideas, values, beliefs, assumptions, biases, and cultural norms. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
1.A: *Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.*	▪ Which words, phrases, and details contribute to a character's characterization? ▪ How is a character described physically, emotionally, and/or psychologically? ▪ Which aspects of a character's background contribute to how the character perceives his or her world? ▪ What drives the character to think, feel, and/or act in the manner he or she does?	Provide students with a stanza from Hughes's "Theme for English B." Have them fold a sheet of paper to form three columns: Column 1 will contain their assigned stanza, column 2 is where they will write information about the speaker based on details from their assigned stanza, and column 3 is where they will interpret and explain what the information in the second column reveals about the speaker. Once students have completed the graphic organizer, ask them to share their work with a partner. Then engage the class in a whole-group discussion of their findings.

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Skills	Key Questions	Sample Instructional Activity
1.B: *Explain the function of a character changing or remaining unchanged.*	▪ What provokes a character to change or remain unchanged? ▪ What are the comparable traits of a character before and after he or she changes? ▪ To what degree does the text convey empathy for those characters who change or for those who remain unchanged? ▪ To what degree does a character's changing constitute progress or decline? ▪ How does a character's changing or remaining unchanged affect other elements of the literary work and/or contribute to meaning of the work as a whole?	Using chapter 24 of Mary Shelley's *Frankenstein*, have students examine the speech Victor Frankenstein gives to the sailors when they tell Robert Walton they would like to turn the ship around if the ice breaks up. (This speech begins: "Oh! Be men, or be more than men . . .") Have students engage in a free-writing exercise for five minutes, considering the degree to which Victor's speech reveals a change in his character. After the exercise, students should identify specific aspects of Victor's character that may have changed and offer textual evidence to support their reasoning.
1.C: *Explain the function of contrasting characters.*	▪ How do comparable traits of two or more characters contrast? ▪ What do the differing traits between characters reveal about them individually, their relationships with one another, and their relationships with other characters? ▪ How does considering the significance of a contrast between characters contribute to meaning in the text?	Ask students to consider the speaker and the instructor of Hughes's "Theme for English B." Have them use a Venn diagram to compare and contrast the characters' comparable traits (e.g., role at the school, location, age, race, perspective) based on details from the poem. After examining some of the characterizing traits in the Venn diagram, students should share their findings with a partner and examine how these contrasts contribute to meaning in the poem.
1.D: *Describe how textual details reveal nuances and complexities in characters' relationships with one another.*	▪ Which particular images, character speech, and textual details are relevant for examining characters' relationships? ▪ How do images, character speech, and other textual details reveal how characters interact? ▪ How do diction and the details that a narrator or speaker offers (or does not offer) convey a particular perspective, ambiguity, and/or inconsistency and convey nuances and complexities in character relationships?	After students have read the last section of Shelley's *Frankenstein*, ask particular students to assume the roles of Victor, the creature, Robert Walton, and Elizabeth. The students assuming these roles should study their assigned characters. Meanwhile, have the other students review the section of the novel and develop questions for the panelists that require panelists to consider how their characters would answer based on evidence from the novel. During the panel discussion, have students maintain the personas of the characters they represent as they answer questions. Engage in a debrief of the conversation after the panel discussion.
1.E: *Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.*	▪ Which of a character's choices, actions, and/or speech seem contradictory or inconsistent? ▪ How do a character's contradictory or inconsistent traits contribute to a reader's understanding of the character's complexity? ▪ How do a character's contradictory or inconsistent traits contribute to meaning in a text?	Have students review Robert Walton's letters to his sister in Shelley's *Frankenstein*. Then ask them to use a graphic organizer to analyze and note Walton's motivation (column 1), actions (column 2), reactions to and thoughts about Frankenstein (column 3), and reactions to and thoughts about the creature (column 4).

Skill Category 2: Explain the function of setting

Recognizing the physical or literal aspects of settings in texts is just the beginning of analyzing how setting contributes to an interpretation of literature. Exploring how texts develop relationships between setting and other literary elements and exploring how settings can become associated with or represent ideas or values are crucial to helping students move from understanding setting at a literal level to a deeper understanding of how setting contributes to meaning in a text. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
2.A: *Identify and describe specific textual details that convey or reveal a setting.*	▪ How do details in a text convey or reveal one or more aspects of a setting (e.g., location, time of day, year, season, geography, culture)?	Have students identify and mark setting descriptions and details in Hughes's "Theme for English B." Then ask them to sketch a map of the setting(s) based on given textual details. Finally, based on the setting details, have students make inferences about and describe the culture of the poem's setting.
2.B: *Explain the function of setting in a narrative.*	▪ What are the relationships between a text's setting and other literary elements? ▪ How does a setting affect readers of that text? ▪ How do a text's various settings contribute to meaning and its overall effect?	Ask students to generate a list of the various settings found in Shelley's *Frankenstein* and identify—via student votes—what they believe are the four most significant settings in the novel. Students should then develop questions about these settings and engage in a Socratic Seminar to discuss such ideas as the setting's relationship with other literary elements, how the setting affects readers' experiences with the text, and how the setting contributes to meaning.
2.C: *Describe the relationship between a character and a setting.*	▪ What is the relationship between the aspects (e.g., location, time of day, geography) of a setting and a character? ▪ What is the relationship between a setting's historical time period and a character? ▪ What is the relationship between the society or culture of a setting and a character (e.g., what is the character's role in the society/culture, to what degree is a character accepted by his or her society/culture, to what degree does the society/culture esteem a character)?	After reading Hughes's "Theme for English B," ask students to develop a double-entry journal with the poetry text on the left side. On the right side, students should write questions about the speaker's relationship with the various settings of the poem. Then they should prepare their initial responses to those questions using textual evidence.

Skill Category 3: Explain the function of plot and structure

A deeper understanding of plot and structure in texts includes examining how the ordering of events in narratives affect readers' interpretations of texts. Additionally, exploring the relationships of particular events or a series of events to other literary elements, such as conflict, provides opportunities to examine how these plot relationships contribute to meaning. Furthermore, students develop a more sophisticated understanding of structure as they analyze part-to-part and part-to-whole relationships in texts, which may involve contrasts, and develop interpretations considering these structural relationships. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
3.A: *Identify and describe how plot orders events in a narrative.*	▪ To what degree does a plot's ordering of events reflect a chronological sequence? ▪ Which plot event(s) seems to break an established chronological sequence, and where does this event fit into the chronology of other events?	Divide students into groups of three or four and give them a list of plot events from Shelley's *Frankenstein.* The events should be in the order in which they appear in the novel and include the chapter in which they appear. Have students discuss and work together to create a chronological timeline, placing the events in the appropriate position on the timeline. Students should frequently refer to the novel to help them determine placement of events relative to one another. Then, on their timelines, have students indicate with a symbol events that were presented outside the chronology established in chapter 1.
3.B: *Explain the function of a particular sequence of events in a plot.*	▪ How does a particular sequence of events affect the presentation and/or development of characters and conflict? ▪ How does a particular sequence of events and the manner in which a text presents those events to a reader affect a reader's experience with the text? ▪ What is the relationship between a particular sequence of events and a text's structure as a whole?	As students read chapters 11–16 of Shelley's *Frankenstein* (the creature's account after his creation), have them use a double-entry journal to analyze the events of these chapters. Ask students to select particular events from these chapters that seem to have significant relationships to characters and conflicts, placing summaries or excerpts of these events on the left side of the journal entry, and then use the space on the right to respond to the events. After completing the double-entry journals, have students form small groups to discuss how the sequence of events they identified in their journals contributed to their understanding of the creature and the role of these particular chapters in the overall structure of the novel.

Skills	Key Questions	Sample Instructional Activity
3.C: *Explain the function of structure in a text.*	▪ How does a text's organization and arrangement of ideas and details in lines, stanzas, sentences, paragraphs, chapters, or other sections of text contribute to a text's structure? ▪ How does a poem's rhythm and/or rhyme contribute to its structure? ▪ What is the organizing principle in a section of text that makes it a cohesive unit? ▪ What is the relationship of a section of a text to the text's setting, character, plot, conflict, point of view, thematic idea, or other literary elements? ▪ What is the relationship of a section of a text to other sections of the text? ▪ What is the relationship of a section of a text to the text as a whole?	Divide the text of Hughes's "Theme for English B" according to its stanzas, with larger stanzas subdivided according to idea development. Then place the divided text on strips of paper and put the strips in an envelope. Before students read the poem in its proper organizational structure, give them the envelope and have them, in small groups, analyze the strips of paper to determine how to organize the poem's ideas. As they organize, students should discuss the ideas represented in each stanza and their relationship to those in surrounding stanzas. After organizing the poem, have students read their versions of the poem and discuss the organization. Finally, ask them to read the poem in its actual order and discuss the differences between their arrangement of the poem and the original and the function of the stanzas.
3.D: *Explain the function of contrasts within a text.*	▪ What are some striking contrasts in a text? ▪ How do you identify contrasts, shifts, and juxtapositions in a text? ▪ How might a contrast indicate a conflict of values? ▪ What ideas, traits, or values are emphasized in a contrast? ▪ How does a contrast contribute to complexity in a text? ▪ How does a contrast contribute to meaning in a text?	Shelley's *Frankenstein* is filled with meaningful contrasts, such as Professors Krempe and Waldman, the laboratory and nature, light and dark, Clerval and Victor, Geneva and Inglostadt, etc. As students read *Frankenstein,* ask them to note in a double-entry journal the contrasts they encounter, noting the contrasts on the left side, and on the right side of the journal, asking inferential questions about how those contrasts emphasize ideas, traits, or values and contribute to meaning.
3.E: *Explain the function of a significant event or related set of significant events in a plot.*	▪ Which event in a plot has a significant relationship to a character, conflict, another event, thematic idea, etc., and what is the relationship? ▪ How is an event in a plot a cause or effect of another event? ▪ How does an event or related set of events cause, develop, or resolve a conflict? ▪ How can an event or related set of events represent competing value systems? ▪ How does an event create anticipation or suspense in a reader? ▪ How does an event or related set of events contribute to meaning in the whole work?	Using *Frankenstein*, ask students to analyze the most significant event of the novel. Divide students into four or five groups. In their small groups, have them brainstorm a list of events and choose one event they consider to be the most significant. Then ask students to use textual evidence from the novel to develop an argument that declares the event to be the most significant in the novel. Finally, in an informal debate, have students present their arguments for their most significant event, using textual evidence as support for their reasoning.

Skills	Key Questions	Sample Instructional Activity
3.F: *Explain the function of conflict in a text.*	▪ How might a conflict represent opposing motivations or values? ▪ How might a conflict arise from a contrast? ▪ What is the relationship of a particular conflict to other conflicts? ▪ How does the resolution or continuation of a conflict affect a character, plot, narrator, or speaker, etc.? ▪ How does the resolution or continuation of a conflict affect a reader's experience with the text? ▪ How does a conflict contribute to meaning in the whole work?	After they've read *Frankenstein*, divide students into small groups. Assign each group particular characters from the novel. Then ask them to create a tableau of these characters that portrays the conflicts among the characters. Before creating the tableau, have students engage in close reading of the novel and use a graphic organizer to gather ideas about the characters' conflicts. Next, ask students to determine how to portray these conflicts through body poses and placement among each other. As each group performs the tableau, other students should attempt to determine the characters and conflicts in the tableau. Have the group performing the tableau conduct a debrief to discuss how their portrayal demonstrates particular conflicts and how the conflicts contribute to meaning in the novel.

Skill Category 4: Explain the function of the narrator or speaker

Analyzing the narrators and speakers of texts includes more than the simpler tasks of identifying and describing narrators and speakers or identifying the points of view in which texts are narrated. Through their analysis of texts' narrators and speakers, students explore how the points of view in texts contribute to interpretations. Furthermore, students build an understanding that narrators and speakers reveal their perspectives (which also inform their reliability) in the texts they narrate and influence readers' interpretations. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
4.A: *Identify and describe the narrator or speaker of a text.*	▪ Who is the narrator or speaker of a text? ▪ Which details from the text indicate the identity of the narrator or speaker?	After students read Hughes's "Theme for English B," place them in pairs to role-play a conversation between the speaker and the instructor. After the process, students should make a T-chart of details about the speaker's life and attributes of his character on one side and his instructor and classmates on the other. How is this speaker different from the instructor and other classmates? What does the speaker conclude about his observations?
4.B: *Identify and explain the function of point of view in a narrative.*	▪ What is the difference between a first-person point of view and third-person point of view, and how does the particular point of view used in a text affect the details and information presented to a reader? ▪ How does a narrator's distance from the events of a narrative affect the details and information presented to a reader? ▪ How does a shift in point of view contribute to the development of a literary element (e.g., character, conflict, tone, theme) and contribute to meaning?	After students read chapters 11–16 of Shelley's *Frankenstein*, which detail the creature's account of events, divide students into small groups and assign a chapter to analyze. Have each group develop a series of questions that focus on the details the creature offers in his account. Have each group use its questions to facilitate a large-group discussion that ultimately focuses on how the novel's shift in point of view affects the creature's characterization.
4.C: *Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.*	▪ What is a narrator's or speaker's tone toward a particular subject, and which diction, imagery, details, and syntax in the text contribute to that tone? ▪ What is the relationship between a narrator's or speaker's tone toward a particular subject and their perspective, more generally? ▪ How does a narrator's or speaker's background and perspective shape a tone toward a particular subject? ▪ How do the diction, imagery, details, and syntax in a text support multiple tones? ▪ How might a change in tone toward a particular subject over the course of a text indicate a narrator's or speaker's change?	As students read "Theme for English B," ask them to identify the diction, imagery, details, connotative and figurative language, and syntactical elements that contribute to the speaker's tone throughout the poem, noting these aspects on a graphic organizer. Then have groups discuss the relationship of these tones to the speaker's perspective and what information from the poem contributes to the reader's understanding of the speaker's perspective.

Skills	Key Questions	Sample Instructional Activity
4.D: *Explain how a narrator's reliability affects a narrative.*	▪ To what extent can a narrator or speaker of a first-person point of view narrative be trusted? ▪ How might a third-person point of view narrator or speaker be more reliable than a first-person point of view narrator or speaker? ▪ How does a narrator's or speaker's inclusion or exclusion of particular details affect their reliability? ▪ To what degree is the narrator or speaker of a first-person point of view narrative aware of their own biases? ▪ What is the relationship of a narrator's or speaker's reliability and a reader's understanding of a character's motivations?	Using the jigsaw strategy, have students analyze how *Frankenstein* offers three narrators, all of whom offer a first-person account of events in the novel. The "expert" groups should analyze the separate narrative accounts, and the base groups should discuss the experts' findings. Then have the base groups explore the complexity of Walton relaying the entire account and Victor presenting his and the creature's accounts to Walton.

Skill Category 5: Explain the function of word choice, imagery, and symbols

Developing an interpretation of literature includes an understanding of how words and phrases denote literal meaning and connote associations and representations that convey figurative meaning. Always attending to the literal meaning conveyed in the texts they analyze, students develop interpretations of literature by exploring how word choice, imagery, and symbols propose particular associations and representations beyond the physical and into the abstract. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
5.A: *Distinguish between the literal and figurative meanings of words and phrases.*	▪ What are the denotations of specific words and phrases in a text? ▪ How does knowing the denotative meaning of specific words and phrases in a text facilitate a literal understanding of the text? ▪ What are the connotations, representations, and associations of specific words or phrases in a text? ▪ How does considering the connotations, representations, and associations of specific words or phrases in a text convey figurative meaning and facilitate an interpretation of the text? ▪ Which literal objects, images, and events in a text convey figurative meaning through representations and associations? ▪ How do multiple literal and/or figurative meanings in a text create ambiguity?	Using Hughes's "Theme for English B," have students engage in sentence unpacking by highlighting phrases in the poem in which a literal reading seems incomplete or unusual (e.g., "hear you, hear me—we two—you, me, talk on this page"). For each marked phrase, have students explain a figurative meaning of the phrase and how they arrived at that meaning.
5.B: *Explain the function of specific words and phrases in a text.*	▪ Which repeated sound, word, or phrase in a text emphasizes an idea or association, and what is the emphasized idea or association? ▪ How do you trace a referent to its antecedent, and how might ambiguous referents affect an interpretation of a text? ▪ How do the relationships between adjectives and adverbs and the words they modify affect a reader's interaction with the text? ▪ How does the use of hyperbole and understatement convey a particular perspective of their subjects? ▪ How do words and phrases create ambiguous meanings and invite multiple interpretations of a text?	After reading Hughes's "Theme for English B," give each student an index card with a phrase written on the front. Some of the phrases on the index cards should include the following: "And let that page come out of you—" "Then, it will be true," "hear you, hear me—we two—you, me, talk on this page," "(I hear New York, too.)" and "Me—who?" Give students five minutes to fill the back of the index card with their explanation of literal and figurative meanings of these phrases.

Skills	Key Questions	Sample Instructional Activity
5.C: *Identify and explain the function of a symbol.*	▪ Which object, action, or event represents an idea or concept beyond itself? ▪ How can an object, action, or event represent multiple ideas or concepts? ▪ Which symbol in a text is present in other texts, and how is the symbol's meaning(s) in this text similar to or different from its meaning(s) in other texts? ▪ How do these symbolic objects, actions, events, characters, and settings contribute to a text's complexity and to the meaning of the work as a whole?	After they've read *Frankenstein*, divide students into small groups. Have each group brainstorm what the creature symbolizes, analyzing the images, figurative language, tones, and thematic ideas to inform and support their interpretations. After developing ideas, each group should then use large poster paper and markers to create a visual that captures the creature's symbolic function in *Frankenstein*.
5.D: *Identify and explain the function of an image or imagery.*	▪ Which words contribute to the sensory details in an image? ▪ How might an image form a comparison through associations made with the senses? ▪ What does a set of images have in common so that the images work together? ▪ What associations do images or imagery evoke? ▪ How do images and/or imagery emphasize ideas in a portion of text or throughout a text?	Pose the following question about *Frankenstein*: "How might the glacier serve as the 'appropriate' meeting point for Victor and the creature?" Help students identify descriptions and images in chapter 10 they find significant. Then help them explore ideas about how the imagery might be associated with Victor's frame of mind and the confrontation that occurs.

Skill Category 6: Explain the function of comparison

So often literature depends on comparison to convey figurative meaning; yet, because it is frequently assumed that they can easily interpret comparisons, students may not receive instruction in how comparisons work. By breaking down—and thus, demystifying—the reasoning processes involved in interpreting comparisons, teachers can help students' understanding of texts move from literal comprehension to interpreting figurative meaning. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
6.A: *Identify and explain the function of a simile.*	▪ Which two elements are being compared in a particular simile? ▪ What is significant about the selection of the objects being compared? ▪ How does a comparison through a simile contribute to meaning in the text?	After they've read Shelley's *Frankenstein*, provide students with a double-entry journal that contains several similes from the novel in the first column. In the second column, have students explain the figurative meaning each simile conveys in its excerpt, the significance of the selected objects for comparison, and how they arrived at their interpretations.
6.B: *Identify and explain the function of a metaphor.*	▪ Which two elements are being compared in a particular metaphor? ▪ What is significant about the selection of the objects being compared and their particular traits, qualities, or characteristics? ▪ How does a comparison through a metaphor contribute to meaning in the text? ▪ How might the figurative meaning of a metaphor depend on the context in which it is presented? ▪ How does an extended metaphor continue a comparison in several portions of text? ▪ How does a metaphorical comparison contribute to the figurative meaning of a character, conflict, setting, theme, etc.?	Have students read several *Frankenstein* excerpts in which the creature is called a daemon. Ask them to then examine definitions of the word *daemon* and *demon*. Next, ask student pairs to prepare for a literary argument in which they will analyze the meaning of the creature's comparison to a daemon (demon) and how this metaphor contributes to meaning in the work.
6.C: *Identify and explain the function of personification.*	▪ Which nonhuman entity is described with or ascribed human traits, and what are the specific human traits? ▪ How does making a comparison between a nonhuman entity and some human trait characterize the nonhuman entity and convey meaning? ▪ How does a narrator, speaker, or character convey an attitude toward a nonhuman entity by personifying it?	Have students analyze Hughes's "Theme for English B," focusing their attention on the "connotation" portion of the strategy. Students should examine the following lines: "I feel and see and hear, Harlem, I hear you. / hear you, hear me—we two—you, me, talk on this page." Ask them to engage in a close reading of these lines to understand how the personification of Harlem and New York in these lines conveys meaning.

Skills	Key Questions	Sample Instructional Activity
6.D: *Identify and explain the function of an allusion.*	▪ Where does the text make a direct or subtle reference to a person, place, object, event, literary work, or idea that is culturally, historically, and/or literarily consequential? ▪ What is the background of the person, place, object, event, literary work, or idea that is referenced in the text? ▪ What are the points of comparison between the person, place, object, event, literary work, or idea that is referenced in the text and some aspect of the text? ▪ How does an allusion affect a reader's experience with a text? What is the effect of an allusion on a reader who understands it? What aspects of meaning are lost by readers who fail to recognize or comprehend an allusion?	Write on the board the following allusions in Shelley's *Frankenstein*: Adam, Dante, fallen angel, and Prometheus. Then ask students to work in small groups to consult online reference websites to gather further background information for each word. After students discuss their findings, they should examine the significance of these allusions in *Frankenstein*.

Skill Category 7: Develop textually substantiated arguments about interpretations of part or all of a text

Throughout the course, students develop textually substantiated arguments about the literature they read. To build the skills necessary to develop arguments about literature, students will need multiple opportunities to practice these skills by approaching writing as a recursive process. Additionally, students will benefit from an instructional approach that integrates writing instruction with the study of literature, rather than an approach to writing instruction that disjoins or isolates reading from writing. The following table provides examples of questions and instructional activities for implementing this skill in the course.

Skills	Key Questions	Sample Instructional Activity
7.A: *Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.*	▪ How do you analyze a text to develop a defensible claim about that text? ▪ How do you develop a claim that requires a defense with evidence from the text—and is not simply an assertion of fact or statement of the obvious? ▪ How do you develop a claim that you can defend with logical reasoning and textual evidence? ▪ How do you develop a claim that acknowledges that contradictory evidence or alternative interpretations exist? ▪ How do you develop a claim that articulates how a text explores concepts related to a range of experiences, institutions, and/or social structures?	After they've read "Theme for English B," have students create a T-chart. On the left side of the T-chart, they should list three to five thematic ideas (abstract nouns) conveyed in the poem. On the right side of the T-chart, for each thematic idea, students should identify and describe the specific ways (e.g., literary element, technique, structure) the poem conveys that thematic idea. Next, ask students to select the thematic idea with the most evidence to develop a statement that makes a claim about how the poem conveys that thematic idea. Finally, in a well-developed paragraph, each student should present their claim and explain, using textual evidence as support, how "Theme for English B" develops the thematic idea presented in the claim.
7.B: *Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.*	▪ How do you write a thesis statement that clearly articulates a claim about an interpretation of literature? ▪ How do you preview the reasoning of your argument in your thesis statement, perhaps by considering how your reasoning is organized?	Using *Frankenstein,* have students create a claim that argues whether Victor or the creature is the villain of the novel. Then ask them to develop a thesis statement that includes their claim and a clause or phrase that argues for the meaning conveyed by their chosen character being the villain rather than the other character. Students should add to their thesis statements a clause or phrase that previews their reasoning—the "why" of their interpretation.

continued on next page

Skills	Key Questions	Sample Instructional Activity
7.C: *Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.*	▪ What are the logical reasons, inferences, and/or conclusions that justify your claim? ▪ How do you develop commentary that does more than restate plot details? ▪ How do you develop commentary that explicitly articulates your critical thinking and relationships among ideas rather than leaving it to readers to make inferences or connections on their own? ▪ How do you develop commentary that carefully explains your reasons, inferences, and/or conclusions; how textual evidence supports your reasoning; and how your reasoning justifies your claim? ▪ How do you develop commentary that conveys your complex argument about an interpretation of literature?	Using "Theme for English B," ask students to create an outline of their body paragraphs for a literary analysis argument. The outline should present their thesis statements and the following components of their body paragraphs: topic sentence, evidence, commentary that explains the relationship of the evidence to the reasoning and that explains connections to the claim of the argument, and clincher sentence.
7.D: *Select and use relevant and sufficient evidence to both develop and support a line of reasoning.*	▪ How can an interpretation of a text emerge from analyzing evidence and then forming a line of reasoning or from forming a line of reasoning and then identifying relevant evidence? ▪ Which information from a text can serve as evidence to develop and support your line of reasoning? ▪ How do you know when evidence is relevant to your reasoning? ▪ How do you introduce evidence into your argument and indicate the purpose of the evidence as it relates to your argument? ▪ How do you know when your evidence is sufficient to support a line of reasoning and justify your claim? ▪ How do you address evidence that contradicts your reasoning or your claim?	Using *Frankenstein,* have students first evaluate the selection and use of evidence in their own drafts of literary arguments by referring to a checklist with items such as: ▪ Textual evidence is introduced. ▪ Commentary develops relevant connections among textual evidence, the line of reasoning, and the claim. ▪ The quantity and quality of textual evidence adequately supports the line of reasoning and the argument's thesis.

Skills	Key Questions	Sample Instructional Activity
7.E: *Demonstrate control over the elements of composition to communicate clearly.*	▪ How do you revise an argument's grammar and mechanics so that they follow established conventions of language to ensure clear communication of ideas? ▪ How can you select organizational patterns (e.g., chronological, compare-contrast, cause-effect, general to specific, order of importance, part-to-whole) to organize your reasoning and support? ▪ How do you organize clauses, sentences, and paragraphs to create coherence? ▪ How do you select and place transitions in sentences to create particular relationships between ideas and create coherence? ▪ How do you write sentences that convey equality/inequality of importance or balance/imbalance between ideas? ▪ How do you select words that clearly communicate ideas? ▪ How do you use punctuation to indicate clear relationships among ideas?	After they've drafted a body paragraph for their arguments, have students type or rewrite that paragraph so that each sentence begins on a new line. Then ask students to evaluate the coherence of each sentence with its surrounding sentences. When the sentences do not demonstrate coherence, the students should add transitions. Then have students place the sentences back in paragraph structure.