

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

***The Glass Castle* by Jeanette Walls (2005)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *The Glass Castle* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

Jeanette Wall's memoir is a story about survival against all odds, describing her childhood growing up in a dysfunctional family. Her mother and father both struggle with their roles in society and in the family, leaving the children to rely on each other for survival and eventually relocating to New York.

II. RATIONALE AND LEARNING OBJECTIVES

The Glass Castle accompanies two thematic units: one on memoirs and one on poverty. As a memoir, the student will discuss characteristics of this genre, differentiating between memoir and autobiography. The student will also compare this memoir to "fictional" memoirs, like *The Things They Carried*, as a means of analyzing the fine line between fact and fiction. The student will apply these observations to create his/her own "snapshot" memoir.

Within the poverty unit, during which students are introduced to a number of sources, fictional and informational, the student will analyze what it means to live in poverty in America, as well as what arguments are created around those who endure these conditions. This memoir is intended to round out the reading, humanize it by providing individual faces to different facets of the issue and the argument. As a final assessment, the student will create a synthesis essay, bringing together a number of sources and focusing on some aspect of poverty as a social issue.

III. COMMON CORE STANDARDS

Reading Standards for Informational Texts

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

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5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging
6. Assess how point of view or purpose shapes the content and style of a text.	6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*	7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

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Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Glass Castle*: child abuse and rape scene.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the memoir. The English department feels that the literary merit of this memoir more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***Tortilla Curtain* by T. C. Boyle (1995)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *Tortilla Curtain* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

The novel begins with a car accident between a wealthy nature writer, Delaney Mossbacher, and illegal immigrant, Candido Rincon. Delaney hits Candido with his car on a Los Angeles highway, hurting him but paying him off with a mere \$20 bill, thus creating a conflict between the rich and the poor who share the same California canyon but find themselves on opposite sides of the “tortilla curtain.”

II. RATIONALE AND LEARNING OBJECTIVES

The student will identify themes relating to illegal immigration, discrimination, social responsibility, environmental degradation, poverty, materialism, and the darker side of the American Dream. *Tortilla Curtain* introduces and accompanies a thematic unit on poverty, during which students are introduced to a number of fictional and informational sources. This novel is intended to round out the reading, humanize it by providing individual faces to different facets of the argument. As a final assessment, the student will create a synthesis essay on poverty.

III. COMMON CORE STANDARDS

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Tortilla Curtain*: rape scene and vulgar language.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the novel. The English department feels that the literary merit of this novel more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***Nickel and Dimed: On (Not) Getting By in America* by Barbara Ehrenreich(1995)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *Nickel and Dimed* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

Nickel and Dimed: On (Not) Getting By in America is a book written by Barbara Ehrenreich. Written from her perspective as an undercover journalist, it sets out to investigate the impact of the 1996 welfare reform act on the working poor in the United States.

Millions of Americans work full-time for poverty-level wages. Journalist Barbara Ehrenreich decided to join them. *Nickel and Dimed* is the revealing, compelling, and widely acclaimed result of that decision—a book that has already become a masterpiece of undercover reportage, and a portrait-of-the-working-poor classic that is showing up in classrooms throughout the nation. How does anyone survive, let alone prosper, on \$6 an hour? To find out, Ehrenreich takes low-wage jobs in Florida, then in Maine, and finally in Minnesota, working as a waitress, a hotel maid, a cleaning woman, a nursing home aide, and a Wal-Mart salesperson. She lives in trailer parks and crumbling motels; she eats fast or cheap food, since she can't afford a stove, refrigerator, or cookware. She also learns that one job is not enough; you need at least two if you plan to live indoors. And healthcare is a luxury she cannot afford. This is that rare book that reveals a harsh reality without resorting to sentiment, that speaks the plain truth without being preachy or complex. *Nickel and Dimed* is an absolute must for anyone who wants to see what “prosperity” looks like from the bottom, or who suspects that the “American dream” is becoming a fantasy. (Holt Teacher’s Guide)

II. RATIONALE AND LEARNING OBJECTIVES

The student will identify themes relating to illegal immigration, discrimination, social responsibility, environmental degradation, poverty, materialism, and the darker side of the American Dream. *Nickel and Dimed* introduces and accompanies a thematic unit on poverty, during which students are introduced to a number of fictional and informational sources. This book is intended to round out the reading, humanize it by providing individual faces to different facets of the argument. As a final assessment, the student will create a synthesis essay on poverty.

III. COMMON CORE STANDARDS

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Nickel and Dimed*: detailed descriptions of the harsh reality of living in poverty.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the book. The English department feels that the literary merit of this book more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***The Importance of Being Ernest* by Oscar Wilde (1895)**

“[*The Importance of Being Earnest*] is exquisitely trivial, a delicate bubble of fancy, and it has its philosophy... That we should treat all the trivial things of life very seriously, and all the serious things of life with sincere and studied triviality.”

— Oscar Wilde, from a January 1895 interview with Robbie Ross, published in the *St. James Gazette*

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *The Importance of Being Ernest* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

Act I begins with John (Jack) Worthing who assumes the name of Ernest in the city, visiting his fellow bachelor friend Algernon (Algy) Moncrieff at his London flat. It is soon revealed that both have been deceiving their relations. Jack has invented a “wicked” brother named Ernest who conveniently lives in the city and always seems to be getting into trouble. -is gives Jack an excuse to escape the routine of his country life. Algy has an imaginary invalid friend named Bunbury who demands much of this time and allows him to escape unwanted social responsibilities, such as dinner parties with his Aunt Augusta. On this day, Algy’s cousin and aunt, Gwendolen Fairfax and Lady Bracknell, join the two men for tea. Jack confesses his love for Gwendolen and asks her to marry him. She accepts his proposal as she’s always dreamed of marrying a man with the name Ernest. Lady Bracknell refuses to support their engagement because of Jack’s unknown parentage and undignified past of being found as an infant in a handbag at Victoria Station. Overhearing Jack’s invitation for Gwendolen to visit his country home, Algy concocts a mischievous plan to assume the identity of Jack’s brother Ernest. In Act II, the setting shifts to Jack’s country estate where Cecily Cardew, Jack’s young ward, is practicing her German under the watch of her governess, Miss Prism. Algy, posing as Ernest, arrives and meets Cecily, who immediately confesses her secret love affair with him, as she too has always fantasized about marrying a man with the upstanding and respectable name of Ernest. Meanwhile, Gwendolen decides to pay Jack an unexpected visit and meets Cecily where they both claim to be engaged to the same Ernest. -e situation becomes even more ridiculous with Jack’s early return home after the sudden “death” of his brother Ernest. The truth can no longer be kept a secret, and Jack and Algy realize they must confess. Planning a christening with the Dr. Chasuble later in the evening, the men will soon be given the name Ernest to satisfy their fiancés’ desires. Upon Lady Bracknell’s arrival, we learn that twenty years ago Miss Prism was the one responsible for misplacing baby Jack, the son of Lady Bracknell’s sister, in a handbag at the train station. In the end, Jack discovers that he is indeed named Ernest and consequently is Algy’s real-life older brother. The play concludes with the lovers happily embracing and the lessons of the last few days affirming the “vital Importance of Being Earnest” (Kloepffel, *Teacher’s Guide...*).

II. RATIONALE AND LEARNING OBJECTIVES

Oscar Wilde’s play *The Importance of Being Earnest* derives much of its comedic and thematic heft from the way in which it inverts the values of everyday life. The play constantly pokes fun at conventionally serious topics like love, death, and religion, while simultaneously handling trivialities (e.g., which teatime snacks are trendy this season) with the utmost seriousness. This irreverence

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takes its most perfect form in the dozens of epigrams and witticisms that make up so much of the play's dialogue. As such, the play is used to introduce students to the writing strategies used to create Horatian satire. (<https://edsitement.neh.gov/oscar-wildes-importance-being-earnest>)

III. COMMON CORE STANDARDS

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Importance of Being Ernest*: some minor and discrete innuendo.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the play. The English department feels that the literary merit of this play more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

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***Lord of the Flies* by William Golding (1954)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *Lord of the Flies* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

Lord of the Flies is a story about a plane full of evacuated boys from England during an atomic war and their subsequent landing on a deserted island. They attempt to establish a government with appropriate laws to maintain order. Not too long thereafter, their concern for civilized behavior gives way to fear and bestiality (McKiernan).

II. RATIONALE AND LEARNING OBJECTIVES

The student will analyze this novel for the techniques of Juvenalian satire, identifying how Golding crafts his novel into a biting social critique. Toward a deeper understanding, the student will also critically evaluate Golding's novel for his use of rhetorical strategies and cultural context, as well as analyze his literary style, identifying character, setting, plot, point of view, and theme. Further, the student will identify what makes this classic novel continue to have meaning for today's reader.

III. COMMON CORE STANDARDS

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Lord of the Flies*: violence and vulgar language.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the novel. The English department feels that the literary merit of this novel more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

***Animal, Vegetable, Miracle* by Barbara Kingsolver (2007)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *Animal, Vegetable, Miracle* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

Animal, Vegetable, Miracle is the personal account of the Kingsolver family's relocation from Tucson, Arizona to Tennessee with the goal of living off of the land. In this lively account of a family's year on their family farm in Southern Appalachia, Barbara Kingsolver and her family of coauthors unearth the secret lives of vegetables and the unexpected satisfactions of knowing their food producers. Kingsolver provides the main narrative with scientific support from her husband and dietary and nutritional support from her daughter.

II. RATIONALE AND LEARNING OBJECTIVES

Animal, Vegetable, Miracle accompanies a thematic unit centered on arguments about the environment over three primary time periods: 1) early warnings (represented by Rachel Carson's *Silent Spring*), 2) the voices get louder, a focus on Glen Canyon Dam (represented by John McPhee's *Encounters with the Archdruid* and Edward Abbey's *The Monkey Wrench Gang*), and 3) current debates, with a focus on arguments around food (represented by Barbara Kingsolver's *Animal, Vegetable, Miracle*). In addition, students will be introduced to a number of nature writers. Over the course of this extensive unit, the student will analyze the arguments of others, as well as create his/her own, both in writing and through oral presentations.

III. COMMON CORE STANDARDS

Reading Standards for Informational Texts

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

6. Assess how point of view or purpose shapes the content and style of a text.	6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Integration of Knowledge and Ideas	Grades 11 - 12

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Animal*, *Vegetable*, *Miracle*: none.

The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***The Monkey Wrench Gang* by Edward Abbey (1975)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *The Monkey Wrench Gang* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

The story centers on Vietnam veteran, George Washington Hayduke III, who returns to the desert to find his beloved canyons and rivers threatened by industrial development. On a rafting trip down the Colorado River, Hayduke joins forces with feminist saboteur Bonnie Abbzug, wilderness guide Seldom Seen Smith, and billboard torcher Doc Sarvis, M.D., and together they conspire to wage war on the big yellow machines, on dam builders and road builders, and strip miners.

II. RATIONALE AND LEARNING OBJECTIVES

This classic text of the Southwest is coupled with related informational texts to analyze how environmental arguments have been expressed. *The Monkey Wrench Gang* accompanies a thematic unit centered on arguments about the environment over three primary time periods: 1) early warnings (represented by Rachel Carson's *Silent Spring*), 2) the voices get louder, a focus on Glen Canyon Dam (represented by John McPhee's *Encounters with the Archdruid* and Edward Abbey's *The Monkey Wrench Gang*), and 3) current debates, with a focus on arguments around food (represented by Barbara Kingsolver's *Animal, Vegetable, Miracle*). In addition, students will be introduced to a number of nature writers. Over the course of this extensive unit, the student will analyze the arguments of others, as well as create his/her own, both in writing and through oral presentations. In particular, this novel is discussed in terms of its long-term influence and the power of the arguments presented by Abbey through the fictional misadventures of these memorable characters.

III. COMMON CORE STANDARDS

Reading Standards for Literature

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
Craft and Structure	Grades 11 - 12

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
6. Assess how point of view or purpose shapes the content and style of a text.	6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.	7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Monkey Wrench Gang*: vulgar language and themes.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the novel. The English department feels that the literary merit of this novel more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

***No Impact Man* directed by Laura Gabbert and Justin Schein (2009)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *No Impact Man* as a whole and deemed it worthy for the AP Language and Composition curriculum.

I. PLOT SUMMARY

No Impact Man is an unrated documentary that traces one family's endeavor to leave no carbon footprint while living in New York City. In the course of the year, they give up electricity, television, cars, toilet paper, elevators and newspapers, to name a few. They also agree to make no purchases, except for food and recycled items (no shopping sprees).

II. RATIONALE AND LEARNING OBJECTIVES

No Impact Man accompanies a thematic unit centered on arguments about the environment over three primary time periods: 1) early warnings (represented by Rachel Carson's *Silent Spring*), 2) the voices get louder, a focus on Glen Canyon Dam (represented by John McPhee's *Encounters with the Archdruid* and Edward Abbey's *The Monkey Wrench Gang*), and 3) current debates, with a focus on arguments around food (represented by Barbara Kingsolver's *Animal, Vegetable, Miracle* and *No Impact Man*). As part of this study, the student will analyze how this family makes the argument for their very clear agenda.

In addition, students will be introduced to a number of nature writers. Over the course of this extensive unit, the student will analyze the arguments of others, as well as create his/her own, both in writing and through oral presentations.

III. COMMON CORE STANDARDS

Reading Standards for Informational Texts

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging
6. Assess how point of view or purpose shapes the content and style of a text.	6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*	7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i> , presidential addresses).
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including <i>The Declaration of Independence</i> , the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *No Impact Man*: profanity

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the documentary. The English department feels that the literary merit of this video more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***Food Fight: A Story of Culinary Revolt* directed by Chris Taylor (2008)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *Food Fight* as a whole and deemed it worthy for the AP Language and Composition curriculum.

II. PLOT SUMMARY

This documentary, starring Alice Waters and Michael Pollan, provides a fascinating look at how American agricultural policy and food culture developed in the 20th century, and how the California food movement rebelled against big agribusiness to launch the local organic food movement.

II. RATIONALE AND LEARNING OBJECTIVES

Food Fight accompanies a thematic unit centered on arguments about the environment over three primary time periods: 1) early warnings (represented by Rachel Carson’s *Silent Spring*), 2) the voices get louder, a focus on Glen Canyon Dam (represented by John McPhee’s *Encounters with the Archdruid* and Edward Abbey’s *The Monkey Wrench Gang*), and 3) current debates, with a focus on arguments around food (represented by Barbara Kingsolver’s *Animal, Vegetable, Miracle, No Impact Man* and *Food Fight*). As part of this study, the student will analyze how this documentary makes the argument for its very clear agenda.

In addition, students will be introduced to a number of nature writers. Over the course of this extensive unit, the student will analyze the arguments of others, as well as create his/her own, both in writing and through oral presentations.

III. COMMON CORE STANDARDS

Reading Standards for Informational Texts

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging
6. Assess how point of view or purpose shapes the content and style of a text.	6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*	7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i> , presidential addresses).
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including <i>The Declaration of Independence</i> , the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Food Fight*: none

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the documentary. The English department feels that the literary merit of this video more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***A Place at the Table* directed by Kristi Jacobson and Lori Silverbush (2013)**

This course is designed to comply with the curricular requirements described in the *AP English Course Description*. As such, the readings are primarily selected from a list of works that have previously been on the AP English exams. The readings are selected by their cultural, historical and/or social context, their genre (or uniqueness of writing style), student engagement, teacher expertise, and their appearance on previous AP exams (College Board).

Using the above stated criteria, the English Department has carefully evaluated *A Place at the Table* as a whole and deemed it worthy for the AP Language and Composition curriculum.

III. PLOT SUMMARY

This documentary, starring Jeff Bridges, provides a fascinating look at how American food policy and practice fails some individuals, leaving them struggling to find healthy and sufficient food. According to the website:

“50 Million Americans—1 in 4 children—don’t know where their next meal is coming from. *A Place at the Table* tells the powerful stories of three such Americans, who maintain their dignity even as they struggle just to eat. In a riveting journey that will change forever how you think about the hungry, *A Place at the Table* shows how the issue could be solved forever, once the American public decides—as they have in the past—that ending hunger is in the best interests of us all.” (Magnolia Films)

II. RATIONALE AND LEARNING OBJECTIVES

A Place at the Table accompanies a thematic unit on poverty and homelessness, during which students are introduced to a number of fictional and informational sources. This documentary is intended to round out the reading, humanize it by providing individual faces to different facets of the argument. As a final assessment, the student will create a synthesis essay on poverty.

III. COMMON CORE STANDARDS

Reading Standards for Informational Texts

Key Ideas and Details	Grades 11 - 12
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.	2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.	3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Craft and Structure	Grades 11 - 12
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CURRICULUM RATIONALE: AP LANGUAGE AND COMPOSITION

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.	5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging
6. Assess how point of view or purpose shapes the content and style of a text.	6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Integration of Knowledge and Ideas	Grades 11 - 12
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.*	7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.	8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i> , presidential addresses).
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including <i>The Declaration of Independence</i> , the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.
Range of Reading and Level of Text Complexity	Grades 11 - 12
10. Read and comprehend complex literary and informational texts independently and proficiently.	10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *A Place at the Table*: none

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the documentary. The English department feels that the literary merit of this video more than compensates for the inclusion of this sensitive subject matter. The student is encouraged to feel comfortable expressing his/her beliefs and views openly within the classroom environment. If the student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.