

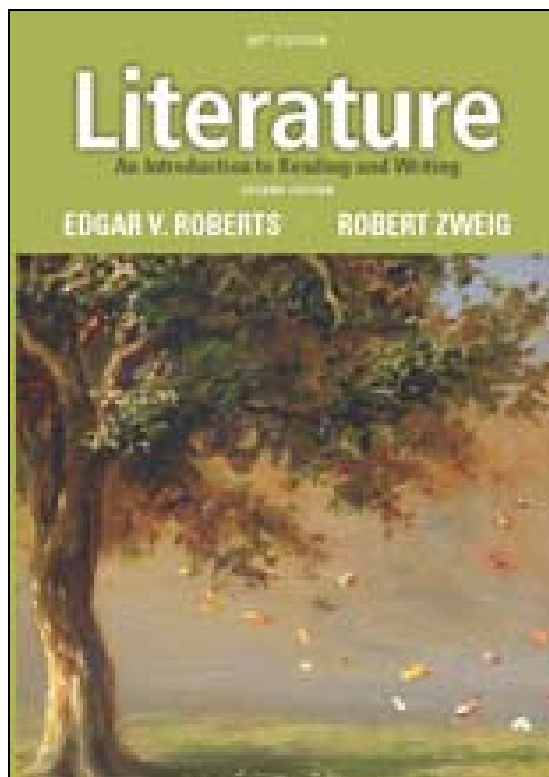
SAVVAS

A Correlation of

Literature

**An Introduction to
Reading and Writing**

2nd Edition, AP® Edition



To the

**Advanced Placement
English Literature and
Composition Exam**

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**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

Table of Contents

I. The Literature..... 3

II. Support materials for instruction in reading and writing 16

III. Miscellaneous features 20

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**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
I. The Literature	
Fiction	
Abundance	Roberts includes 63 short stories—one in an introductory part on "The Process of Reading, Responding to, and Writing About Literature" (1–60); 52 in a nine-chapter section called "Reading and Writing About Fiction" (61–548); and 10 in "Ten Stories for Additional Enjoyment and Study" (549–607).
Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>Although there is no required reading list, the College Board provides a list of "representative" fiction authors (52) to indicate the possible "range and quality of reading" (pp. 52–53) expected in an AP* course. A similar list is provided in Part Eight of this AP* help text. Of the 72 authors on this list, 27 are featured in this anthology.</p> <p>Chinua Achebe, 549 Sherman Alexie, 716 Margaret Atwood, 1138 James Baldwin, 443 Emily Brontë, 978, 1142 Raymond Carver, 137, 174 Kate Chopin, 337 Sandra Cisneros, 89 Ralph Ellison, 274 Louise Erdrich, 762 William Faulkner, 91, 339 Thomas Hardy, 656 Nathaniel Hawthorne, 390 Ernest Hemingway, 350 Ha Jin, 284 James Joyce, 246 Jhumpa Lahiri, 246 D. H. Lawrence, 477 Gabriel García Márquez, 406 Herman Melville, 896 Flannery O'Connor, 575 Katherine Anne Porter, 410 Jonathan Swift, 859 Mark Twain, 213</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>(Continued) Quality of Selections: "Recognized Literary Merit" (CB 45)</p>	<p>(Continued) John Updike, 370 Alice Walker, 1211 Eudora Welty, 314</p> <p>The College Board's list is neither prescriptive nor exhaustive. This anthology includes numerous other fiction writers of "comparable literary merit" (a College Board term that encourages teachers and students to read not only widely but well). Among these other fiction writers:</p> <p>Andre Dubus, 558 Franz Kafka, 398 Katherine Mansfield, 196 Guy De Maupassant, 200 Yukio Mishima, 256 Alice Munro, 354 Cynthia Ozick, 260 Edgar Allan Poe, 505 John Steinbeck, 416 Tobias Wolff, 604</p> <p>Note also the large number of authors cited under the remaining fiction topics below.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Emphasis on works written in English, with representative British and American authors (CB 46)</p>	<p>Roberts' text includes short stories by these classic American authors.</p> <p>Sherman Alexie, 716 James Baldwin, 443 Raymond Carver, 137, 174 Kate Chopin, 337 Sandra Cisneros, 89 Ralph Ellison, 274 Louise Erdrich, 762 William Faulkner, 91, 339 Nathaniel Hawthorne, 390 Ernest Hemingway, 350 Herman Melville, 896 Flannery O'Connor, 575 Katherine Anne Porter, 410 Mark Twain, 213 John Updike, 370 Alice Walker, 1211 Eudora Welty, 314</p> <p>The text also includes short stories by several classic British and Commonwealth authors.</p> <p>Thomas Hardy, 656 James Joyce, 246 (Irish) D. H. Lawrence, 477 Katherine Mansfield, 196 (New Zealand) Frank O'Connor, 361 (Irish)</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

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<p>Inclusion of representative periods and literary movements: 16th–20th century (CB 45)</p>	<p>Because of the genre's historical development, the editors concentrate on short stories from the 19th and 20th centuries. Roberts' anthology offers a wide variety of choices for the AP* teacher and student.</p> <p>19th Century authors include the following:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Illustrative Student Essay (Allegory): The Allegory of Hawthorne's "Young Goodman Brown", 430 which follows "Young Goodman Brown," 390 <input type="checkbox"/> Four stories by Edgar Allan Poe: "The Fall of the House of Usher (1839)," 505; "The Masque of the Red Death (1842)," 516; "The Black Cat (1843)," 519; "The Cask of Amontillado (1846)," 525–528 <input type="checkbox"/> Works by Late 19th century writers rooted in Civil War and post-Civil war American society such as Ambrose Bierce "An Occurrence at Owl Creek Bridge," 83 and Stephen Crane "The Blue Hotel," 229–245 <p>20th Century authors include the following:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Illustrative Student Essay (Allegory): The Allegory of Hawthorne's "Young Goodman Brown", 430 which follows "Young Goodman Brown," 390 <input type="checkbox"/> The simple, clean style pioneered by Hemingway ("Hills Like White Elephants," 350) <input type="checkbox"/> The introspective convolutions of Faulkner ("A Rose for Emily," 91) <input type="checkbox"/> The unassuming realism of Steinbeck ("The Chrysanthemums," 416) <input type="checkbox"/> Recent experiments in fiction by Cynthia Ozick ("The Shawl," 260), and Tim O'Brien ("The Things They Carried," 97)

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)</p>	<p>Among the fiction offerings, Roberts includes "The Myth of Atalanta" (388), from the classical civilizations of Greece and Rome. To sample the diversity of the fictional offerings, consider the following authors:</p> <p>Aesop, 388 Chinua Achebe, 549 Sherman Alexie, 716 Margaret Atwood, 1138 James Baldwin, 443 Toni Cade Bambara, 462 Kate Chopin, 337 Sandra Cisneros, 89 Ralph Ellison, 274 Louise Erdrich, 762 Ha Jin, 284 Jhumpa Lahiri, 246 Gabriel García Márquez, 406 Flannery O'Connor, 575 Americo Paredes, 487 Katherine Anne Porter, 410 Alice Walker, 1211 Eudora Welty, 314 Tom Whitecloud, 320</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Poetry Abundance</p>	<p>Of the textbook's 1,909 pages, Roberts devotes most of it to literature, 405 of which the editors allot to poetry (641–1228). The poetry section comprises 11 chapters; a typical part includes several poems in the early pages of instruction and commentary on a particular aspect of poetry, followed by a group of "Poems for Study," each of which is followed by questions that guide the student to examine it in the light of the part focus. For example, Chapter 15 "Figures Of Speech, or Metaphorical Language: A Source Of Depth And Range In Poetry" (787–826), opens with five poems that illustrate the editors' comments about tone, followed by 25 "Poems for Study." The poetry section closes with Chapter 22, "One Hundred Twelve Poems For Additional Enjoyment And Study" (1132–1221) and Chapter 22A, "Writing A Research Essay On Poetry," 1222–1228.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>The College Board provides a list of poets (52) to indicate the possible "range and quality of reading" (52) expected in an AP* course.</p> <p>Of the 55 poets on this list, 44 appear in Roberts' anthology:</p> <p>Adrienne Rich, 1193 Alexander Pope, 834, 835, 852, 902 Alfred, Lord Tennyson, 910, 928, 1022 Andrew Marvell, 995 Anne Bradstreet, 1142 Anne Sexton, 1029 Ben Jonson, 658, 711, 712 Billy Collins, 642, 839, 946, 1149 Cathy Song, 858 Edgar Allan Poe, 898, 899, 1191 Elizabeth Bishop, 756, 945 Emily Dickinson, 653, 889, 1058–1067 Garrett Hongo, 729 George Gordon, Lord Byron, 1147 George Herbert, 766, 938, 939, 950, 986 Gerard Manley Hopkins, 767, 893, 1166 Gwendolyn Brooks, 652, 887, 1143 John Donne, 687, 798, 890, 981, 1154 John Keats, 789, 792, 803, 951, 990, 1168 John Milton, 955 Joy Harjo, 657, 803 Langston Hughes, 1105–1113 Leslie Marmon Silko, 1201 Lucille Clifton, 838 Marianne Moore, 771, 1182 Paul Laurence Dunbar, 1154 Percy Bysshe Shelley, 664, 959 Philip Larkin, 993 Richard Wilbur, 1001, 1217 Robert Browning, 720, 888 Robert Frost, 655, 947, 1092–1101 Robert Lowell, 732, 806 Samuel Taylor Coleridge, 759 Seamus Heaney, 845 Sylvia Plath, 1119–1130 T. S. Eliot, 761, 1155 W. H. Auden, 1026, 1139 Wallace Stevens, 699, 1205 Walt Whitman, 816, 935, 1214, 1215, 1216 William Blake, 682, 719, 796, 836</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>(Continued) Quality of Selections: "Recognized Literary Merit" (CB 45)</p>	<p>(Continued) William Butler Yeats, 863, 1002, 1016, 1218 William Carlos Williams, 961, 1030, 1218 William Shakespeare, 663, 776, 812, 813, 857, 906, 933, 1200 William Wordsworth, 700, 738, 817, 862</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Inclusion of representative periods and literary movements: 16th–20th centuries (CB 45)</p>	<p>Roberts' anthology offers a rich mixture of poets, primarily British and American. In addition, Chapter 21, "Four Major American Poets" (1052–1131), focuses on four distinct and significant voices in the poetry of the English language: Emily Dickinson, a 19th-century Transcendentalist with a voice so spare and modern as to enjoy international stature at the beginning of the 21st century; Robert Frost, whose New England colloquialism transcends regional and national boundaries four decades after his death; Langston Hughes, whose own description of his calling was to write about "Negro life in America," and whose work represents the creative richness of the Harlem Renaissance; and Sylvia Plath, a confessional poet whose works, which earned her a posthumous Pulitzer Prize, were inextricably tied to her personal experiences.</p> <p>This chapter features 15 poems by Hughes (1105–1113) who is known for the variety in his works and his employment of various voices. The 19 Dickinson poems (1058–1067) can best be described as terse, intense, and acerbic. Frost's classic understatement and his simple, unobtrusive form are on display in 16 poems (1092–1101). In addition, the 13 Plath poems contribute lyric poems that represent a combination of the personal self and an imagined self composed by the poet.</p> <p>With a part on "Form: The Shape of the Poem" (926–969), the editors present poems in a wide range of forms, both open and closed.</p> <p>Finally—with parts such as "Words: The Building Blocks of Poetry" (674–707), "Symbolism and Allusion: Windows to Wide Expanses of Meaning" (970–1010)—this textbook allows AP* courses to examine poetry in its many facets.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)</p>	<p>In addition to the great names in poetry, the anthology includes a rich variety of poets who have made a more recent contribution to the genre. Consider the following:</p> <p>Adrienne Rich, 1193 Allen Ginsberg, 723 Anne Sexton, 1029 Dorianne Laux, 730 Garrett Hongo, 729 Gwendolyn Brooks, 652, 887, 1143 James Wright, 742 Jean Toomer, 960 Joy Harjo, 657, 803 Lucille Clifton, 838 Lucille Clifton, 838 Marge Piercy, 811 Mary Oliver, 810 Pat Mora, 849 Robert Pinsky, 851 Sherman Alexie, 716 Yusef Komunyakaa, 847</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
Drama	
Abundance	Roberts' textbook includes 16 complete plays over four chapters (1229–1832).
Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>The College Board provides a list of dramatists (53) to "indicate the possible range and quality of reading" (52) in an AP* course. Of the 31 authors on this list, 10 appear among the offerings in Roberts' anthology.</p> <p>Edward Albee <i>The Sandbox</i>, 1253</p> <p>Anton Chekhov <i>The Bear</i>, 1594</p> <p>Henrik Ibsen <i>A Dollhouse</i>, 1758</p> <p>Arthur Miller <i>Death of a Salesman</i>, 1456</p> <p>Eugene O'Neill <i>Before Breakfast</i>, 1281</p> <p>William Shakespeare <i>Hamlet</i>, 1355 <i>A Midsummer Night's Dream</i>, 1538</p> <p>Sophocles <i>Oedipus the King</i>, 1314</p> <p>August Wilson <i>Fences</i>, 1701</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>(Continued) Quality of Selections: "Recognized Literary Merit" (CB 45)</p>	<p>(Continued) All eight of these playwrights appear regularly on the open question section of the AP* English Literature and Composition Exam. One of three essays featured yearly on the exam, the open question presents a phenomenon characteristic of numerous great works of literature, with a prompt directing the examinee to write an essay using a single work to illuminate the phenomenon in question. The question usually includes a list of appropriate works, along with the proviso that examinees may choose another work of comparable literary merit. That the eight dramatists listed above appear frequently on this list attests to the issue here of "recognized literary merit."</p>
<p>Inclusion of representative periods and literary movements: 16th–20th centuries (CB 45)</p>	<p>Because drama originates with the ancient Greeks and because AP* courses pay homage to the roots of drama, it is fitting that Roberts' anthology includes <i>Oedipus the King</i> as the first play in Chapter 24, "The Tragic Vision: Affirmation Through Loss" (1297–1527)—and that the text illustrates the evolution of the tragedy by anthologizing <i>Hamlet</i> to represent Renaissance tragedy and <i>Death of a Salesman</i> to represent tragedy for the 20th century. From the realism of Ibsen to the neoclassicism of O'Neill and the 20th-century lyricism of Miller—this textbook admirably represents the richness of the genre. (Page numbers for individual playwrights are listed under preceding topic.)</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

<p style="text-align: center;">AP English Literature and Composition Exam</p>	<p style="text-align: center;">Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition</p>
<p>Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)</p>	<p>With the 14 full-length works, Roberts' text does an admirable job of addressing the diversity inherent in this genre—including Ancient Greece, Renaissance England, late 19th-century Norway, and 20th-century America. With Edward Albee (1253), Susan Glaspell (1259), August Wilson (1701), Langston Hughes (1618), LUIS VALDEZ Los Vendidos (1640), and Betty Keller (1271), the editors further exemplify the diverse expressions of the genre.</p>
<p>Essay/Nonfiction</p>	
	<p>Because AP* literature courses—much like introductory literature courses at the college level—focus on fiction, poetry, and drama, Roberts' anthology does the same. The textbook does not include a separate section devoted to the study of nonfiction/the essay.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
II. Support materials for instruction in reading and writing	
<p>Organization and sequencing of contents: to support instruction in "the experience of literature, the interpretation of literature, and the evaluation of literature" (CB 45)</p>	<p>Roberts' anthology begins with an "Introduction: The Process of Reading, Responding to, and Writing About Literature" (Chapter 1, pages 1–60). Here the editors offer advice and instruction in how students can increase their awareness of what they experience as they read and how they can articulate their experience of literature, expand the ways in which they experience literature, and begin to analyze their experience of literature. To model this kind of experience, the editors reprint Alice Walker's short story, "Everyday Use" (6–13)—annotated in the margins with the kind of reader response observations that can increase readers' awareness of their experience of literature and develop the rudiments of analysis and evaluation. The introductory part continues, with explicit instructions and examples of student entries in "Reading and Responding in a Notebook or Computer File" (13–18), followed by detailed instructions on the "how-to" of writing a first essay about literature (19–60).</p> <p>With the introductory cornerstone in place, the editors begin each major section—fiction, poetry, and drama—with an overview of the genre, guiding students through a conscious experience of their reading and moving toward a piece of writing that articulates the essence of the reading experience. Subsequent parts offer guidance in the analysis of discrete elements of the genre in question. The textbook is explicit and thorough on the subject of analysis, although it does not address evaluation per se. It should be noted, however, that analysis—"the interpretation of literature"—is the cornerstone of an AP* literature course. The fiction section begins with "Fiction: An Overview" (62–118), including a student essay that illustrates and provides</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>(Continued) Organization and sequencing of contents: to support instruction in "the experience of literature, the interpretation of literature, and the evaluation of literature" (CB 45)</p>	<p>(Continued) Subsequent parts guide students through recognition and analysis of the elements of short fiction with representative stories to serve as examples: point of view (119–159), character (160–223), setting (224–270), structure (271–329), tone and style (330–381), symbolism and allegory (382–436), and idea or theme (437–498). The poetry section begins with "Meeting Poetry: An Overview" (642–673), including direct instruction in how to read a poem (647–648) paraphrasing a poem (649, 665–667) and writing an explication (667–671). The following nine chapters guide students through analysis of such elements as imagery (751–786), figures of speech (787–826), tone (827–870), prosody (871–925), and symbolism and allusion (926–969).</p> <p>The drama section begins with "The Dramatic Vision: An Overview" (1230–1296), with direct instruction in writing (1287–1296). Subsequent parts address analysis of tragedy (1297–1527), comedy (1528–1609), dramatic reality and non-reality (1610–1753).</p> <p>To provide students with further practice in "the experience of literature, the interpretation of literature, and the evaluation of literature," Roberts' text culminates each genre section with parts designed to build on the skills covered thus far.</p> <p>The fiction section ends with "Ten Stories for Additional Enjoyment and Study" (549–607). Similarly, the poetry section closes with "Four Major American Poets: Emily Dickinson, Robert Frost, Langston Hughes, and Sylvia Plath" (1052–1131) and "One Hundred Twelve Poems for Additional Enjoyment and Study" (1132–1221).</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
Direct instruction in writing in these three modes	Roberts' anthology begins with direct instruction in the basics of writing about literature. (See the first paragraph above, under "Organization and sequencing of contents.") In addition, each chapter offers concise instruction in writing about the literary element in question. Finally, Chapter 29 offers guided instruction in three types of literary essay: comparison-contrast (1857–1873); reader-response (1874–1880); and argument (1881–1886).
Writing assignments that direct students in the practice of these three modes	<p>Parts typically close by focusing on a particular writing activity, arranged by the editors in three logical steps:</p> <ol style="list-style-type: none"> 1. Brief instruction on the activity in question. 2. A sample student essay to model the focal activity, including the editors' comments on the essay. 3. A list of writing topics that ask the student to practice examining literature from the perspective of the part in question. <p>Chapter 8, for example, examines "Idea or Theme: The Meaning and the Message in Fiction" (437–498). As the chapter closes, the editors offer instruction in "Writing about a Major Idea in Fiction" (491–492), followed by a student essay examining meaning in a D.H. Lawrence short story (493–496), with the editors' commentary on the student essay (496–497)—and, finally, five "Writing Topics About Ideas" (398).</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Student-written essays that model these three modes</p>	<p>Chapters that focus on a particular facet of the genre in question include one or two student-written essays that examine a piece of literature from the perspective under examination. Each student essay takes its place in this structure, and is provided under the heading of "Writing About ..." assignments. The introductory chapter offers two student essays. Chapters 2–9 and 10A, on fiction—as well as Chapters 11–20 and 22A, on poetry, and Chapters 23–27 and 27A, on drama—offer additional student essays. Chapter 29, on comparison-contrast, also provides a student essay.</p>
<p>A discrete writing handbook section suitable for the AP* student</p>	<p>The introductory chapter (1–60) discussed in detail above—offers the kind of structure and instruction worthy of a good writing handbook. The closing section of the textbook—"Special Writing Topics About Literature" (1833–1898)—offers three parts of useful information for the student writer in an AP* literature course.</p> <ul style="list-style-type: none"> □ In Chapter 28 (1834–1856), Roberts offers thumbnail sketches of ten "Critical Approaches Important in the Study of Literature"—providing a genuine service to the AP* teacher and student. □ Chapter 29 (1412–1427) offers explicit instruction comparison-contrast (1857–1873); reader-response (1874–1880); and argument (1881–1886). □ Chapter 30 (1887–1898) offers brief and useful advice on "Writing Examinations on Literature."
<p>A glossary and/or index of literary terms</p>	<p>Roberts' text offers a "Glossary of Literary Terms" (1921–1948)—handy and accessible definitions suitable for the AP* student. The terms themselves are discussed in context; in addition, page numbers are provided for reference—making them all the more useful for instruction in an AP* course.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

<p style="text-align: center;">AP English Literature and Composition Exam</p>	<p style="text-align: center;">Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition</p>
<p>Instruction and support materials for the teaching of research</p>	<p>Three parts offer guidance in research:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Chapter 10A (608–641) about fiction <input type="checkbox"/> Chapter 22A (1222–1228) about poetry <input type="checkbox"/> Chapter 27A (1819–1832) about drama <p>Appendix I (1439–1449) offers concise and useful information in documenting sources.</p>
<p>III. Miscellaneous features</p>	
<p>Table of contents</p>	<p>Roberts' text offers two variations on the table of contents:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The standard table of contents (v–xlvi) showcases the editors' genre approach. By using variations in typeface (boldface, italics, all-caps, varying font sizes) and by using white space judiciously, the editors make the various contents accessible at a rapid glance. <input type="checkbox"/> A thematic table of contents (xlvii–lix) assists teachers and students who prefer a thematic approach to literature. Each theme is subdivided by genre—stories, poems, plays and art.
<p>Index</p>	<p>The textbook includes an "A Glossary of Important Literary Terms" (1949–1962) as well as a "Index of Authors, Titles, and First Lines" (1963–1978).</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>Instructor's Manual</p>	<p>Like the textbook itself, the instructor's manual is composed of three major sections and a fourth shorter section: "Fiction", "Poetry", "Drama", and "Special Writing Topics About Literature". The manual itself is paginated on the bottom outer page corners; top outer page corners are annotated with the correlating page numbers of the textbook itself.</p> <p>The fiction section follows the order of the textbook, with the editors offering comments on the stories, answers to the study questions, and comments on the writing topics. Showing considerable thought for the literature teacher, the editors close their handling of each story with a list of works for comparison by author, title, and page number.</p> <p>The poetry section also follows the order of the textbook, with similar offerings for the anthologized poems. AP* teachers will discover a real boon to their teaching with "Using Extra Resources for Understanding", an extensive listing of Web site listings and audio resources for many of the textbook's anthologized poets.</p> <p>The drama section offers commentary on each author and each play, as well as discussion of questions and writing topics.</p> <p>The editors offer brief comments on the parts of the writing section.</p> <p>The companion Web site, an online study guide to accompany Roberts' series, offers AP* students valuable supplemental information and activities directly related to the contents of the text book, and serves as a gateway to electronic literary research and a chance to communicate with other students of literature. This resource may be found at www.prenhall.com/roberts and is available at no additional cost.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

AP English Literature and Composition Exam	Literature: An Introduction to Reading and Writing 2nd Edition, AP Edition
<p>(Continued) Instructor's Manual</p>	<p>(Continued) After logging on, students will arrive at a home page offering a quick, accessible overview of the site, with two options available for instruction and enrichment: Selecting a chapter takes students to a page that offers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Selecting an author for further study <input type="checkbox"/> Selecting a chapter from the textbook—for guided commentary and further study. Selecting an author takes students to a page that offers: <ul style="list-style-type: none"> <input type="checkbox"/> A brief biography. <input type="checkbox"/> Links to a "Comprehension Quiz" and "Essay Questions" for the relevant story, poem, or play included in Roberts' text. <input type="checkbox"/> Links to reliable Web sites offering further biographical and bibliographical information as well as pertinent literary criticism. These Web sites, of course, offer further links to the research-minded student. <p>Selecting a chapter takes students to a page that offers:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Timeline <p>This option takes students to a colorful, dynamic timeline covering the most recent 500 years of British and U.S. history. Students may view the timeline from three perspectives: Politics, International Affairs, or Society and Culture. With each choice, the timeline is marked by a number of significant events. Clicking on a particular event typically links students to a page offering a thumbnail sketch, relevant images, and numerous links for further research. This timeline offers invaluable enrichment for the AP* student.</p> <ul style="list-style-type: none"> <input type="checkbox"/> Part Authors <p>This option is discussed above.</p>

**A Correlation of Literature: An Introduction to Reading and Writing,
2nd Edition, AP Edition
To the AP English Literature and Composition Exam**

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<p>(Continued) Instructor's Manual</p>	<p>(Continued) <input type="checkbox"/> Writing About ... This option offers students guided instruction linked to one of four introductory parts in Roberts' text: Chapter 1, with its introduction to literature; Chapter 2, with its overview of fiction; Chapter 11, poetry; and Chapter 23, drama. Each part web page offers several textboxes allowing students to compose as they follow guided advice on writing. Students can print these textboxes or—with participating classes—send them to their teachers for feedback.</p> <p><input type="checkbox"/> Writing Workshops This option offers three student essays: one on fiction, one on poetry, one on drama. A photograph and thumbnail biography of the student author accompany each essay. In addition, the student can see each essay in three versions: a first draft, a second draft, and the final paper. Each draft is presented in a facsimile, with instructor's comments marked in red. Further, the first and second drafts are linked to a detailed commentary by the instructor. Finally, students with sophisticated computers can hear the student writer's thoughts on the original writing assignment.</p>
<p>Companion Web site</p>	<p>For students struggling to adjust to the demands of an AP* environment, the Web site offers the kind of basic guidance, support, and practice in analytical thinking and writing skills that can lead to genuine academic success. Further, the Web site serves as a vehicle that can take students to a broader, deeper understanding of literature and its vital role in our world.</p>