

A Correlation of



Grade 11, ©2017

To the

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

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Introduction

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

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

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

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

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I. The Literature	
Fiction	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes an abundance of fiction selections that represent a wide range of styles, eras, and approaches. Examples from the 11th grade program follow:</p> <p><u>Literary fiction selections include the following:</u> A White Heron by Sarah Orne Jewett, 433 Antojos by Julia Alvarez. 723 Old Man at the Bridge by Ernest Hemingway, 754 Everything Stuck to Him by Raymond Carver, 781 The Leap by Louise Erdrich, 795 An Occurrence at Owl Creek Bridge by Ambrose Bierce, 829 The Jilting of Granny Weatherall by Katherine Anne Porter, 843</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Pedestrian by Ray Bradbury Hamadi by Naomi Shihab Nye Young Goodman Brown by Nathaniel Hawthorne The Rockpile by James Baldwin The Tell-Tale Heart by Edgar Allan Poe</p>

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<p>Quality of Selections: "Recognized Literary Merit" (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes award-winning literature at every level. Examples from the 11th grade program follow:</p> <p>A Wagner Matinée by Willa Cather, 249 The Story of an Hour by Kate Chopin, 353 The Celebrated Jumping Frog of Calaveras County by Mark Twain, 419 Antojos by Julia Alvarez. 723 Everyday Use by Alice Walker, 760 The Leap by Louise Erdrich, 795 The Jilting of Granny Weatherall by Katherine Anne Porter, 843</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Young Goodman Brown by Nathaniel Hawthorne The Rockpile by James Baldwin The Tell-Tale Heart by Edgar Allan Poe</p>

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<p>Emphasis on works written in English, with representative British and American authors (CB 46)</p>	<p>SE/TE: <i>myPerspectives</i> includes a wide range of works written in English, with representative British and American authors at every level. Examples from the 11th grade program follow:</p> <p>A Wagner Matinée by Willa Cather, 249 The Story of an Hour by Kate Chopin, 353 The Celebrated Jumping Frog of Calaveras County by Mark Twain, 419 A White Heron by Sarah Orne Jewett, 433 Antojos by Julia Alvarez, 723 Old Man at the Bridge by Ernest Hemingway, 754 Everyday Use by Alice Walker, 760 Everything Stuck to Him by Raymond Carver, 781 The Leap by Louise Erdrich, 795 An Occurrence at Owl Creek Bridge by Ambrose Bierce, 829 The Jilting of Granny Weatherall by Katherine Anne Porter, 843</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Young Goodman Brown by Nathaniel Hawthorne The Rockpile by James Baldwin The Tell-Tale Heart by Edgar Allan Poe The Man to Send Rain Clouds by Leslie Marmon Silko Ambush by Tim O'Brien</p>

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<p>Inclusion of representative periods and literary movements: 16th–21st century (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes a range of works from different periods and literary movements at every level. Examples from the 11th grade program follow:</p> <p>A Wagner Matinée by Willa Cather, 249 The Story of an Hour by Kate Chopin, 353 The Celebrated Jumping Frog of Calaveras County by Mark Twain, 419 A White Heron by Sarah Orne Jewett, 433 Antojos by Julia Alvarez, 723 Old Man at the Bridge by Ernest Hemingway, 754 Everyday Use by Alice Walker, 760 Everything Stuck to Him by Raymond Carver, 781 The Leap by Louise Erdrich, 795 An Occurrence at Owl Creek Bridge by Ambrose Bierce, 829 The Jilting of Granny Weatherall by Katherine Anne Porter, 843</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Pedestrian by Ray Bradbury Hamadi by Naomi Shihab Nye Young Goodman Brown by Nathaniel Hawthorne The Rockpile by James Baldwin The Tell-Tale Heart by Edgar Allan Poe The Man to Send Rain Clouds by Leslie Marmon Silko Ambush by Tim O’Brien Housepainting by Lan Samantha Chang</p>

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<p>Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)</p>	<p>SE/TE: <i>myPerspectives</i> includes a diverse range of works from authors of every geographic, cultural, and ethnic background, as well as writers that represent different stylistic traditions and genders. Examples from the 11th grade program follow:</p> <p>The Story of an Hour by Kate Chopin, 353 Antojos by Julia Alvarez. 723 Everyday Use by Alice Walker, 760 The Leap by Louise Erdrich, 795 An Occurrence at Owl Creek Bridge by Ambrose Bierce, 829 The Jilting of Granny Weatherall by Katherine Anne Porter, 843</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Hamadi by Naomi Shihab Nye The Man to Send Rain Clouds by Leslie Marmon Silko Ambush by Tim O'Brien Housepainting by Lan Samantha Chang</p>

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Poetry	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes an abundance of poetry selections that represent a wide range of styles, eras, and approaches. Examples from the 11th grade program follow:</p> <p><i>from</i> Preface to Leaves of Grass <i>from</i> Song of Myself I Hear America from Song of Myself Singing On the Beach at Night Alone America by Walt Whitman, 154 The Soul selects her own Society The Soul unto itself Fame is a fickle food They shut me up in Prose There is a solitude of space I heard a fly buzz—I'm Nobody— by Emily Dickinson, 172 The Love Song of J. Alfred Prufrock by T. S. Eliot, 238 Chicago Wilderness by Carl Sandburg, 494 In the Longhouse, Oneida Museum by Roberta Hill, 512 Cloudy Day by Jimmy Santiago Baca, 514</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Fifth Fact by Sarah Browning Who Burns for the Perfection of Paper by Martín Espada The Latin Deli: An Ars Poetica by Judith Ortiz Cofer The Wood-Pile Birches by Robert Frost Runagate Runagate by Robert Hayden</p>

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<p>Quality of Selections: "Recognized Literary Merit" (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes a range of poems of recognized literary merit at every level. Examples from the 11th grade program follow:</p> <p>The Soul selects her own Society The Soul unto itself Fame is a fickle food They shut me up in Prose There is a solitude of space I heard a fly buzz—I'm Nobody— by Emily Dickinson, 172 The Love Song of J. Alfred Prufrock by T. S. Eliot, 238 Chicago Wilderness by Carl Sandburg, 494 In the Longhouse, Oneida Museum by Roberta Hill, 512</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Speech to the Young Speech to the Progress-Toward by Gwendolyn Brooks The Fish by Elizabeth Bishop I, Too The Negro Speaks of Rivers Refugee in America Dream Variations by Langston Hughes Douglass by Paul Laurence Dunbar The Fifth Fact by Sarah Browning</p>

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<p>Inclusion of representative periods and literary movements: 16th–21st centuries (CB 45)</p>	<p>SE/TE: <i>myPerspectives</i> includes a range of poems from different periods and literary movements at every level. Examples from the 11th grade program follow:</p> <p><i>from</i> Preface to Leaves of Grass <i>from</i> Song of Myself I Hear America from Song of Myself Singing On the Beach at Night Alone America by Walt Whitman, 154 The Soul selects her own Society The Soul unto itself Fame is a fickle food They shut me up in Prose There is a solitude of space I heard a fly buzz—I'm Nobody— by Emily Dickinson, 172 The Love Song of J. Alfred Prufrock by T. S. Eliot, 238 Chicago Wilderness by Carl Sandburg, 494 In the Longhouse, Oneida Museum by Roberta Hill, 512 Cloudy Day by Jimmy Santiago Baca, 514</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The Fish by Elizabeth Bishop I, Too The Negro Speaks of Rivers Refugee in America Dream Variations by Langston Hughes Douglass by Paul Laurence Dunbar The Fifth Fact by Sarah Browning Who Burns for the Perfection of Paper by Martín Espada The Latin Deli: An Ars Poetica by Judith Ortiz Cofer The Wood-Pile Birches by Robert Frost Runagate Runagate by Robert Hayden</p>

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Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)	<p>SE/TE: <i>myPerspectives</i> includes a diverse range of works from authors of every geographic, cultural, and ethnic background, as well as writers that represent different stylistic traditions and genders. Examples from the 11th grade program follow:</p> <p>The Soul selects her own Society The Soul unto itself Fame is a fickle food They shut me up in Prose There is a solitude of space I heard a fly buzz—I'm Nobody— by Emily Dickinson, 172 In the Longhouse, Oneida Museum by Roberta Hill, 512 Cloudy Day by Jimmy Santiago Baca, 514</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> I, Too The Negro Speaks of Rivers Refugee in America Dream Variations by Langston Hughes Douglass by Paul Laurence Dunbar Who Burns for the Perfection of Paper by Martín Espada The Latin Deli: An Ars Poetica by Judith Ortiz Cofer For Black Women Who Are Afraid by Toi Derricotte</p>
Drama	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Crucible</i> by Arthur Miller (see pages 562, 601, 629, and 661). Also see the related audio performance and assessment task:</p> <p>Media: LA Theater Works <i>The Crucible</i>, 686</p> <p>Performance-Based Assessment: Text and Dramatic Reading, 746</p>
Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Crucible</i> by Arthur Miller (see pages 562, 601, 629, and 661) which is considered on the great works of American drama.</p>

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Inclusion of representative periods and literary movements: 16th–20th centuries (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Crucible</i> by Arthur Miller (see pages 562, 601, 629, and 661). Also see the related audio performance and assessment task:</p> <p>Media: LA Theater Works <i>The Crucible</i>, 686</p> <p>Performance-Based Assessment: Text and Dramatic Reading, 746</p>
Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Crucible</i> by Arthur Miller (see pages 562, 601, 629, and 661). Also see the related audio performance and assessment task:</p> <p>Media: LA Theater Works <i>The Crucible</i>, 686</p> <p>Performance-Based Assessment: Text and Dramatic Reading, 746</p>

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Essay/Nonfiction	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes an abundance of essays and nonfiction selections that represent a wide range issues, perspectives, genres, and topics. Examples from the 11th grade program follow:</p> <p><u>Essays and nonfiction selections include the following:</u></p> <p>Bill of Rights by James Madison, 31 Speech in the Convention by Benjamin Franklin, 42 from America’s Constitution: A Biography by Akhil Reed Amar, 73 <i>from</i> The Interesting Narrative of the Life of Olaudah Equiano by Olaudah Equiano, 93 Letter to John Adams by Abigail Adams, 104 Ain’t I a Woman? by Sojourner Truth, 331 Declaration of Sentiments by Elizabeth Cady Stanton, 339 Brown v. Board of Education: Opinion of the Court by Earl Warren, 361 Was "Brown v. Board" a Failure? by Sarah Garland, 371 <i>from</i> Life on the Mississippi by Mark Twain, 408 A Literature of Place by Barry Lopez, 463 from Dust Tracks on a Road by Zora Neale Hurston, 481 A Brief History of the Short Story by D.F. McCourt, 821</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u></p> <p><i>from</i> The Iroquois Constitution by Dekanawidah, translated by Arthur C. Parker <i>from</i> Common Sense by Thomas Paine Sweet Land of...Conformity? by Claude Fischer Reckless Genius by Galway Kinnell <i>from</i> The Warmth of Other Suns by Isabel Wilkerson What a Factory Can Teach a Housewife by Ida Tarbell</p>

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II. Support materials for instruction in reading and writing	
Writing an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work’s structure, style, and themes; the social and historical values it reflects and embodies; and such elements as the use of figurative language, imagery, symbolism, and tone.	SE/TE: Writing to Compare, 190–191, 350–351, 378–379, 690–691, 720–721, 856–857; Writing to Sources: Critical Analysis, 448; Performance-Based Assessment, Writing to Sources: Argument, 134–135; Informational Essay, 388–389; Analyze Craft and Structure: Practice, 295, 368, 376, 415
Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students’ analyses of literary texts	SE/TE: Performance Task: Write an Argument, 60–67; Write a Personal Narrative, 192–199; Write an Informative Essay, 318–325; Write an Explanatory Essay, 450–457; Write an Argument, 692–699; Write a Narrative, 808–815; Quick Write, 9, 131, 145, 267, 281, 385, 399, 537, 551, 743, 757, 863; Writing to Compare, 190–191, 350–351, 378–379, 690–691, 720–721, 856–857; Writing to Sources, 28, 38, 50, 101, 134, 168, 184, 213, 247, 261, 270, 298, 308, 337, 388, 448, 540, 684, 746, 778, 792, 806, 866
Writing that proceeds through several stages or drafts, with revision aided by teacher and peers	SE/TE: Performance Task: Prewriting/ Planning, 61, 190, 192, 319, 350, 430, 451, 509, 530, 693, 809; Drafting, 64, 101, 191, 194, 351, 431, 509, 531, 691, 721; Revising, 66, 198, 324, 456, 531, 698, 814; Editing/ Proofreading, 67, 199, 325, 457, 699, 815; Publishing and Presenting, 67, 199, 325, 457, 699, 815
Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading	SE/TE: Anecdote, 806; Blog Post, 184; Eyewitness Account, 308; Sensory Language, 168; Letter, 101; Quick Write, 9, 131, 145, 267, 281, 385, 399, 537, 551, 743, 757, 863

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<p>Organization and sequencing of contents: to support instruction in "the experience of literature, the interpretation of literature, and the evaluation of literature" (CB 45)</p>	<p><i>myPerspectives</i> promotes student-centered learning through a unit organization that: gives students increasing responsibility for the learning process; supports active learning in which students annotate texts, answer questions, and construct knowledge as they search for meaning; promotes social collaboration and interaction among learners; and engages students in making choices in their learning and work they are producing.</p> <p>The program uses a four-step process:</p> <p>Part I. Whole Class Learning: Teachers model, instruct, and support with anchor texts as the class broadens its perspective of the unit topic. Activities focus on making meaning, language development, and effective expression. Examples: 16A–16D, 16–29, 288A–288D, 288–299, 418A–418D, 418–431</p> <p>Part II. Small-Group Learning: Students work on collaborative activities to broaden their perspectives on the unit topic. They work in groups and develop presentations, participate in group discussions, and share their work in an array of activities. Examples: 68–71, 72A–72D, 72–81, 326–329, 330A–330D, 330–337</p> <p>Part III. Independent Learning: Students select one online text to read independently. Examples: 382–383, 384A–384F, 384–386</p> <p>Part IV: Performance-Based Assessment: Students are required to demonstrate their learning by pulling together the content knowledge, process skills, and learning habits they acquired, practiced, and engaged in throughout the unit. Examples: Performance Task: Write an Argument, 60–67; Write a Personal Narrative, 192–199; Write an Informative Essay, 318–325</p>

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Direct instruction in writing in these three modes	<p>SE/TE: Performance Task: Write an Argument, 60–67; Write an Argument, 692–699; Writing to Sources: Argument, 101, 134, 684; Evaluation of a Speech, 50; Editorial, 28; Performance-Based Assessment: Argument, 134–135; Argument, 745–747; Resources Tool Kit, R8–R13</p> <p>Performance Task: Write an Informational Essay, 318–325; Write an Explanatory Essay, 450–457; Performance-Based Assessment: Informational Text Essay, 388–389; Explanatory Essay, 540–541; Writing to Compare, 190–191, 350–351, 378–379, 690–691, 720–721, 856–857; Writing to Sources: Critical Analysis, 448; Digital Presentation, 247; Informational Paragraph, 298; Informational Text, 337; Informative Eyewitness Account, 308; Informative Writing, 38; Research Report, 261; Resources Tool Kit, R14–R19</p> <p>Performance Task: Write a Narrative Text, 808–815 Write a Personal Narrative, 192–199; Writing to Sources: Narrative Account, 168; Blog Post, 184; Short Narrative, 778; Narrative Scene, 792; Anecdote, 806; Performance-Based Assessment: Personal Narrative, 270; Resources Tool Kit, R20–R25</p>

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

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Instruction and support materials for the teaching of research	<p>SE/TE: Research to Clarify & Research to Explore, 23, 33, 45, 78, 88, 97, 113, 121, 163, 179, 209, 225, 233, 243, 257, 293, 303, 333, 342, 348, 355, 366, 374, 413, 425, 443, 468, 476, 487, 498, 516, 596, 624, 656, 679, 712, 733, 773, 787, 801, 838, 852; Research Report, 125, 827; Argument, 63; Field Guide Entry, 737; Conducting Research, R27–R35</p> <p>TE only: Cross-Curricular Perspectives, 32, 42, 77, 186, 209, 223, 358, 365, 423, 436, 575, 617, 642, 652, 730, 832, 846, 849; Digital Perspectives, 357, 408, 420, 465, 663, 724, 769, 844</p>
III. Miscellaneous features	
Table of contents	SE/TE: Table of Contents, vi–xvii
Index	SE/TE: Index of Skills, R69–R77; Index of Authors and Titles, R78–R79
Instructor's Manual	<p>TE only: Instructional Model, T18–T33; Resources for Flexibility, T34–T35; <i>SavvasRealize™</i>, T36–T37</p> <p>Teaching with Trade Books, T38–T49</p> <p>Planning page examples, 16A–16D, 170A–170D, 418A–418D</p> <p>Teacher's Edition side note material includes teaching suggestions, background information, and material to support students with different abilities. Examples: pp. 54–55, 172–173, 290–291, 504–505</p> <p>The <i>SavvasRealize™</i> platform, a powerful and dynamic teacher resource, includes digital resources, assessments, and data. Flexible Classroom management tools provide teachers an amazing amount of freedom and control. The program includes digital novels including classics like <i>Pride and Prejudice</i> and <i>The Scarlet Letter</i>, as well as novel lesson plans for over 100 titles many aligned to each unit.</p>

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