

A Correlation of



Grade 9, ©2017

To the

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

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A Correlation of *myPerspectives* ©2017, Grade 9 to the AP® English Literature and Composition Exam

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 9th grade program follow:</p> <p><u>Literary fiction selections include the following:</u> American History by Judith Ortiz Cofer, 37 Rules of the Game from <i>The Joy Luck Club</i> by Amy Tan, 63 The Seventh Man by Haruki Murakami, 133 <i>from The Odyssey (Graphic Novel)</i> by Gareth Hinds, 625 The Return by Ngũgĩ wa Thiong’o, 651 By the Waters of Babylon by Stephen Vincent Benét, 705</p> <p>TE only: Integrating Trade Books with <i>myPerspectives</i>, T38–T49 (includes titles such as: <i>The Joy Luck Club</i>; <i>The Call of the Wild</i>; <i>The Color Purple</i>; <i>Go Tell It On the Mountain</i>)</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Popocatepetl and Ixtlaccihuatl by Juliet Piggot Wood The Ugly Duckling by Hans Christian Andersen <i>from William Shakespeare’s Romeo and Juliet (Graphic Novel)</i> by Eli Neugeboren</p>

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Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes award-winning literature at every level. Examples from the 9th grade program follow:</p> <p>Pyramus and Thisbe by Ovid, 487 The Return by Ngũgĩ wa Thiong’o, 651 By the Waters of Babylon by Stephen Vincent Benét, 705 There Will Come Soft Rains by Ray Bradbury, 723</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> To Build a Fire by Jack London The Most Dangerous Game by Richard Connell The Ugly Duckling by Hans Christian Andersen</p>
Emphasis on works written in English, with representative British and American authors (CB 46)	<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 9th grade program follow:</p> <p>American History by Judith Ortiz Cofer, 37 Rules of the Game from <i>The Joy Luck Club</i> by Amy Tan, 63 By the Waters of Babylon by Stephen Vincent Benét, 705 There Will Come Soft Rains by Ray Bradbury, 723</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> To Build a Fire by Jack London The Most Dangerous Game by Richard Connell <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</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 9th grade program follow:</p> <p>Rules of the Game from <i>The Joy Luck Club</i> by Amy Tan, 63 The Seventh Man by Haruki Murakami, 133 Pyramus and Thisbe by Ovid, 487 <i>from</i> The Odyssey by Gareth Hinds, 625 The Return by Ngũgĩ wa Thiong’o, 651 By the Waters of Babylon by Stephen Vincent Benét, 705 There Will Come Soft Rains by Ray Bradbury, 723</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> To Build a Fire by Jack London The Most Dangerous Game by Richard Connell The Ugly Duckling by Hans Christian Andersen <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</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 9th grade program follow:</p> <p>American History by Judith Ortiz Cofer, 37 Rules of the Game from <i>The Joy Luck Club</i> by Amy Tan, 63 The Seventh Man by Haruki Murakami, 133 <i>from</i> Life of Pi by Yann Martel, 203 The Return by Ngũgĩ wa Thiong’o, 651 By the Waters of Babylon by Stephen Vincent Benét, 705</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Popocatepetl and Ixtlaccihuatl by Juliet Piggot Wood The Ugly Duckling by Hans Christian Andersen <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</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 9th grade program follow:</p> <p>Morning Talk by Roberta Hill Whiteman, 100 I Am Offering This Poem by Jimmy Santiago Baca, 226 The Writer by Richard Wilbur, 228 For My People by Margaret Walker, 314 Incident by Natasha Trethewey, 316 Courage by Anne Sexton, 670 Ithaca b C. P. Cavafy, 672 The beginning of the end of the world by Lucille Clifton, 760</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The New Colossus by Emma Lazarus Annabel Lee by Edgar Allan Poe The Road Not Taken by Robert Frost Perhaps the World Ends Here by Joy Harjo</p>
Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes a range of poems of recognized literary merit at every level. Examples from the 9th grade program follow:</p> <p>The Writer by Richard Wilbur, 228 Hugging the Jukebox by Naomi Shihab Nye, 230 For My People by Margaret Walker, 314 Courage by Anne Sexton, 670 The beginning of the end of the world by Lucille Clifton, 760 The Powwow at the End of the World by Sherman Alexie, 762</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Legal Alien by Pat Mora Fire and Ice by Robert Frost Perhaps the World Ends Here by Joy Harjo</p>

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Inclusion of representative periods and literary movements: 16th–21st centuries (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes a range of poems from different periods and literary movements at every level. Examples from the 9th grade program follow:</p> <p>Morning Talk by Roberta Hill Whiteman, 100 The Writer by Richard Wilbur, 228 For My People by Margaret Walker, 314 <i>from the Odyssey, Parts 1 & 2</i> by Homer (trans. by Fitzgerald), 560, 595 Ithaka b C. P. Cavafy, 672 A Song on the End of the World by Czeslaw Milosz, 764</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> The New Colossus by Emma Lazarus Annabel Lee by Edgar Allan Poe The Road Not Taken by Robert Frost</p>
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 9th grade program follow:</p> <p>Immigrant Picnic by Gregory Djanikian, 102 I Am Offering This Poem by Jimmy Santiago Baca, 226 Hugging the Jukebox by Naomi Shihab Nye, 230 For My People by Margaret Walker, 314 Courage by Anne Sexton, 670 The beginning of the end of the world by Lucille Clifton, 760 The Powwow at the End of the World by Sherman Alexie, 762</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Legal Alien by Pat Mora Fire and Ice by Robert Frost Perhaps the World Ends Here by Joy Harjo</p>

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Drama	
Abundance	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare (see pages 374–479). The play also serves, however, as starting point for exploration of number of thematically related articles and contemporary issues as listed below:</p> <p>Tragic <i>Romeo and Juliet</i> Offers Bosnia Hope (Newscast) by Nic Robertson, 524 Narrative: Short Story and Dramatic Reading, 794</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</p>
Quality of Selections: "Recognized Literary Merit" (CB 45)	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare (see pages 374–479). The program not only presents the play in its entirety, but also includes a range of critical evaluations and opinions about the play’s merits and drawbacks.</p> <p><i>Romeo and Juliet: A Tragedy? Or Just a Tragic Misunderstanding?</i>, 360 <i>Literary Criticism: Romeo and Juliet Is a Terrible Play</i> by Alyssa Rosenberg, 506 <i>In Defense of Romeo and Juliet: It’s Not Childish, It’s *About* Childishness</i> by Noah Berlatsky, 508</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</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 Tragedy of Romeo and Juliet</i> by William Shakespeare (see pages 374–479). It does link the play to its original source story (by way of several Italian authors and translated in this version by Edith Hamilton), Ovid’s <i>Pyramus and Thisbe</i> (see pages 487–491).</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</p>
Authorial diversity: geographic, cultural, ethnic, stylistic, gender (CB 46)	<p>SE/TE: <i>myPerspectives</i> includes one major dramatic work, <i>The Tragedy of Romeo and Juliet</i> by William Shakespeare (see pages 374–479). The play also serves, however, as starting point for exploration of number of thematically related articles and contemporary issues as listed below:</p> <p>Twenty Years On: The Unfinished Lives of Sarajevo’s <i>Romeo and Juliet</i> (Journalism) by Gordana Sandić-Hadžihasanović, 516 Tragic <i>Romeo and Juliet</i> Offers Bosnia Hope (Newscast) by Nic Robertson, 524 Narrative: Short Story and Dramatic Reading, 794</p> <p><u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> <i>from</i> William Shakespeare’s <i>Romeo and Juliet</i> (Graphic Novel) by Eli Neugeboren</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 9th grade program follow:</p> <p><u>Essays and nonfiction selections include the following:</u></p> <p>A Quilt of a Country by Anna Quindlen, 13 The Immigrant Contribution from <i>A Nation of Immigrants</i> by John F. Kennedy, 23 With a Little Help from My Friends from <i>Funny in Farsi</i> by Firoozeh Dumas, 89 The Moral Logic of Survivor Guilt by Nancy Sherman, 153 The Voyage of the James Caird from <i>The Endurance</i> by Caroline Alexander, 179 The Value of a Sherpa Life by Grayson Schaffer, 217 I Have A Dream by Dr. Martin Luther King, Jr, 261 Letter from Birmingham Jail by Dr. Martin Luther King, Jr, 271 Lessons of Dr. Martin Luther King, Jr. by Cesar Chavez, 323 Traveling from <i>Just as I Thought</i> by Grace Paley, 335</p>

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<p>Continued Abundance</p>	<p>Continued <u>Independent Learning (selections can be accessed via Interactive Student Edition):</u> Finding a Voice: A Taiwanese Family Adapts to America by Diane Tsai <i>from</i> When I Was Puerto Rican by Esmeralda Santiago <i>from</i> Unbroken by Laura Hillenbrand Seven Steps to Surviving a Disaster by Jim Y. Kim Titanic vs. Lusitania: How People Behave in a Disaster by Jeffrey Kluger Survival Is Your Own Responsibility by Daryl R. Miller How the Children of Birmingham Changed the Civil-Rights Movement by Lottie L. Joiner Sheyann Webb <i>from</i> Selma, Lord, Selma by <i>Frank Sikora</i> The Many Lives of Hazel Bryan by David Margolick What’s the Rush?: Young Brains Cause Doomed Love by Lexi Tucker</p>
II. Support materials for instruction in reading and writing	
<p>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.</p>	<p>SE/TE: Performance-Based Assessment, 118, 246, 352, 538; Argument, 168; Literary Criticism, 494–495, 538; Writing to Sources: Critical Review, 150; Criticism texts, 515; Dual Character Study, 449; Essay, 311, 659; Explanatory Essay, 690; Sequel, 720; Writing to Compare, 492–493, 632–633</p>
<p>Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) based on students’ analyses of literary texts</p>	<p>SE/TE: Performance Task: Write a Nonfiction Narrative, 52–57; Write an Argument, 168–173; Write an Informative Essay, 298–303; Write an Argument, 494–499; Write an Explanatory Essay, 640–645; Write a Narrative, 736–743; Quick Write, 9, 115, 129, 242, 257, 349, 363, 535, 549, 687, 701, 787; Writing to Compare, 34–35, 200, 201, 292–293, 492–493, 528–529, 632–633; Writing to Sources, 50, 97, 118, 150, 162, 167, 215, 246, 297, 311, 333, 352, 449, 484, 515, 538, 622, 639, 659, 690, 720, 734, 773, 777, 790</p>

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Writing that proceeds through several stages or drafts, with revision aided by teacher and peers	SE/TE: Performance Task: Prewriting/ Planning, 53, 169, 299, 495, 641, 739; Drafting, 54, 170, 293, 300, 496, 642, 740; Revising, 56, 172, 293, 302, 498, 644, 742; Editing/ Proofreading, 57, 173, 303, 499, 645, 743; Publishing and Presenting, 57, 173, 303, 499, 645, 743
Writing informally (e.g., response journals, textual annotations, collaborative writing), which helps students better understand the texts they are reading	SE/TE: Writing Dialogue, 55, 56; Script, 781; Broadcast Outline, 773; Chat Board Post, 659; Encyclopedia Entry, 162; Job Application, 639; Sequel, 720; Quick Write, 9, 115, 129, 242, 257, 349, 363, 535, 549, 687, 701, 787
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><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: 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: 12A–12D, 12–21, 22A–22D, 22–35, 486A–486D, 486–493</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: 304–307, 308A–308B, 308–311, 312A–312D, 312–317, 318–321</p>

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<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 Part III. Independent Learning: Students select one online text to read independently. Examples: 242A–242F, 242–244</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-Based Assessment, 118, 246, 352, 538; Literary Criticism, 494; Writing to Compare, 493, 633, 785</p>
<p>Direct instruction in writing in these three modes</p>	<p>SE/TE: Performance Task: Write an Informative Essay, 298–303; Write an Explanatory Essay, 640–645; Writing to Sources: Essay, 97; Encyclopedia Entry, 162; Newspaper Report, 297; Essay, 311, 659; Team Report, 333; Biography, 622; Job Application, 639; Performance-Based Assessment: Informative Essay, 351–352; Explanatory Essay, 689–691</p> <p>Performance Task: Write an Argument, 168–173; Write an Argument, 494–499; Performance Based Assessment: 245–246, 537–538; Writing to Sources: Argument, 215, 246; Literary Criticism, 538; Critical Review, 150; Persuasive Letter, 484; Review Graphic Novel, 632–633; Writing to Compare: Opinion Article, 528–529</p> <p>Performance Task: Write a Nonfiction Narrative, 52–57; Write a Narrative, 736–743; Writing to Sources: Alternative Endings, 50; Narrative, 790; Sequel, 720; Short Story, 734; Original Literary Work, 769</p>

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Writing assignments that direct students in the practice of these three modes	<p>SE/TE: Performance Task: Write an Informative Essay, 298–303; Write an Explanatory Essay, 640–645; Writing to Sources: Essay, 97; Encyclopedia Entry, 162; Newspaper Report, 297; Essay, 311, 659; Team Report, 333; Biography, 622; Job Application, 639; Performance-Based Assessment: Informative Essay, 351–352; Explanatory Essay, 689–691</p> <p>Performance Task: Write an Argument, 168–173; Write an Argument, 494–499; Performance Based Assessment: 245–246, 537–538; Writing to Sources: Argument, 215, 246; Literary Criticism, 538; Critical Review, 150; Persuasive Letter, 484; Review Graphic Novel, 632–633; Writing to Compare: Opinion Article, 528–529</p> <p>Performance Task: Write a Nonfiction Narrative, 52–57; Write a Narrative, 736–743; Writing to Sources: Alternative Endings, 50; Narrative, 790; Sequel, 720; Short Story, 734; Original Literary Work, 769</p>
Student-written essays that model these three modes	<p>SE/TE: Student models exist in each Writing Process activity.</p> <p>Model Narrative, 54; Model Argument, 168; Launch Text, 170; Model Informative Text, 298; Model Literary Criticism, 494; Model Explanatory Text, 640; Model Narrative, 736</p>
A discrete writing handbook section suitable for the AP® student	SE/TE: Writing Handbook, R6–R23; Grammar Handbook, R57–R66
A glossary and/or index of literary terms	SE/TE: Literary Terms (English and Spanish versions), R44–R56; Glossary, R36–R43

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Instruction and support materials for the teaching of research	<p>SE/TE: Research to Clarify & Research to Explore, 17, 29, 45, 73, 83, 93, 105, 145, 157, 190, 211, 219, 233, 265, 287, 317, 329, 339, 420, 446, 462, 479, 490, 520, 590, 617, 630, 655, 663, 677, 715, 729, 753, 765, 776, 782; Research, 87, 299, 311, 511, 667, 757; Speaking and Listening, 167; Writing to Compare, 201; Gather Evidence and Media, 682; Resources, Research, R24–R33</p> <p>TE only: Cross-Curricular Perspectives, 6, 140, 180, 192, 207, 254, 290, 360, 366, 370, 383, 408, 698, 706; Personalize for Learning, 40, 272, 295, 468, 514, 526, 562, 595, 791; Strategic Support, 70; Express and Reflect, 266</p>
III. Miscellaneous features	
Table of contents	SE/TE: Table of Contents, vi–xvii
Index	SE/TE: Index of Skills, R67–R73; Index of Authors and Titles, R74–R75
Instructor's Manual	<p>TE only: Author Articles, CC6–CC13; 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, 12A–12D, 132A–132D, 366A–366D</p> <p>Teacher's Edition side note material includes teaching suggestions, background information, and material to support students with different abilities. Examples: pp. 132, 181, 261, 402, 580</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>