

# **AP English Language and Composition**

## **Course Syllabus for 2007-2008**

### **Course Description:**

AP English Language and Composition is designed for students willing to accept an intellectual challenge and is intended to engage higher order analytic and synthetic thinking and writing skills. Students will experience, interpret, and evaluate primarily nonfiction readings of recognized importance and styles from different time periods covering multiple disciplines. In addition, the critical examination of the contextual relationship among graphics and visual images to text and as stand-alone messages will be mastered. Readings will be challenging, complex, and rich; collegial discussions amongst the students will deepen their understanding of the use, structure, and impact of language embodied in a work. Wide reading will provide students the opportunity to explore and appreciate trends in linguistic styles across time. In addition to reading primarily nonfiction materials, students may read poetry and fiction to determine the impact of a writer's "linguistic and rhetorical choices." Students will write in informal and formal contexts to become competent in their personal writing and proficient in expository, analytical, and argumentative assignments. Evaluation and use of primary and secondary sources in addition to learning multiple methods to cite sources will be learned in this course. Timed responses mirroring the demands of the AP exam will be a frequent form of evaluation. Though the system has an open enrollment policy, students should understand this is a college class taught in a high school classroom and is designed to culminate in the AP Language and Composition Exam. Those who are enrolled in AP Language and Composition may expect a more intense workload; the breadth, pace, and depth of material covered exceeds the Standard English class. This course is the equivalent of an introductory college level composition class with college level requirements. It is intended to be both rigorous and challenging.

### **Course Objectives:**

The class is an interactive learning community in which both student and instructor become deeply engaged in the reading, discussion, production, and analysis of prose from a variety of sources and time periods. Because this is an introductory college level course, students will read broadly from primarily nonfiction material. They will also exchange ideas and understandings with their peers, learn the critical skill of synthesizing information from their readings to produce a fresh perspective, and incorporate this skill in their writing. Both their writing and reading should make students aware of the interactions among a writer's purposes, audience expectations, and subjects as well as the way "generic conventions and the resources of language contribute to effectiveness in writing." Risk taking and questioning are encouraged. Students are reminded that a rich academic learning environment requires proper preparation for the daily class and the major assessments. Assignments are

specifically designed to prepare students for class discussions, in-class and out-of-class essays, midterms and semester exams, so students must come prepared. The units of this class are sequenced to build the skills for success in the college environment, not just strictly for the AP exam. They reflect prior student input in terms of the readings selected and the academic rigor of the assessments. **Students are reminded that writing is a progressive skill, so writing will be a daily and essential component of this class. Students are strongly encouraged to take advantage of the opportunity to rewrite essays that receive a low grade after conferencing with the teachers to discuss how to improve the rewrite. Learning the skill of revision will also be encouraged through peer response activities to develop a dialogue about strengths and weaknesses in writing to evaluate how their writing meets the expectations of the AP reader and a college composition professor.** This will also include analysis of sample essays from prior AP prompts and peer essays. {C3}

**This syllabus reflects the most current information available from the 2007/08 *Advanced Placement Language and Composition Course Description Booklet*. {C1}**

### **Goals**

Students will:

- Actively participate in group discussions and critique prose styles selected from a range of disciplines and rhetorical contexts written during various time periods.
- Apply the writing process to interpret, experience, evaluate, and emulate examples of high quality writing leading to the development of “stylistic maturity.”
- Write expository, analytical, and argumentative assignments and manipulate compositions to account for varying audiences, contexts, and goals.
- Use language effectively and cogently in both the personal and academic realms.
- Critically examine the contextual relationship among graphics and visual images to text and as stand-alone messages (the rhetoric of visual media, such as photographs, films, advertisements, comic strips, graphs, and music videos) {C7}
- Assess and incorporate primary and secondary sources into research projects and cite all sources appropriately using conventions recommended by professional organizations such as the Modern Language Association (MLA) {C1}
- Learn the critical skill of synthesizing information from their readings to produce a fresh perspective.
- Actively demonstrate the ability to apply the AP rubrics to their own writing, to model essays provided in class, and to the writing by fellow students in peer response activities.
- Interpret ambiguities, subtleties, contradictions, ironies, and nuances in literature as well as analyze rhetorical modes of discourse and rhetorical devices.
- Actively employ the use of rhetorical terminology in discussion of literature.

### **Conceptual Organization**

This course is designed to sequential approach to the nonfiction and fiction voices of American Literature, to reflect the progression of ideas that continue to define what it means to be an American in the modern world, allowing opportunities for comparison and contrast with writing that reflects similar themes. Texts have been selected to study the rhetorical strategies employed by texts read in this class. Students will also gain exposure to literary criticism. Students will develop and apply critical use of the basic rhetorical concepts and modes of analysis, both through their individual reading and group discussions. Essay from American authors recommended by the AP College Board have been selected as supplemental materials. {C1}

Writing in this course is designed to build student's skills in terms of the expository, analytical and argumentative writing. To develop the student's critical writing skills, students will receive instruction and feedback on their writing of several drafts to promote the following goals:

- A wide-ranging vocabulary used appropriately and effectively [Word Choice]
- A variety of sentence structures, including appropriate use of subordination and coordination [Sentence Fluency and Conventions]
- Logical organization enhance by specific techniques to increase coherence, such as repetition, transitions, and emphasis [Focus and Organization]
- A balance of generalization and specific, illustrative detail [Ideas and Content]
- An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure. [Voice]

### **Course Overview**

The ultimate goal of this year's English Language and Composition class is the improvement of each student's ability as a reader and writer of the English language. This class will be devoted to developing those skills necessary to read with subtlety and understanding and to write with clarity and power.

The first semester of class will focus on an introduction to rhetorical terms and their application to syntax, oral argumentation, and research and documentation. Writing skills targeted during the first semester will center on the production of the personal and expository essay forms. The writing of college admission essays offers an occasion for students to apply skills learned in class to an essay upon which much may be at stake. The expository essay form also will be examined in great detail. We will spend time in class learning the close reading skills essential to achieving the goals of competence outlined above. The terms of rhetorical analysis will become familiar and important tools of understanding and criticism of students' own writing and that of others. Students will be offered opportunities for improving their writing through peer editing/revision sessions, teacher/student conferencing, etc. Most papers/essays go through several revisions. {C3}

The second semester will continue with concentrations from the first semester as well as argument and persuasion but will include, more intensely, the application of skills. Students will develop a

sophisticated understanding of the intricacies of logical argument and seek to polish their skills as writers. As we approach the date of the AP Language test, time will be spent working on an aesthetics project, a chance for students to put their skills in criticism to use, as well as timed writings,

### **Writing Assignments**

There will be a significant amount of reading and writing in this class. Each marking period, students will be required to write a variety of in-class essays, several longer papers written outside of class, as well as smaller daily writings. Students will be required to share their work with other students and should be prepared to read and respond to the work of others; an awareness of audience is essential to develop sophistication in one's writing.

Students are encouraged to be individual and creative in their work. The reading and writing skills focused on should serve in helping students better understand literature from a wide variety of prose styles and genres. and to express ideas clearly and competently. {C5} Student reading and writing, however, should ultimately reflect personal ideas and opinions and beliefs. A more mature understanding of what these personal ideas, opinions, and beliefs are, come through an examination of the ideas of a variety of writers. Serious self-reflection facilitated by a commitment to refining one's own written expression is a central goal of this course.

Requirements for your grade:

- Rhetorical Mode Essays—each unit will present new readings and new opportunities for writing. Some will be shorter papers and others will be culminating papers (such as a lengthy term paper).
- Essay Exams—essay exams will be given at the end of each unit to demonstrate your mastery of the topic of study and as timed practices mirroring the demands of the AP exam. In-class essay exams will also be given for your independent outside reading to demonstrate your application of the analysis of language and composition.
- Literary Analysis (non-essay)—this includes all homework and in-class work related to the readings of the class. You will have a variety of ways to approach different readings, but no matter the assignment, clear, concise writing with strong analysis will be an essential part of your success.
- Class Participation—This grade is based on how well you interact with the materials as well as develop and respond to the ideas expressed by other students. Each student's opinion and viewpoint is highly valued. Respect for each other and for their opinions is a must. Class activities will frequently be collected for a grade. Homework is considered part of this grade.

### **Class Texts**

*Everything's an Argument with Readings* by Lunsford, Ruskiewicz, & Walters

*50 Essays: A Portable Anthology* by Samuel Cohen

*AP English Multiple Choice and Free Response Questions in Preparation for the AP English and Composition Examination Fifth Edition* by Richard Vogel and Charles F. Winans

*Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* A Norton Critical Ed.

*Death Be Not Proud* by John Gunther

*Tuesdays with Morrie* by Mitch Albom

*In Cold Blood* by Truman Capote

Class Sets/Resources

*The Language of Composition: Reading, Writing, Rhetoric* by Shea, Scanlon, & Aufses

*A World of Ideas: Essential Readings for College Writers* by Lee A. Jacobus

*Introduction to Great Books Third Series* by The Great Books Foundation

*Sentence Composing for High School* by Don Killgallon

*5 Steps to a 5 AP English Language* by Barbara L. Murphy & Estelle Rankin

*A Handbook to Literature* by William Harmon and Hugh Holmon (resource)

*Glencoe Literature--English Textbook* (as resource for several non-fiction texts)

### **Class Materials**

- The text(s) we are studying
- A three-ring binder or other portfolio with a section devoted to English handouts and notes
- Dividers
- Notebook paper without edge fringes
- Composition Book
- Pencil and pen: #2 lead, blue or black ink only
- Highlighters

### **Grade Access**

Student grades are accessible to both student and parents. Grades will not be posted in class at any time this year. Individual grade questions will not be addressed during class time; please make arrangements to see me at a mutually convenient time to discuss grades specifically.

Progress Reports will be mailed out on the 3<sup>rd</sup> week of each six week period.

### **Classroom Environment**

All members of the classroom will treat each other at all times with civility and respect to create a feeling in the classroom of relaxed seriousness of purpose, in which humor and enjoyment of discussion are valued. Serious, critical response to texts will be modeled and encouraged, and in turn expected of students. Toward this end, the following classroom rules will be observed:

- All school rules will be followed in the classroom, with particular emphasis on adherence to conduct

and to the Academic Integrity Policy.

- You must listen when another person is addressing the class, whether this person is the teacher or another student.
- Through common courtesy, show respect for the principles, property, and pursuits of other class members.

### **Composition Guidelines**

Final copy compositions should follow standard manuscript requirements:

- Typed, double-spaced
- 12-point type (Times New Roman, Century, or Garamond)
- Use one side of the paper ONLY
- Leave 1 inch side, top, and bottom margins
- Include a single-spaced title and a heading with name, date, class and period at the top left hand corner

Major written assignments should be written by hand first, in rough draft form. These rough drafts may be proofed for errors during class editing sessions or by anyone willing to assist. The student, however, must complete the corrections.

### **HOMEWORK POLICY:**

Agenda sheets will be provided every six weeks period. Out of necessity, much of the homework focuses on reading done outside of class at home. The majority of nightly homework assignments, therefore, will focus on the assigned novels and readings, the completion of accompanying literary activities, study guides and vocabulary development, all of which will prepare the students for class discussion or classroom writing. All written homework will be collected and checked for a grade. When only reading has been assigned and no written work, writing prompts or announced/ unannounced quizzes serve as checks on homework. As AP students, I expect that you have developed habits that have helped you to get to this point in your education. When an assignment is given, I fully expect that it will be done. If you have a conflict and are unable to complete the work within the time allocated, I encourage you to discuss your situation with me.

**Essays should be printed out before class and turned in at the beginning of class. Turning in work on a timely basis is an essential part of your success in this class.** If you turn in a quality essay on time and are not satisfied with your grade, you are encouraged to rewrite the paper **after** you have set up a writing conference with me. Rewrites must be completed within one week after the conference. Students who rewrite essays will receive the higher grade. Some essays will have mandatory substantive and stylistic rewrites. **Papers that have plagiarism issues cannot be rewritten and receive an automatic zero.**

### **Make-up Work**

In the event of an absence, students are responsible for finding out what work or assignments were missed. Check agenda sheet first, but check with me before school or after school for getting help, to gather any missed materials or assignments, and or making testing arrangements for missed quizzes, test, timed writings. Please label work with the date of absence and the date turned in and hand it to me directly. If you are absent on the day of a test or quiz, you should be ready to take the test in the morning or after school **on the day you return**. Student must come in the morning to make arrangements to make up assignment/quiz/test/timed writing.

Due dates for **long-term assignments** are given well in advance. If there is a legitimate extenuating reason (i.e. death of a close loved one, hospitalization, etc.) why student will not be in class on the day an assignment is due, please see me or call me to explain the reason and work out alternative arrangements. Otherwise, student must e-mail assignment, send the assignment with a student or parent, or come in personally to hand in assignment early in the morning **on the day it is due**.

### **Honor Code**

This class will be conducted under the honor code. All students are expected to do their own work. Plagiarism, the illegal use or copying of someone else's work, will not be tolerated. A grade of zero will be assigned as well as disciplinary action as outlined in the district's Student Code of Conduct.

## **Course Planner**

### **Fall Semester**

The fall semester is dedicated to introducing critical thinking strategies and the canons of rhetoric, developing fluency in key aspects of argumentative writing, reviewing key style concepts, and exploring major themes in expository and argumentative writing. Furthermore, students will explore the power of visual arguments, recognizing the impact on the written word.

### **Learning Activities**

Students will:

- Write a variety of in class and out of class paragraphs and essays, reaction papers, comparative essays, summaries, annotated bibliographies, new articles, analyses of specific selections of various genre, a researched argument paper, and a research based power point presentation {C8}Students will need to include thesis and concluding statements.
- Demonstrate an evolving sense of style in their writing, displaying sentence variety, smooth transitioning, logical organization, proper syntax, and precise diction.
- Deliver individual or group oral presentations, tracing thematic and /or character development in novels, and summarizing research
- Evidence the ability to read, view, listen, and/or evaluate with insight through a variety of oral and written activities
- Indicate their growth in vocabulary through testing and all mode of discourse

## **Course Organization**

For each thematic unit of study, the teacher will provide instruction on the use of rich vocabulary, standard English grammar, and the importance of syntax and diction in an author's style. Feedback on students' in class essays, timed writings, and essays written outside of class so that students can improve their writing skills will be incorporated. {C10}

## **Teaching Strategies**

The following will be utilized throughout the school year:

### **SOAPSTone**

Students receive instruction in the SOAPSTone strategy developed by Tommy Boley and included in the College Board workshop "Pre-AP: Interdisciplinary Strategies for English and Social Studies" for use in analyzing prose and visual texts. Students will also receive instruction on OPTIC, a strategy developed by W. Pauk in *How to Study in College*. In addition, students are introduced to strategies for analyzing prose and visual texts in relation to three of the five canons of rhetoric: invention, arrangement, and style. These strategies are included in the College Board workshop "Pre-AP: Strategies in English Rhetoric" developed by David Jolliffe. (Obtained in an AP summer institute session presenter: Terry Marshall) Students will practice these strategies with selected prose by authors on the AP recommended list. {C7}

Even though students in an AP English Language and Composition course may be strong readers and writers, they still need a bank of strategies to draw from as they encounter challenging text. The most effective strategies are those that teach students how to infer and analyze. Furthermore, students will utilize the SOAPSTone strategy to then formulate a thesis statement for an analysis essay.

### **Subject-Occasion-Audience-Purpose-Speaker-Tone**

This is a text analysis strategy as well as a method for initially teaching students how to craft a more thoughtful thesis. [C10] The SOAPSTone strategy was developed by Tommy Boley and is taught in the College Board workshop "Pre-AP: Interdisciplinary Strategies for English and Social Studies":

**Speaker:** the individual or collective voice of the text

**Occasion:** the event or catalyst causing the writing of the text to occur

**Audience:** the group of readers to whom the piece is directed

**Purpose:** the reason behind the text

**Subject:** the general topic and/or main idea

**Tone:** the attitude of the author

### **OPTIC**

The OPTIC strategy is highlighted in Walter Pauk's book *How to Study in College* and provides students with key concepts to think about when approaching any kind of visual text. {C7}

1. Provide students with a visual which presents a point of view on a particular recent issue.
2. Pair students and explain the OPTIC strategy, step by step. Have students observe the following:

**O** is for *overview*— write down a few notes on what the visual appears to be about.

**P** is for *parts*— zero in on the *parts* of the visual. Write down any elements or details that seem important.

**T** is for *title*— highlight the words of the *title* of the visual (if one is available).

**I** is for *interrelationships*— use the title as the theory and the parts of the visual as clues to detect and specify the *interrelationships* in the graphic.

**C** is for *conclusion*— draw a *conclusion* about the visual as a whole. What does the visual mean? Summarize the message of the visual in one or two sentences.

3. Discuss the effectiveness of the strategy in analyzing the visual
4. Compare and contrast the visual with text with the same subject. Discuss the different positions each raises.

### **Think-Pair-Share**

When presented with new material, students will utilize this strategy. It is a grouping technique developed by Spencer Kagan which helps students learn by allowing them to work together with a partner. {C7}

### **Discussion**

Throughout the course, students will engage in Shared Inquiry discussions based on the Great Books Foundation to provide many opportunities for students to collaboratively practice the skills they need, to check their understanding and clarify their thinking. Additionally, in the spring semester, students will conduct a Socratic seminar based on selected reading from an author on the AP recommended list. Students will develop their own questions based on the Socratic seminar models provided by the National Center for the Paideia Program at the University of North Carolina in Chapel Hill.

### **Style**

Students will review the use of appositive phrases, participial phrases, and absolute phrases to improve the quality and sophistication of their writing, as well as complex, and compound complex sentence structures. Students will complete sentence and paragraph imitation exercises; later, they will highlight these phrases in their major compositions. In addition, students receive instruction in how to recognize and incorporate figures of rhetoric in a piece

of writing, particularly schemes and tropes. The study of schemes in context includes parallelism, isocolon, antithesis, zeugma, anastrophe, parenthesis, ellipsis, asyndeton, polysyndeton, alliteration, anaphora, epistrophe, anadiplosis, antimetabole, chiasmus, erotema, hypophora, and epiplexis. Our study of tropes includes metaphor, simile, synecdoche, metonymy, antonomasia (periphrasis), personification, anthimeria, litotes, irony, oxymoron, and paradox. {C10}

### **Syntax Analysis Chart**

For style analysis as well as an effective revision technique for a student's own writing, students will be required to create a syntax analysis chart. {C10} This strategy is taken from *The AP Vertical Teams® Guide for English*, published by the College Board. The syntax analysis chart involves creating a five-column table with the following headings: Sentence Number, First Four Words, Special Features, Verbs, and Number of Words per Sentence. This reflective tool should assist students in examining how style contributes to meaning and purpose. It also helps students identify common student writing problems such as repetitiveness and weak verbs.

### **Class Discussion-Shared Inquiry Discussions, Socratic Seminars, and Informal discussions**

#### **Other Methods**

Directed and independent reading and writing  
Use of models  
Peer conferencing and evaluation  
Group and individual projects and presentations  
Accessing various research sources, including the Internet  
Note taking  
Media Presentations  
Guest speakers

### **Outline of the Year**

Note:

**AP Multiple Choice Selections** Each six weeks will include AP Multiple Choice Exam practice, vocabulary lessons based on words in passages and questions, warm-up writing, grammar practice, quotation/responding, reading quizzes, and independent reading. Students will read a variety of related works from a wide variety of genre.

**Literary Terms** An extensive list of literary terms is provided to each student at the beginning of the academic year. Terms, definitions, and examples are provided for complete understanding. Students will be quizzed and tested throughout the year by examination and application of said terms.

**Visual Elements** Political cartoons and pictures will be used if they correspond to the unit of study each six weeks. For example, during an analysis of emotional appeals in "Everything's an Argument," several emotionally intensive ads, pictures, and video feeds are used to illustrate the elements of emotional appeals. When

studying this unit, TV ads from PETA's website are used in addition to the powerful ad in "Everything's an Argument" to demonstrate emotional appeals. {C7}

**Writing** Students are required to keep observation journals and are expected to annotate selections throughout the year. Specifically, students must keep double-columned journals on the books they read and these are assessed throughout the process as the recursive writing process is taught through instruction and illustration. Students will create outlines and follow the process of writing—rafting, revising, editing, and publishing. Peer assessment will be completed approximately six times per semester, and self-assessment occurs at least once each six weeks as the student examines his or her writing folder. Students will write expository essays that focus on research of argumentative issues in addition to a personal narrative. Annotations are required for AP prompt essays and are graded. Major essays (timed writings, especially) follow every unit, many with MLA requirements. Out-of-class essays include a personal narrative and research-based essays. {C4} The teacher will provide feedback on all written essays. Feedback will always focus on good writing habits, but an essay may focus on one aspect (organization, tone, etc.). Students will often write a second draft after I've made my comments on the first draft. I provide feedback on all areas of writing for the major essays, and students revise and resubmit work frequently. My feedback focuses on vocabulary, syntax, organization, tone, voice, emphasis, and generalized/specific details. The teacher uses AP scoring guidelines for essays written on AP prompts. Those guidelines assess style, development of ideas, etc. When a scoring guide isn't available, the teacher creates one using AP's as a model. The rubric assesses content, style, and organization. {C10}

## SAT Practice

*The Official SAT Study Guide®* and *ScoreWrite™ A Guide to Preparing for the New SAT Essay* as well as online websites will be used to work with students on skills needed to score high on the SAT. {C2}

## Semester 1:

### First Six Weeks

#### Introduction to Rhetoric, Close Reading, and Synthesizing Sources

*Listening* by Eudora Welty, pp. 436-442 *50 Essays*

*Death Be Not Proud* by John Gunther (Summer Reading) Shared Inquiry Discussion/Activity/Test

*Narrative of the Life of Frederick Douglass, An American Slave* by Frederick Douglass (Summer Reading)

Reply to A. C. C. Thompson's Letter" "I Am Here to Shed Light on American Slavery" "What to the Slave Is the Fourth of July?" (Summer Reading) Group Activity, Essay

"Everything's an Argument" Chapter 1, pp. 6-21 in *Everything's an Argument*

"Reading and Writing Arguments" Chapter 2, pp. 30-41 in *Everything's an Argument*

*Protecting Freedom of Expression at Harvard* by Derek Bok, pp. 45-46 in *Everything's an Argument*

*A Curse and a Blessing* by Milena Ateyeva, pp. 47-48 in *Everything's an Argument*

"Visual Arguments" Chapter 15, pp. 303-309 in *Everything's an Argument*

Analyzing a Visual Text-PowerPoint Presentation-OPTIC strategy

"Figurative Language and Argument," Chapter 14, pp. 288-296 in *Everything's an Argument* {C6}

AP English Language and Composition, 5<sup>th</sup> edition, Sample Examination 1-Multiple Choice Questions

## **Writing**

**Reflective Essay/Memoir**-(after study of *The Narrative of the Life of Frederick*

*Douglass*)Students will write a descriptive narrative essay about an event that they recall that made an impact on their life, was life-changing, or made them think about a particular issue in a different way. Using a technique called wave-particle-field: Consider for a moment the movie that opens with one hand holding a matchbox and the other holding a match. The match strikes the flint strip, the flame pops up, and the hand holding the lit match rises to a cigarette, which is in the mouth of a man. The camera now backs up to give us a picture of the whole person, then moves out to give us a wider view of the whole room.

This cinematography technique has covered three ranges. {C2}

- a. close up,
- b. medium shot, and
- c. long shot.

Next, consider the following:

**a.** give a close up of yourself and the other people during the event. How old are you? Where are you? What are you doing? Can you smell anything? Can you hear, feel, see, or taste anything?

**b.** Move a short distance outward--what is going on in the room down the hall or downtown?

Describe the same sensory details

**c.** Then move even further away, so you are narrating the details of the largest sphere, the field. Students will be guided through each stage of the writing process. Students will be provided with a rubric and a self assessment sheet so that students can evaluate their own writing based on specific criteria.

**Visual Interpretation**-Select a visual image—a photograph, an advertisement, even a graph, etc.—that makes an argument and analyze that argument, consider the following: audience, rhetorical appeals (emotion, values, character, logic), and overall effectiveness. In a paragraph, describe the context in which you located the image (a pop up add online, in *National Geographic*, in a brochure for SUU) and describe how the context reveals the

images' audience and connects meaning, in essence, how the argument works (does the image itself make a claim? Does it draw you in to consider a verbal claim? What emotion does it generate? How does that emotion work to persuade you?). Incorporate the SOAPStone strategy in writing your analysis of the visual image.

**Two Untimed Analysis Essays-(To be completed after a study of an analysis essay from 5 Steps to a 5- resource)**These in class essays will undergo several drafts, teacher feedback and/or peer response groups, revising and editing, publishing, teacher evaluation using AP rubrics and comments, analyzing model essays 5 or better on the AP, and a rewrite with revisions. {C2}

**Sentence and Paragraph Imitation Exercises**-Given on overhead projector twice a week and kept in their composition notebooks.

**Journal Entries/Short Writes**-Weekly Responses (1 page, approximately 275-300 words)Each Friday, beginning week 2, students will write a paper based on the response questions listed on the weekly agenda sheet based on unit of study. Response prompts will be discussed during class.

**Synthesis Writing**-Students will be walked through the synthesis essay with a focus on community service. Using the information obtained from six sources, including a visual, students are to write an essay explaining whether they believe that high schools in general, should make community service mandatory. Students must incorporate references to or quotations from a minimum of three of these sources in the essay. Students will identify the issues, formulate a position, develop a thesis statement, and incorporate sources to inform rather than overwhelm. Essay models and a grading rubric will be provided. {C2}

## **Second Six Weeks**

### **Theme: Education/ Schools**

"Arguments from the Heart" Chapter 4, pp. 67-75 in *Everything's an Argument*

"Arguments Based on Values" Chapter 5, pp. 80-85 in *Everything's an Argument*

"Arguments Based on Character" Chapter 6, pp. 90-96 in *Everything's an Argument*

"Arguments Based on Facts and Reason" Chapter 7, pp. 104-109,& pp. 115-116 in *Everything's an Argument*

"Structuring Arguments" Chapter 8, pp. in *Everything's an Argument*

"Proposals," Chapter 12 in *Everything's an Argument*

"Figurative Language and Argument" Chapter 14 in *Everything's an Argument*

"5 Steps to a 5 English Language" Chapter 4, Introduction to the Analysis Essay pp. 71-103 AP English Language and Composition, 5<sup>th</sup> edition, Sample Examination 2-Multiple Choice Questions

"I Know Why the Caged Bird Cannot Read" by Francine Prose, pp. 89-99 in *The Language of Composition*

From "Education" by Ralph Waldo Emerson, pp. 102-108 in *The Language of Composition*

"School" by Kyoko Mori, pp.130-141 in *The Language of Composition*

“*Learning to Read and Write*” by Frederick Douglass, pp. 100-106 in *50 Essays*  
“Focus on the American High School”, Chapter 4, pp. 150-162 in *The Language of Composition*  
“Grammar as Rhetoric and Style: Focus on Punctuation and Appositives”, Chapter 4, pp. 167-173 in *The Language of Composition*  
*Tuesdays with Morrie* –novel-test over novel, cooperative group activity and presentation

### **AP English Language Preparation**

1. recognize and use the format of the AP English Language and Composition examination
2. complete sample exercises and learn test taking strategies in preparation for the AP English Language and Composition examination

### **Writing**

**Informal Essay**-After reviewing chapters 4, 5, and 6, write a brief essay in which you answer the following: How does Madden (from article in text) use emotion (pathos) to involve his readers in the issue? What sort of ethos does he establish for himself as author? In what ways does he acknowledge the values, experiences, fears, concerns, etc. of his audience? Remember to provide specific examples from the text in the form of quotations to support your claims.

**Two Timed Essays**—The AP exam format will be used including the 40-minute time frame. These essays are actual questions from previous AP exams and will assess the knowledge and understanding of the text. The AP rubric is used to score these writings.

**4 Assertion Journals**-To practice key concepts in argumentation and acknowledge alternative points of view, during the second and third six weeks, students will write a short 300-350 word essay based on a quote presented each week from a writer taken from the AP recommended list. Students will provide a clear explanation of the writer’s assertion, then defend, challenge, or qualify it, noting the complexity of the issue and acknowledging any possible objections to the student’s point of view. {C4} Students will include one example of each of the following syntactical techniques in their assertion journals: coordination, subordination, varied sentence beginning, periodic sentence, and parallelism as they are taught in class. {C10}

**Proposal Argument** (650-750 words)-Using the texts in the conversation section of text (*The Language of Composition*), focus on the American high school, as well as your own insights into high school, identify two serious problems, and propose recommendations for addressing them. Cite at least two sources (from the texts provided) in your response. Students will be guided through each stage of the writing process. Students will be provided with a rubric and a self assessment sheet so that students can evaluate their own writing based on specific criteria.

### **Third Six Weeks**

**Theme: Justice/Politics/Government**

“Argument of Definition” Chapter 9, pp. 148-160 in *Everything’s an Argument*  
“Pink Think” by Lynn Peril, pp. 170-173  
“Arguments of Evaluation” Chapter 10, pp. 175-188 in *Everything’s an Argument*  
*Why I Hate Britney Spears* by Nisey Williams, pp. 197-201 in *Everything’s an Argument*  
*My America* by Andrew Sullivan, pp. 202-204 in *Everything’s an Argument*  
Excerpt from “A Definition of Justice” by Aristotle in, *Great Books Foundation, third series*  
Excerpt from “On Seeing England for the First Time” by Jamaica Kincaid, pp. 904-910 in *Language of Composition*  
“A Modest Proposal” by Jonathan Swift, pp. 914-919 in *The Language of Composition*  
“The Qualities of the Prince” by Niccolò Machiavelli, pp. 35-50 in *A World of Ideas*  
“The Declaration of Independence” by Thomas Jefferson, pp. 163-171 in *50 Essays*  
Excerpt from “Sinners in the Hands of an Angry God” by Jonathan Edwards in *Glencoe Text*  
“Second Inaugural Address” by Abraham Lincoln (2002 AP English Language and Composition Exam)  
“Civil Disobedience” by Henry David Thoreau, pp. 137-157 in *A World of Ideas*  
“Declaration of Sentiments and Resolutions” by Elizabeth Cady Stanton, pp. 164-68 in *A World of Ideas*  
Grammar as Rhetoric and Style-Focus: Subordination in the Complex Sentence, pp. 999-1003 in *The Language of Composition*

## **Writing**

**Two In-class Timed Essays** AP practice

**Four Assertion Journals** (see Second Six Weeks explanation)

**Argument of Definition** (500-600 words)-Using the sketches of six rhetorical situations that center on definitional issues as models, select a topic of interest to you, define a concept of your own, then argue that your defined concept, does, in fact, influence people today. Be sure to provide clear and compelling examples of the concept in action as it shapes the way people act, think, and behave. Students will be guided through each stage of the writing process. Students will be provided with a rubric and a self assessment sheet so that students can evaluate their own writing based on specific criteria.

**Argument of Evaluation** (500-600 words)-Using the essays in the text as models, write an essay of evaluation on the following topic: Local news and entertainment magazines often publish “best of” issues or articles that list readers’ and editors’ favorites in such categories as “best place to go on a first date”, “best softball field”, “best new restaurant”, and “best dentist”. Imagine that you are the editor of your own local magazine and that you want to put out a “best of” issue tailored to your hometown. Develop five categories for evaluation and for each category, list the evaluative criteria you would use to make your judgment. Choose one “best of”, and then write an article (argument of evaluation) and justify your judgments for a specific audience. Students will be guided

through each stage of the writing process. Students will be provided with a rubric and a self assessment sheet so that students can evaluate their own writing based on specific criteria.

**Argumentative Essay-***In Cold Blood: A Close Analysis of Style, Purpose, and Author's Credibility*- Students will decide the author's purpose, style, attitude, tone, intention, and organization throughout the reading process. These concepts will be discussed over the course of the three weeks of reading the novel. Students will evaluate the author's credibility throughout the reading process and demonstrate analysis through three paragraphs, each completed after Parts I, III, and IV. Students will then contrast the fiction and nonfiction in this "nonfiction" book. A study of tone and how it's created by emphasis and repetition by Capote.. The author frequently comments on Perry Smith's innocence as a way to "endear" the reader to this killer. The teacher will select one portion of the book (probably in Part III) to look for this emphasis and repetition for an in class discussion. Students will view video clips of Capote (2005) to contrast written and visual characteristics. Students then write an argumentative essay, an in-class timed essay in which students evaluate and write about Capote's credibility as illustrated in *ICB*. Students can incorporate quotes from the text, but this is not a requirement. There must be a mix of concrete details (specific, illustrative detail) and commentary (generalized details) in their essays. The teacher will look for this and provide feedback to the students regarding their success at "weaving" the two together effectively. The organization of ideas must be effective, coherent, and purposeful. Students will be guided through each stage of the writing process. Students will be provided with a rubric and a self assessment sheet so that students can evaluate their own writing based on specific criteria.

**Short Writes-**Students will write (individually or in groups) a paragraph or paragraphs based on interpretive and evaluative questions posed at the end of each reading and discuss responses in Shared Inquiry discussions or cooperative groups.

## Course Planner

### Spring Semester

#### Research Project: A Study in Style and Influence

(Idea obtained from an AP Summer Institute presented by Dr. Terri Marshall)

The major project of the second semester is a research-based causal argument examining the contextual influences (historical, cultural, environmental, etc.) on a selected pre-twentieth-century essayist and the impact and effects of those influences on his or her style, purpose, and intent in at least one representative essay. In the causal argument essay the student must consider and present alternative causes and effects in opposition to his/her position. {C8}

This four-week study begins with an overview of the essay as genre, noting its early beginnings as a Renaissance invention. As the weeks progress, students study the characteristics of the seventeenth, eighteenth, and nineteenth centuries and approximately 25 representative essays. Each student selects a pre-twentieth-century essayist from an

established list and is responsible for making a PowerPoint presentation on the day assigned to discussion of that particular writer's work. The culmination of the study is the research-based causal argument and a PowerPoint presentation.

## **Discussion**

Students participate in a roundtable discussion as they present their research on their chosen pre-twentieth-century essayist and examine the rhetoric of pre-twentieth-century prose. Additionally, students again conduct a Socratic seminar, this time on a selected text by an author from the AP recommended list, developing their own questions.

## **Analyzing Visual Arguments**

In addition to the visual images already provided in the text "Everything's an Argument," students will be required to bring in examples of these visual products from periodicals that they read. The instructor will use the ones within "Everything's an Argument" to model what the students should then look for. The students will draft their own AP synthesis-style questions, drafting their own topics, questions, locating their own six sources—including the graphic/visual. These samples will be implemented into the class routine for analysis and discussion to show how visual materials relate to written materials or serve as bodies of 'text' in and of themselves.

**One-pagers (thought pieces):** Periodically, the student will be asked to reflect on an aspect of the reading or writing we are currently doing; it could be a reaction piece to an essay that we have read, a reflection on the strength and weaknesses of their own writing process, etc. These would be generally quick 'one-pagers,' not going through response groups.

**OPTIC-**Students utilize OPTIC, a strategy for analyzing visual arguments, which is fully described in the Teaching Strategies section above (Semester 1). In addition, it presents key guidelines and questions for reading images, advertisements, paintings, and photographs that help students complete a close reading of visual text.

## **Exposition and Argumentation**

Students continue to work with models of expository and argumentative writing to see the possibilities for their own writing. Students will study the following argumentative structures: causal argument, argument of proposal and visual arguments. (adapted from Dr. Terry Marshall-AP Summer Institute)

## **Writer's Notebook**

Students begin the new semester by keeping a reflection journal on the topics, themes, and issues of essays read for comprehension, analysis, and interpretation.

**Journals:** Weekly journal writing will also be used this semester; this is more informal writing and is a practice zone for the aspiring writer. The journal begins as a free writing exercise during the first quarter, with more focused, controlled writing as the year progresses. It always remains a way to jump start the brain at the beginning of the class, a non-threatening informal, practice zone. Entries will vary from free writing to controlled topics to response writing. They are an important part

of the practice part of writing. Just as a musician or an athlete must practice before the public performance, so must a writer write.

## Semester 2

### Fourth Six Weeks

#### **Theme: Language and Culture**

Thirty Selected Pre-Twentieth-Century Essays from The Oxford Book of Essays

“Causal Arguments,” Chapter 11, pp. 206-226 in *Everything’s an Argument*.

“Intellectual Property, Academic Integrity, and Avoiding Plagiarism” Chapter 20, pp. 404-408 in *Everything’s an Argument*

“Evaluating and Using Sources” Chapter 21, pp. 415-421 in *Everything’s an Argument*

“Documenting Sources” Chapter 22, pp. 425-442 in *Everything’s an Argument* {C9}

“Languages and Identities,” pp. 700-701 in *Everything’s an Argument*

*Pledge for Children: Chicago Women’s Club*, pp.702 in *Everything’s an Argument*

*If Only We All Spoke Two Languages* by Ariel Dorfman, pp. 704-705 in *Everything’s an Argument*

*Mute in an English-Only World*, by Chang-Rae Lee, pp. 707-710 in *Everything’s an Argument*

*Aria: Memoir of a Bilingual Childhood* by Richard Rodriguez, pp. 292-315 in *50 Essays*

*Politics and the English Language* by George Orwell, pp. 529-541 in *The Language of Composition*

*Language and Literature from the Pueblo Indian Perspective* by Leslie Marmon Silko, pp.346-357 in *50 Essays*

*Mother Tongue* by Amy Tan, pp. 402-408 in *50 Essays*

*Why and When We Speak Spanish in Public* by Myriam Marquez, pp. 751-752 in *Everything’s an Argument*

#### **Writing**

##### **Evaluative Essay**

After reading Amy Tan’s piece, write an essay evaluating Tan’s position in *Mother Tongue*. In preparing for this assignment, you might think about the “Englishes” that you know and use. Do they all have recognizable names or convenient labels? Do you associate them with certain people or places or activities? What does each represent to you and/or about you? Do you have ambivalent feelings about any of them? Why? {C2}

**Or**

After reading Myriam Marquez's piece, write an essay in which you define and evaluate the notion of public space with respect to speaking languages other than English as presented by Marquez. You must define the public space with respect to language in the terms Marquez uses and then evaluate her definition or characterization of that space, depending on your own values and experiences. {C2}

**One Causal Argument**-(Research-Based, 1200 to 1500 words, cited and documented)-Students will choose a Pre-twentieth century essayist and examine the contextual influences (historical, cultural, environmental, etc.) on their essayist, as well as the impact and effects of those influences on his/her style, purpose, and intent. This paper must present alternate causes and effects in direct opposition to his or her position. The paper must have an apparent and identifiable thesis, a major cause or causes, and argues persuasively for them as the explanation. Also, the claims in the paper are backed up with chains of reasoning or solid evidence from the information gathered in their research of their essayist. {C8}

The causal argument is the most challenging of the types of reasoning because we can't see causal relationships, we can only infer them. We encounter causal issues all the time. What caused the September 11 terrorist attacks for example? Was it caused by people trying to destabilize the US economy? Did people who were upset with US foreign policy cause it? Was it just motivated by pure hate and jealousy?

In other words, you are trying to argue that X caused Y because of A, B or C. Here Y is the phenomenon or event that is caused by X. You have a causal chain when you argue that X caused Y, which in turn caused Z. Problem solvers like psychiatrists for example, try to find out the cause of a pattern before trying to find a solution to the problem. For example: You cannot stand the dark because sometime in your childhood you may have been locked up in a dark room for a few hours. (In this study, students will gain insight on the possible problems or common fallacies of causal arguments, such as "post hoc ergo propter hoc", multiple causation, and correlation vs. causation, as well as tips for success in causal reasoning: using causal chains to help audience see the causal relationship, and using testimony of experts to support conclusions)

**Argumentative Essay Writing**-After reading "Finding Myself through Language" by Andrea Lo, write an essay in which you recount your own efforts to do so—to understand the varieties of language or the languages to which you have had access to in your life as well as, perhaps, your efforts to change them. There will likely be a blending of or aspects of definitional, evaluative, and causal argumentation in your essay and maybe even a proposal about the future, as there is for Lo. {C2}

**Synthesis Essay**-AP Essay Writing Practice {C2}

**Argumentative Essay**-AP Essay Writing Practice {C2}

**Two Timed Writings**-AP Essay Writing Practice-40 minutes each {C2}

## **Fifth Six Weeks:**

**Theme: Relationship of the Individual to the Community**

"Letter from Birmingham Jail" by Martin Luther King Jr., pp. 172-189 in *50 Essays*

“Where I Lived and What I Lived For” by H.D. Thoreau, pp. in *50 Essays*  
 Excerpt from “Crito” by Plato (Great Books Foundation)  
 “Two Ways to Belong in America” by B. Mukherjee, pp. in *50 Essays*  
 “Walking the Path between Worlds” by Lori Arviso Alvord, pp. 300-306 in *The Language of Composition*  
 “The Happy Life” by Bertrand Russell, pp. 317-318 in *The Language of Composition*  
 “The Singer Solution to World Poverty” by Peter Singer, pp. 319-32 in *The Language of Composition*  
 “Lifeboat Ethics: The Case Against Helping the Poor” by Garrett Hardin, pp. 324-331 in *The Language of Composition*  
 “On Being Cripple” by Nancy Mairs, pp. 231-244 in *50 Essays*  
 “So This Was Adolescence” by Annie Dillard  
 “Humorous Arguments” Chapter 13, pp. 262-273 in *Everything’s an Argument*  
 “Grammar as Rhetoric and Style: Parallel Structures,” pp. 339-344 in *The Language of Composition*

## **Writing**

**Final Four Timed Essays-AP Practice Essays**—students complete four timed essays which the students will analyze and evaluate and turn in the best 2 of the 4 essays for a grade. As in the fall semester, the timed writings are integrated into the natural progression of the course. When we are studying pre-twentieth-century essayists, students complete the 2004 exam question on Lord Chesterfield’s letter to his son, etc. **{C2}**

**Synthesis Essay-** After reading a number of texts that focus on community, explore this topic yourself by synthesizing your own ideas and the readings. Research and/or use readings from other classes as you write on one of the following topics: **{C2}**

1. Cell phones, email, chat rooms, social networking sites, blogs, and other electronic communication have made our world smaller and increased the pace at which we live life. Have these inventions also given us a new sense of community or opened up communities that would otherwise be closed to us? Or have they lowered our standards of what “community” means?
2. According to the Web site [www.ic.org](http://www.ic.org) an “intentional community” is “a group of people who have chosen to live together with a common purpose, working cooperatively to create a lifestyle that reflects their shared core values.” Assume you have the opportunity to develop an intentional community. How will you design it? What values will unite the group? How will the group live and work cooperatively? Write a proposal for the development of such a community.
3. Choose a controversial community (such as the Ku Klux Klan, the hip-hop community, rap community, a country club or other exclusive club, or a secret society), examine its structure and purpose, and argue for or against its value to its members and to the larger community.

**Short Writes**-Students will write (individually or in groups) a paragraph or paragraphs based on interpretive and evaluative questions posed at the end of each reading and discuss responses in Shared Inquiry discussions or cooperative groups. {C2}

## Sixth Six Weeks

### Theme: Gender

"Pernicious Effects Which Arise from the Unnatural Distinctions Established in Society" by Mary Wollstonecraft, pp. 745-759 in *A World of Ideas*

"Shakespeare's Sister" by Virginia Woolf, pp. 761-779 in *A World of Ideas* or "Professions for Women" by Virginia Woolf, pp. 356-360 in *The Language of Composition*

"The Significance of Feminist Movement" by bell hooks, pp. 821-831 in *A World of Ideas*

"Letters" John and Abigail Adams, pp. 363 in *The Language of Composition*

"Being a Man" by Paul Theroux, pp. 378-381 in *The Language of Composition*

"Cathy" Cartoon by Cathy Guisewite-Visual

"I Want a Wife" by Judy Brady, <[bedfordstmartins.com/languageof comp](http://bedfordstmartins.com/languageofcomp)>.

"Spoken Arguments" Chapter 17 in *Everything's an Argument*.

"Fallacies of Argument," Chapter 19 in *Everything's an Argument*—Review

### Writing

**Two Timed Essays**-In class

**Reflective Analysis Notebook**

**Argument of Proposal #2**

**Short Writes**-Students will write (individually or in groups) a paragraph or paragraphs based on interpretive and evaluative questions posed at the end of each reading and discuss responses in Shared Inquiry discussions or cooperative groups. {C2}

**PowerPoint Photo Essay**

This essay will be a culminating activity to be worked on as students are in review for the AP exam. Students will arrange a series of at least 6-8 pictures to create a photo essay which clearly lifts up a specific theme and tone. The subject can be of your choosing. {C7}

1. As we move into exploring visuals as a form of argument, you will note that photographs aren't a true representation of reality, but of a reality shaped by the photographer's perspective. For this assignment, I would like you to take an aspect of visual communication as a subject for images/pictures of cultural meaning that addresses a specific issue (which you collect from the internet), and select and assemble those images (6-8 pictures) within PowerPoint, to form a PowerPoint photo essay which clearly lifts up theme and tone. An *essai* is "a try"; try to say something to us about your understanding of, or probe of, the issue presented through the selected images.

2. Each student will then self assess the project through an assessment sheet (a copy of which the student will have at the outset of the project) and write a reflection on the process and what he/she learned.

3. Furthermore, write an essay analysis of your work in which you discuss how the relations in and among the images make meaning. On what "external" phenomena might the meaning depend? Who is unlikely to "get it" and why? Your goal is to put into words what the collection of images as arranged by you, the "author" says. What is the intended message? In other words, you are to translate from the language of images to the language of words.

{C2}{C7}