

## AP COMPOSITION SYLLABUS 2014-2015

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More information, attachments, and links available at our school’s Web site: Click into *High School,*

*Classrooms,*

*English,*

*Burnham,*

*AP Composition.*

Under “Staff Resources” on our school Web page, you will find assignments and handouts available in your ***Moodle*** account.

Make use of Useful Links.

Formal word processed essay assignments are to be drafted in your ***Googledocs*** account (with access through your ***Moodle*** account).

You may practice with ***Apps***, available on your iPads; however, no electronics or notes are allowed when you take the AP English Language and Composition Test.

**Course Overview:** This AP<sup>®</sup> English Language and Composition course is designed to help students develop expository, analytical and argumentative writing skills at the college level. To foster careful reading, and to expand background knowledge and critical thinking in preparation for their writing, students will read, respond to, and analyze collections of theme-related complex nonfiction prose from a variety of genres, time periods, audiences, subjects, and purposes. Occasional related fiction in a variety of genres will provide a balance of artistic dimensional experience and perspective, along with additional practice of literary analysis, argumentative, and expository writing; plus narrative, descriptive, and explication writing.

### **Outcomes in Reading:**

- Read from a variety of historical periods, genres, and disciplines
- Identify speaker, occasion, audience, purpose, subject, and tone in texts
- Analyze the types of arguments that writers use
- Identify the appeals that writers employ—ethos, logos, pathos
- Recognize rhetorical techniques and devices employed in visual as well as verbal and written arguments
- Interpret information presented in notes and citations and evaluate sources

### **Outcomes in Writing:**

- Write formally and informally for a variety of audiences and purposes
- Write expository, analytical, and argumentative essays
- Synthesize ideas and information from various sources
- Understand your personal writing process and the importance of revision
- Employ rhetorical techniques in personal and academic writing
- Locate credible source information and organize for notes and citations
- Apply the conventions of standard written English

### **Types of literary genres for analysis, evaluation, and synthesis:**

- essays, letters, short stories, poetry
- biographies and autobiographies
- speeches and sermons
- song lyrics and music videos
- editorial cartoons
- documentaries and films
- advertisements
- Web sites and pages
- passages—from writings in the arts, history, social science, politics, science, and other areas of study
- scholarly journal articles
- online “zines” and “blogs”
- fiction (short stories, novels, and poetry)

**SEMESTER COURSE PLANNER:** AP<sup>®</sup> English Language and Composition is offered as a year-long course. Because of the volume of work, the pace will be accelerated, and the reading and writing work will be intense, with some of the work done independently both in and outside class. The AP<sup>®</sup> exam will be administered in May, and you will need to make a decision in March if you wish to participate. It is advised that you take advantage of additional practice for improvement of your critical thinking and argumentative, analytical, and expository reading and writing skills through reading and writing work offered in your other classes throughout the year.

**Grading:** Because students are working on improving their writing skills, not every assignment will be graded. However, completed assignments will receive credit. Writing progress will be noted through a student's portfolio collection and conferencing with the teacher. Note: grammar includes conventions.

100-95 = A; 94-90 = A-; 89-88 = B+, 87-85 = B; 84-80 = B-; 79-78 C+; 77-75 = C; 74-70 = C-; 69-68 = D+; 67-65 = D; 64-60 = D-, 59-0 = F

### SCORING RUBRICS FOR AP<sup>®</sup> ESSAYS:

9: 100% - Creative writing; error free; unique interpretation of text; thoroughly and fluently addressed all parts of the prompt

8: 95% - Excellent writing; error free; excellent interpretation, thoroughly and fluently addressed the prompt

7: 90% Strong writing; strong grammar skills; strong interpretation, clearly addressed all parts of the prompt

6: 84% - Dependable writing; few minor grammar errors; good understanding, addressed all parts of the prompt

5: 80% - Adequate writing; some grammar errors; fair understanding, addressed one or more parts of the prompt superficially

4: 72% - Weak writing; many grammar errors or maybe some major; decent understanding of prompt but did not completely address it or its parts (not considered passing)

3: 64% - Inconsistent writing; major grammar errors interfere with reader understanding; some misunderstanding of prompt or barely addressed the prompt and its parts (not considered passing)

2: 40% - Poor writing; misunderstood the prompt or mentioned only part of the prompt (not considered passing)

1: 20% - Inadequate writing; careless; did not read the text; forgot there was a prompt (not considered passing)

**Note to students on addressing the prompt:** When a **synthesis essay prompt** calls for evidence from three (3) **different sources** but you include only two (2) or less, then you did not completely address the prompt. When a **prompt** asks you to **defend, challenge, or qualify**, but you do not make it clear what you are doing, then you have not completely addressed the prompt.

**Written Work Process for Formal Writing Assignments: work kept in portfolio**

Outlined Proposal	Peer Share	Final Revision/Edit
Teacher Conference	Revision & Expansion	Submission of all work
Draft	Teacher Conference	Self-Evaluation of work

**AP<sup>®</sup> Reading and Writing Test Practice:** Selections and questions from *50 Essays*.

**Reading:** Students should be familiar with assigned readings prior to discussion in class and should come prepared with at least one rhetorical observation and one question for each assigned reading. Students **take notes and reflect** using a graphic organizer or dialectical journal. Teacher may allow post-it notes for analysis of some assigned readings.

**Writer's Notebook:** Most days, the class will begin with a short preparation activity to help students understand

- rhetorical tropes and schemes
- overcome text problems,
- build or determine background knowledge
- improve writing skills practice, including
  - descriptive
  - narrative
  - responsive
  - reflective
  - poetry writing

This activity may include writing prompts in the form of short essays, assigned reading, quotes, photos, artwork, advertising, cartoons, current events, sound bites, music, film clips, trivia, book reviews, visitors, charts, cloze procedures, grammar bites, model writing, timed writing, and revision/expansion writing of earlier or prepared writing samples.

**Portfolio:** Copies of drafts and formal written assignments will be kept in orderly individual student portfolios for tracking development of writing skills. Inventory, self-evaluation and teacher/student conference checklists will be included in the portfolio. Googledocs can take the place of the portfolio because it will show your revision history.

**Research & Discussion:** Unit research and discussion will often begin in small group and will end in reporting findings to large group. This may also be run as a Socratic circle, or with a larger group listening in on small group. Students may be asked to prepare PowerPoint presentations. Students will locate, evaluate, and list their sources in proper MLA format.

**Supplies:** Binder for handouts and notes, binder dividers, writer's notebook (may be a section inside the binder), portfolio, and your iPad.

**Course Textbooks & Materials:**

Clauss, Patrick. *i-cite*. (CD-ROM) Boston: Bedford/St. Martin's, 2006.

Clauss, Patrick. *i-claim*. (CD-ROM) Boston: Bedford/St. Martin's, 2005.

Cohen, Samuel, ed. *50 Essays: A Portable Anthology*. 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2007.

Lunsford, Andrea A. *The St. Martin's Handbook*. Boston: Bedford/St. Martin's, 2008.

Shea, Renee H., Lawrence Scanlon, and Robin Dissin Aufses. *The Language of Composition: Reading, Writing, Rhetoric*. Boston: Bedford/St. Martin's, 2008.

*Tropes and Schemes* handbook

**COURSE SYLLABUS TIMELINE: Overview of Course Timeline and Major Writing Assignments:**

*An asterisk (\*) indicates additional/optional assignment/materials added to the lesson beyond what our textbooks offer. Note: Readings are listed at the end of this timeline.*

- **Bullet arrows**, such as the one setting off this sentence, indicate formal assignments, which you will log into your self-evaluation portfolio during your writing and after completion. Some formal assignments will require drafting on *PowerPoint* or *Prezi*.

**Prepare Yourself:**

- ❖ Use the due date boxes given after each formal assignment in this syllabus to help keep yourself on track.
- ❖ Review of terms and AP test practice for multiple choice, prompt writing, and synthesis essays will occur at various times within and following each unit.
- ❖ Make sure you become familiar with the list and examples of rhetorical terms, techniques, and devices.
- ❖ Remember, this is a college course. Assignments are due when they are due.

**Unit One: (Interspersed with all the units over the course of the semesters)****Introduction to Rhetoric** (chapters 1-3 of *The Language of Composition*)

\*Locating and evaluating sources (including Web Boolean searches)

\*Send for trade/professional journal samples to preview copies.

- **Formal Writing (visual analytical):** Analyze a political cartoon in terms of the rhetorical triangle and its appeals to logos, pathos, and ethos. As part of your analysis of audience, note if possible where the cartoon first appeared, and describe the source's political leanings. Finally, examine the interaction of written text and visual images. Include copy of cartoon with your writing.

Proposal due date: \_\_\_\_\_  
 Drafts due dates: \_\_\_\_\_  
 Final Copy due date: \_\_\_\_\_  
 Notes: \_\_\_\_\_

- **Formal Writing: (visual expository)** Find an ad that either appeals to you or provokes you. After analyses of its rhetorical tools, determine its message and prepare a thesis statement for that message. Include copy of ad with your writing.

Proposal due date: \_\_\_\_\_  
 Drafts due dates: \_\_\_\_\_  
 Final Copy due date: \_\_\_\_\_  
 Notes: \_\_\_\_\_

- **Formal Writing: (analytical)** Columnists for print and online publications comment on culture and current events. They establish a viewpoint and style. One of their rhetorical strategies is their use of sources, which is dictated in part by their audience. Using a minimum of four such columns by one writer, analyze the columnist's audience by examining the type of sources he or she uses. You might consider syndicated columnists such as Richard Rodriguez, George Will, Ann Coulter, Ellen Goodman, William Safire, Maureen Dowd, David Brooks, or a sportswriter, a movie or music reviewer, or a columnist in a local publication, such as Kelley Gorman.

Proposal due date: \_\_\_\_\_  
 Drafts due dates: \_\_\_\_\_  
 Final Copy due date: \_\_\_\_\_  
 Notes: \_\_\_\_\_

*Don't forget to complete your reflection writing!*

**Unit Two: (Interspersed with Unit One over the first 9 weeks)**

**Politics** (chapter 13 of *The Language of Composition*) What is the nature of the relationship between the citizen and the state?

- **Formal Writing (expository): \*'"Why Veterans are Important to our Nation's History and Future.'" Fall VFW Voice of Democracy essay/speech contest.**
- See complete rules for 2014 - 2015 and the entry form on our classroom Web page or go to <http://www.vfw.org/Community/Voice-of-Democracy/>
- Listen to or read last year's winning essay by clicking on their link

Proposal due date: \_\_\_\_\_  
 Drafts due dates: \_\_\_\_\_  
 Final Copy due date: \_\_\_\_\_  
 Notes: \_\_\_\_\_

*Asterisks (\*) indicate additional/optional materials added to the lesson beyond what our textbooks offer.*

**POLITICS READINGS: (Chapter 13) page 903**

- Jamaica Kincaid, "On Seeing England for the first Time" (904-913)
- Jonathan Swift, "A Modest Proposal" (914-921)
- Chris Hedges, from *The Destruction of Culture* (922-932)
- Oliver Goldsmith, "National Prejudices" (932-935)
- Virginia Woolf, "Thoughts on Peace in an Air Raid" (935-939)
- Henry David Thoreau, "On the Duty of Civil Disobedience" (939-956)
- Wole Soyinka, "Every Dictator's Nightmare" (957-961)
- Tim O'Brien, "On the Rainy River" (fiction) (961-974)
- Yevgeny Yevtushenko, "Conversation with an American Writer" (poetry) (974-975)
- \*Dawn Rigdon, "My Memorial Day" (speech handout)
- \*John Mole, "Coming Home" (poem handout) at <http://www.poetryarchive.org/poetryarchive/home.do> (type *Mole* in search box)
- \*Charles Simic, "Cameo Appearance" (poem handout) at <http://www.poetryarchive.org/poetryarchive/home.do> (type *Simic* in search)
- Barbara Lazear Ascher, "On Compassion" *50 Essays*, pg 56-59
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**POLITICS VISUALS & AUDIO:**

- Pablo Picasso, *Guernica* (painting) (975-977)
- Harper's, April 2003 (magazine cover) (975-978)
- \* "Homeless Vets: We Don't Leave our Wounded Behind" (poster image)
- \* "American Soldier," music and lyrics by Toby Keith
- \* *Sergeant York*, a WWI film starring Gary Cooper as WWI hero Alvin York
- \* *The Patriot*, a Revolutionary War film

- \* *Maya Lin's 'Clear Vision'*—excerpt of award winning documentary (1994) architect of the Vietnam Veterans War Memorial
- \* "Benjamin Franklin Said" (Mallard Fillmore cartoon)
- \* "Why Doesn't Anyone" *National Treasure* (film trailer)

**POLITICS SYNTHESIS READINGS:**

- "Shooting an Elephant" by George Orwell (1919-1920)
- "The Empire Strikes Back" by Chinua Achebe (1959-1960)
- "In Which the Ancient History I Learn Is Not My Own" (poem) by Eavan Boland (1989-1991)
- "Christiansted: Official Map and Guide" (visual) by National Park Service (1991-1994)
- "What Part of You Lies in Bombay?" (visual advertisement) by Bombay Company (1994-1996)

**\*POLITICS FURTHER SUGGESTED READING:**

- \* George Kateb (political writer), "Is Patriotism a Mistake?" from *Patriotism and Other Mistakes*

**\*POLITICS—MORE SOLDIER VOICES TO EXPLORE:**

- \* *Bury My Heart at Wounded Knee* by Dee Brown
- \* *Voices of the Civil War: Soldier Life* (audio adaptations of the Time Life Book Series) by John Whitman
- \* *The Soldier's Voice: The Story of Ernie Pyle* by Barbara O'Connor
- \* *Heart of War: Soldiers' Voices from the Front Lines in Iraq* by Peter Godwin
- \* *A Long Way Gone, Memoirs of a Boy Soldier* by Ishmael Beah
- \* *Voices of the Buffalo Soldier: Records, Reports, and Recollections of Military Life and Service in the West* by Frank N. Schubert
- \* Letters from Roman soldiers at <http://www.csun.edu/~hcfll004/paplet1.htm>
- \* *The War* by Ken Burns (PBS documentary—7 parts of personal stories from the point of view of soldiers and families who experienced WWII first hand)

*Don't forget to complete your reflection writing.*



**Unit Three: (6 weeks)**

**Community** (Chapter 6 of *The Language of Composition*) What is the relationship of the individual to the community?

- **Formal Writing (argumentative):** \*Conduct independent research on a topic of your choice. In a written essay, challenge your topic to meet Rotary’s 4-Way Test. Your essay will be entered in the spring competition. See complete rules at Rotary’s Web site. Your writing will include three areas: 1) argumentative essay for entry in competition, 2) entry form, and 3) in MLA format, an annotated bibliography of at least four sources that helped form your argument and thinking. (Note: your annotated bibliography should include a summary of each source, along with an evaluation of that source.)

Proposal due date: _____ Drafts due dates: _____ Final Copy due date: _____ Notes: _____
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**COMMUNITY READINGS: (Chapter 6)**

- Martin Luther King, Jr., “Letter from Birmingham Jail”
- Henry David Thoreau, “Where I Lived, and What I Lived For”
- Jane Howard, “In Search of the Good Family”
- Amitai Etzioni, “The New Community”
- Anna Quindlen, “Commencement Speech at Mount Holyoke College”
- Lori Arviso Alvord, “Walking the Path between Worlds”
- Edwidge Danticat, “New York Day Women” (fiction)
- Aurora Levins Morales, “Child of the Americas” (poem)
- Conversation—Focus on the Individual’s Responsibility to the Community (assortment of literature and essays)
- Student Writing—“Synthesis: Incorporating Sources into a Revision” and “Fraternalities and Sororities”

**COMMUNITY VISUALS:**

- Lee Teter, *Reflections* (painting)
- Frederick Hart, *Three Servicemen* (sculpture)
- \**Running Brave: The Story of Billy Mills* (film)

**COMMUNITY SYNTHESIS READINGS:**

- “The Happy Life” by Bertrand Russell
- “The Singer Solution to World Poverty” by Peter Singer
- “Lifeboat Ethics: The Case against Helping the Poor” by Garrett Hardin
- “In Westminster Abbey” (poem) by John Betjeman

**\*COMMUNITY FURTHER SUGGESTED READING:**

- \*Jane Cowen-Fletcher, *It Takes a Village*
- \*Hillary Rodham Clinton, *It Takes a Village*

*Don't forget to complete your reflection writing.*

**Unit Four: ( 4 weeks)**

**Work** (chapter 5 of *The Language of Composition*) How does our work shape or influence our lives?

- **Formal Writing (expository/synthesis):** What is the difference between a job and a career? Write an essay explaining the distinction. Use support drawn from the readings in this chapter and from your own experience and observation.

Proposal due date: _____ Drafts due dates: _____ Final Copy due date: _____ Notes: _____
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- **Formal Writing (explication):** \*poem of choice

Proposal due date: _____ Drafts due dates: _____ Final Copy due date: _____ Notes: _____
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**WORK READINGS: (Chapter 5)**

- From *Serving in Florida* by Barbara Ehrenreich
- “The Atlanta Exposition Address” by Booker T. Washington
- “The Surgeon as Priest” by Richard Selzer
- “The Traveling Bra Salesman’s Lesson” by Claudia O’Keefe
- From *Labour* by Thomas Carlyle
- From *The Writing Life* by Annie Dillard
- “In Praise of a Snail’s Pace” by Ellen Goodman
- “I Stand Here Ironing” (fiction) by Tillie Olsen
- “Harvest Song” (poem) by Jean Toomer

**WORK VISUALS:**

- “We Can Do it!” (poster) by J. Howard Miller
- “The Great GAPsby Society” (cartoon) by Jeff Parker

**WORK SYNTHESIS READINGS:**

- “More Working Parents Play ‘Beat the Clock’” by Marilyn Gardner
- “Why Women Have to Work” by Amelia Warren Tyagi
- “The Case for Staying Home” by Claudia Wallis
- “Sick Parents Go to Work, Stay Home When Kids are Ill” by Christopher Mele
- “My Mother, Myself, Her Career, My Questions” by Kimberly Palmer
- “Don’t Call Me Mr. Mom” by Buzz McClain

*Don’t forget to complete your reflection writing.*

**UNIT FIVE: (3 weeks)**

**Nature** (chapter 12 of *The Language of Composition*) What is our responsibility to nature?

- **Formal Writing (argumentative using literary theory):** In contrast to a novel where a character’s true nature develops during the course of a story, literary critics of short stories claim that the true nature of a character is revealed through a character’s actions. Argue for or against this claim using George Vukelich’s short nature story, “The Turtle.”  
\*

Proposal due date: _____ Drafts due dates: _____ Final Copy due date: _____ Notes: _____
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- **Formal Writing (persuasive letter):** Encourage your audience to act on becoming more environmentally conscious. Include your own ideas, along with citing the ideas of others.

Proposal due date: _____ Drafts due dates: _____ Final Copy due date: _____ Notes: _____
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*An asterisk (\*) indicates additional/optional materials added to the lesson beyond what our textbooks offer.*

**NATURE READINGS: (Chapter 12)**

- Rachel Carson, from *Silent Spring*
- Ralph Waldo Emerson, from *Nature*
- Terry Tempest Williams, “The Clan of One-Breasted Women”
- Chief Seattle, “Message to President Franklin Pierce”
- Wendell Berry, “An Entrance to the Woods”
- Wangari Muta Maathai, “2004 Nobel Peace Prize Speech”
- Joyce Carol Oates, “Against Nature”
- Sarah Orne Jewell, “A White Heron” (fiction)
- William Wordsworth, “The Tables Turned” (poem)
- Conversation—Focus on Climate Change (assortment of literature and essays)
- Student Writing—“Visual Rhetoric: Analyzing a Political Cartoon” and “A Plea for Moderation: Analysis of ‘This is the Forest Primeval—’”

**NATURE VISUALS:**

- Royal Dutch/Shell, “Cloud the Issue or Clear the Air?” (advertisement)
- Asher B. Durand, *Kindred Spirits* (painting)
- “Crying Native” (television advertisement on pollution)

**NATURE SYNTHESIS READING:**

- Bill McKibben, “It’s Easy Being Green”
- Richard Conniff, from *Counting Carbons* (with table)
- Edward O. Wilson, from *The Future of Life*
- Melissa Farlow & Randy Olson, “Ice Blankets” (photograph with caption)
- Indur M. Goklany, “Is Climate Change the 21<sup>st</sup> Century’s Most Urgent Environmental Problem?”
- Daniel Glick, “Geo Signs: The Big Thaw”

**\*NATURE FURTHER SUGGESTED READING:**

\**Animal, Vegetable, Mineral: A Year of Food Life*—a novel by Barbara Kingsolver (see amazon.com reviews and <http://www.animalvegetablemiracle.com/org/net>)

*Don’t forget to complete your reflection writing.*

**Unit Six: (3 weeks)**

**Popular Culture** (Chapter 11 of *The Language of Composition*) To what extent does pop culture reflect our society's values?

**\*Cinematography** (handouts) How do cinematic and dramatic elements intensify a chosen literary element in a film?

- **Formal Writing (expository):** Explain how cinematic and dramatic elements intensify an important literary element during the introduction to a film\*.

Proposal due date: _____ Drafts due dates: _____ Final Copy due date: _____ Notes: _____
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*An asterisk (\*) indicates additional/optional materials added to the lesson beyond what our textbooks offer.*

**POPULAR CULTURE (Chapter 11) \* & CINEMATOGRAPHY**

- David Denby, *High-School Confidential: Notes on Teen Movies*
- Mark Twain, *Corn-Pone Opinions*
- Brent Staples, *Godzilla vs. the Giant Scissors: Cutting the Antiwar Heart Out of a Classic*
- Vine Deloria Jr., *We Talk, You Listen*
- Danyel Smith, *Dreaming America*
- Scott McCloud, *Show and Tell* (graphic essay)
- Teresa Wilitz, *Popular Culture in the Aftermath of September 11 is a Chorus without a Hook, A Movie without an Ending*
- Hans Ostrom, *Emily Dickinson and Elvis Presley in Heaven* (poetry)
- \*Garrison Keillor, *Emily Dickinson's Birthday Salute* (parody)
- Nikki Giovanni, *Sanctuary: For Harry Potter the Movie* (drama script parody)
- \*Anthony Browne, *Zoo* (children's book- Whose perspective?)

**POPULAR CULTURE & CINEMATOGRAPHY VISUALS:**

- Mark Tansey, *The Innocent Eye Test* (painting)
- Anthony DiVivo, *TV Turnoff Week* (poster detail)
- \*Istvan Banyai, *Zoom* (wordless picture book)
- \* "Your Mom and I saw a Great Movie Last Night" *Blondie* cartoon
- \*variety of film clips for analyzing dramatic, cinematic, and literary elements
- \**Smoke Signals* (film)

**POPULAR CULTURE SYNTHESIS READINGS:**

- Steven Johnson, *Watching TV Makes You Smarter*
- Corbett Trubey, *The Argument against TV*
- Julia Scott, *He Doesn't Like to Watch*
- George Gerbner and Todd Gitlin, *Is Media Violence Free Speech?* (debate)

**POPULAR CULTURE : \*CINEMA SUGGESTED FURTHER READING:**

- \*Stephen King, "Why We Crave Horror Movies" (in *Models for Writers*)
- \*Jordan J. Ballor "Staking out Religion's Role in Film Industry"
- \*Leonard Quart, "I Still Love Going to Movies," an Interview with Pauline Kael
- \*Valentina Vitali, "Why Study Cinema? Serial Visions of the Culture Industry and the Future of Film Studies"
- \*Murray Smith, "Film, Argument, and Ambiguity"
- \*Jesse Fox Mayshark, *Post-Pop Cinema: The Search for Meaning in New American Film*

*Don't forget to complete your reflection writing.*



**Unit Seven:** (throughout the course semesters)

AP<sup>®</sup> timed practice test: To give you a feel for the real test.

Additional practice for speed and accuracy (includes AP style multiple choice questions and a variety of readings, prompts, and timed synthesis essays)

*Don't forget to complete your reflection writing.*

**Unit Eight: (1 week)**

Finalize reflection for the course and self-evaluation.

- Final Reflection conference with teacher.

Final Reflection Due Date: \_\_\_\_\_

Conference Date: \_\_\_\_\_

**Summary of Major Writing/Presentation Assignments:** In combination with impromptu and timed writings, formal written work will include the following essay assignments:

- Argumentative (literary theory on characterization)
- Argumentative or Expository (independent research paper concerning ethics theme Rotary 4-Way Test contest)
- Argumentative (Voice of Democracy contest)
- Visual Expository (advertisement)
- Visual Expository (cinema)
- Explication (poem)
- Persuasive (letter raising environmental consciousness)
- Synthesis (job and career)
- Analytical (columnists)
- Visual Analytical (political cartoon)

**TEACHER RESOURCES, SUPPLEMENTARY TEXTS, & INTERNET NEWS SITES:**

Barnet, Sylvan, and Hugo Bedau. *Contemporary & Classic Arguments: A Portable Anthology*. Boston: Bedford/St. Martin's, 2005.

Barnet, Sylvan, and Hugo Bedau. *From Critical Thinking to Argument: A Portable Guide*. 2<sup>nd</sup> ed. Boston: Bedford/St. Martin's, 2005.

College Board AP English Language and Composition at <[apcentral.collegeboard.com](http://apcentral.collegeboard.com)>

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything is an Argument: With Readings*. 4<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2007.

Richardson, Judy S., and Raymond F. Morgan. *Reading to Learn in the Content Areas*. 5<sup>th</sup> ed. Belmont, CA: Thomson/Wadsworth, 2003.

Rosa, Alfred, and Paul Eschholz. *Models for Writers: Short Essays for Composition*. 9<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2007.

Willingham, Daniel T. "Can Critical Thinking be Taught?" *American Educator*. Summer 2007. (also find through search at <http://www.aft.org>)

Willingham, Daniel T. "Students Remember...What They Think About" *American Educator*. Summer 2003. (also find through search at <http://www.aft.org>)

**NEWS & More SITES:**

<http://www.slate.com> for the latest news

<http://www.theweekdaily.com/> (use subscriber log in)

Use the Electronic Library of Minnesota for scholarly articles, trade magazines, and more (find in Burnham's Useful Links)

Try thefreelibrary.org which has many trade magazine articles in different categories

<http://web.mnstate.edu/davis/links.htm> here you will find many writing and creative links suggested by Dr. Al Davis at MSUM (note: not all his links work, and some may be blocked for your iPads)

**GRADE IMPROVEMENT OPPORTUNITIES:** Students may improve an assignment grade in one of two ways:

- Work under teacher supervision for building skills by improving an earlier quarter assignment
- craft **substantive** writing outside the classroom as follows:
  - **published letter to editor** (5 pts)
  - **published newspaper article** (5-10 pts)
  - **response journal , testing/project** on novel (pre-approval necessary) (10 pts)
  - **research paper** for author, novel, poem, or drama (3-4 pages typed following MLA format, along with parenthetical documentation, and MLA works cited page also including secondary sources)—again, pre-approval is necessary (10 pts)
  - **synthesis essay** using articles from a chapter we do not cover in class: Chapter 4—Education, Chapter 7—Gender, Chapter 8—Sports and Fitness, Chapter 9—Language, and Chapter 10—Science and Technology (must include a works cited page) (10 pts)

**AP ENGLISH LANGUAGE AND COMPOSITION TEST 2015:** You pre-register for the test

**TESTING DATE: Wednesday, May 13** (morning—starts at 8 A.M. Be there 15 minutes early)

**55 (approx) multiple choice questions—60 minutes** (bring #2 pencils & Magic Rub eraser—no penalty for guessing)

**3 free response essays: (2 hours and 15 minutes\*)** (Bring pens with black or dark blue ink)

- 1 short essay or passage with prompt (analysis of tropes and schemes, or development)
- 1 quote (usually a personal response where you challenge, support, or qualify)
- 1 synthesis essay (using evidence from 3 of the 6+ sources that are provided—including visuals)

\*15 minutes to read all three prompts and sketch out a plan of action for each.

40 minutes per essay is recommended during the 2 hours of writing.

Stick to the prompts. Do exactly what the prompts ask. Do not try to change the prompts. Steer away from diatribes, condescending, or didactic writing. Be sincere. Have a voice, but remember your audience. Appropriate satire is fine—as long as it can be identified as such by your adult readers. (Don't expect to return to your regular classes until 5<sup>th</sup> hour.)

**(Tuesday, May 5 ,Calculus AB and BC test, 8 a.m.)**

**(Wednesday, May 6, English Literature and Composition test, 8 a.m.)**

**(Thursday, May 7, Spanish Language and Culture, 8 a.m.)**

**>REFLECTION WRITING—always done after each written assignment and testing**

**SMALL GROUP WRITING WORKSHOP****PEER QUESTION GUIDE**

<b>TOPIC/IDEAS</b>	<p>What's your point?</p> <p>When do you mention the theme or thesis of your paper?</p> <p>What kinds of details can you add in the area where you say . . .</p>
<b>ORGANIZATION</b>	<p>Are you using sequence in time (chronological)?</p> <p>Comparison-contrast? (Point by point? Block?)</p> <p>Order of importance?                      Some other kind?</p> <p>What transition words can you use to make a smooth switch between paragraphs/ideas?</p> <p>Is something missing between . . . and . . . ?</p> <p>I feel a big jump where you say . . .</p>
<b>SENTENCE FLUENCY</b>	<p>How can you make your sentences shorter in the parts where you are talking about . . .</p> <p>How can you make your sentences less choppy in the parts where you are talking about . . .</p>
<b>CONVENTIONS</b>	<p>I noticed problems in: spelling, punctuation, capitalization, pronoun or verb usage, tense, point of view, parallel structure, conjunctions, modifiers, appositives, . . .</p>
<b>VOCABULARY</b>	<p>Is there a better word for . . .</p> <p>What kinds of gerunds or action verbs can you add to replace passive verbs like . . .</p> <p>How can you make it clearer when you say . . .</p> <p>Are you trying to say . . .</p>
<b>V OICE</b>	<p>Who is the audience?</p> <p>How will your writing need to sound for that audience?</p> <p>What word or phrase (motif) could you repeat to make this paper memorable?</p>
<b>OVERALL EFFECT</b>	<p>Your best part is . . .                      Your writing makes me feel . . .</p>

**GRADING POINTS TABLE**

Assignment	Type	Criteria	Value	Enters Gradebook
Daily Prompts	Collection	thoughtful, experimental, diverse approaches	up to 5 pts	weekly basis
Formal Essays Drafts & revisions	Collection  (googledocs revision history)	shows brainstorming, improvement, expansion, and risk taking	up to 10 pts	upon due date
Peer Editing and/or Conferences	Group	thoughtful, cooperative, accountable	up to 10 pts	upon due date
Final Draft	Individual	<b>See Rubric</b> (Page 3)	up to 20 pts	week after it is due or sooner
Self-Evaluation	Reflection	organized, complete, reflective thoughtful	up to 10 pts per reflection	After writings and testing
Participation, Attendance & Attitude & Preparedness Miscellaneous activities/mini workshops / lessons /* tests/ research/ discussion/ presentations/ experiences	Documented observation by teacher	cooperative, positive, thoughtful, intrinsically motivated and a willingness to learn	up to 10 pts per qtr	midquarter/end of qtr
Reading Quizzes or Tests in class	Individual	Variably weighted	Up to 10 pts per quiz/test	Throughout the semesters
In-class Writing Synthesis Essay	Individual	<b>See Rubric</b> (page 3)	up to 10 pts per essay	week after it is due or sooner

**DOWNLOADING long DOCUMENTS and HANDBOOKS into iBOOKS:**

Unless you want to have a hardcopy, you will not need to use paper for copying off this long syllabus or our handbook for rhetorical tropes and schemes. You may download both into your i-Book account on your iPad. Use the following steps:

- When in **Googledocs**, begin by opening the document. Scroll down to the bottom and click on the download button. Then hover/tap in the right top corner of the screen to click on sending it automatically to iBooks.
- When in **Moodle**, open the PDF document you need in your AP Composition account. Tap the upper right corner of the document (not the Google search box). You will see the button for “Open in iBooks.” Tap on it and it will automatically send your document to i-Books
- To find it the document on iBooks, you may first need to exit iBooks, come back to it, click on “Collections,” and click on PDF. You will see it on your shelf. Just click to open it.

**ASSIGNMENTS IN MOODLE & DRAFTING IN GOOGLEDOMS:**

Always check both your Syllabus and *Moodle* for assignments for our current unit. Follow directions for completing and submitting by the due date.

When assigned formal essays, use *Googledocs* for drafting, revising, editing, and submission. I will be able to make comments directly on your drafts for ease in revising. Googledocs will show me a history of your revisions.

In the meantime, we will be doing a lot of handwriting to get you into shape for the AP exam in May, which requires handwriting (use either print or cursive—just so that it is legible).

## **I REPEAT: IMPORTANT 2015 AP TESTING DATES**

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Thursday, May 7, Spanish Language and Culture