GENERAL OVERVIEW

Advanced Placement (AP) English Language and Composition provides eleventh-grade students with a college-level composition course whose expressed purpose, as stated in the AP Course Description, is "to enable students to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers." To succeed on these fronts, students carefully read and rigorously analyze a wide variety of prose texts, and explore an author’s use of style, argumentation, and rhetorical techniques. An author’s purpose and sense of audience are emphasized to further exemplify effective and powerful communication. These same criteria and skills are used by students to recognize the aesthetic and rhetorical effects of visual texts. Students compose numerous written works which vary in scope and focus – ranging from informal class journals and in-class timed essays to structured, multi-draft compositions in a variety of modes.

In short, students in this course arm themselves with relevant critical thinking skills, the ability to read analytically and the means to articulate their insights on the page with confidence. In addition to writing, students will regularly engage in practice and analysis of AP released multiple-choice questions and essays prompts. The course consists of five units (three during the Fall, and two in the Spring), each focusing on a critical writing mode and incorporating associated concepts and readings. By the middle of the fourth quarter students are thoroughly prepared for success on the Advanced Placement Exam, which is developed and evaluated annually by The College Board and administered in May. After the exam, a series of readings and projects brings the course to a close and creates a bridge to twelfth-grade English Literature and Composition.

COURSE FUNDAMENTALS

READING

The majority of AP English Language and Composition readings are works of non-fiction (essays, op-ed pieces, speeches, articles, criticism, letters, memoirs, mission statements, etc.) drawn from a variety of sources which represent diverse political viewpoints, writing styles and historical eras. Additionally, the AP English Language Released Exams provide substantive prose passages (drawn from both multiple-choice and also free-response sections) for use in class discussions, activities and assessments.

Students review grammatical and syntactic concepts, further their understanding of how diction, syntax and imagery affect tone and style, and acquire a set of general tools (including SOAPSTONE and SIFT) used to break down and understand complex texts. Predominantly, they are expected to apply their critical reading skills to composing essays which exhibit coherence, clarity, control, and complexity. Students also demonstrate skill acquisition orally through class discussion, panel presentations, Socratic Seminars, debates, and other critical analysis and discussion techniques. Other assessments of student mastery include quizzes and tests on readings and on newly acquired concepts and skills (e.g. grammatical, analytical, rhetorical, and argumentative).

Independent reading is assigned each quarter to complement the course material. Students analyze elements of style and argumentation in relevant works of American fiction, drama, and verse. See Appendix B for representative titles and an overview.
WRITING

Students will compose expository, analytical and persuasive writings in numerous contexts, primarily in response to reading and analyzing materials provided in the AP recommended readings and outside sources. Student writing is categorized as structured, timed, and informal (as outlined below). The inclusion of a working thesis statement into each is a central focus of the student’s writing development. Likewise, students practice the skill of balancing summary (the “what”) with analysis (the “so what”).

Teacher feedback helps guide revisions of thesis statements and subsequent essay drafts; likewise, students are grouped into rotating threes (“cohorts”) for ongoing peer input, review, and presentation. This is followed by a class debriefing on skills demonstrated and skills needing improvement using student models that represent top- and bottom-half scores on the AP rubric.

Structured Writing – all structured writing includes:
- Multiple drafts
- Structured composition process, including:
  - Inquiry and research (pre-writing)
  - Submission of Student Proposal with working thesis in a teacher conference
  - Drafting
    - Teacher Conference
    - Peer Review (student writing cohorts)
  - Revising
  - Editing
  - Self-reviewing
  - Scored Final Product
  - Oral publication (presentation within student writing cohorts and/or to whole class)

Timed Writing (in-class Essays):
- Drawn mostly from AP English Language Released Exams (free-response, 40-min. – 55 min. for Synthesis)
- Teacher-generated prompts (with passages) modeled on AP essay questions

Informal Writing
- Quickwrite portfolios:
  - students’ personal observations and analyses on given topics
  - critical reading responses to various material
- Double-entry Journal pages and “First-Impression Sessions” (quick responses to thought-provoking quotes and passages)
- Student-generated glossary of rhetorical techniques, strategies and vocabulary (indexed, with examples)

Students demonstrate writing-skill acquisition through structured essay assignments and also quickwrites, writing in critical reading journals and in-class timed writings utilizing text-related AP free response released prompts. Timed writings are scored using the AP rubric included with each prompt and appropriate feedback is given.

VOCABULARY DEVELOPMENT

Vocabulary development occurs continuously throughout the course. Vocabulary for study will be drawn from assigned readings (context) as well as relevant literary glossaries. Vocabulary will also be routinely taught utilizing comprehensive exercises from Shostak and assignments related to word analogies, Greek/Latin roots, idioms and clichés, and diction basics (i.e. concrete vs. abstract words, denotation vs. connotation). Structured practice with student writing-and-revision activities will reinforce vocabulary learning.

COURSE MATERIALS


GRADING POLICY

<table>
<thead>
<tr>
<th>Grading Scale</th>
<th>Grading Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>A   90-100%</td>
<td>Writing Assignments 45%</td>
</tr>
<tr>
<td>B   80-89.9%</td>
<td>Tests &amp; Quizzes     25%</td>
</tr>
<tr>
<td>C   70-79.9%</td>
<td>Homework &amp; Classwork 15%</td>
</tr>
<tr>
<td>D   60-69.9%</td>
<td>Focused Participation 15%</td>
</tr>
<tr>
<td>F   0-59.9%</td>
<td></td>
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</tbody>
</table>

See Appendix A for a list of representative works; see also Appendix B for a list of books assigned for outside reading and required course textbooks.
COURSE UNITS
The course organically builds from the skills taught in Unit I to their culminating applications in the latter units.

SUMMER READING

- Assigned to incoming juniors at the end of their sophomore year as a bridge from fiction-based literary analysis to AP English Language and Composition. Students receive a summer reading packet which includes the writing prompt along with suggestions for successfully writing the essay. They receive an outline Dr. Lawrence Buell’s *The Design of Literature – Chapter One* (1973), which will set the criteria for first-week assessment.

- Summer Reading Titles:
  - *Sister Carrie* by Theodore Dreiser
  - *Their Eyes Were Watching God* by Zora Neale Hurston
  - Chapter One from *The Design of Literature* by Dr. Lawrence Beull (included in packet)
  - Student-Choice Novel which qualifies as “serious literature” according to Dr. Beull’s definition

Summer Reading Assessment for Dreiser and Hurston novels:
- Structured Essay: COMPARATIVE ANALYSIS (representative prompt)
  - Having read Dreiser’s and Hurston’s novels, write a comparative analysis demonstrating how the respective protagonist from each novel share common experiences. Your essay should explain and show to what extent each character either prevails or fails in her journey toward personal fulfillment. Be certain to give your discussion an argumentative edge by generously flavoring your discussion with judgments and opinions that are well-substantiated with specific textual references. Don’t forget that your essay is trying to prove a point.
  - Submit to registrar in front office no later than one week before school starts.

First-Week Assessment for Student-Choice Novel – assigned during the first week of school:
- Structured Essay: PERSUASIVE (representative prompt)
  - In a well-written essay, justify your novel choice as “serious literature.” Use Beull’s article to frame your argument and evidence from the novel’s text as support.

FALL SEMESTER

UNIT I FOUNDATIONS of DISCOURSE and STYLE

Unit I Rationale:
- Concepts introduced in Unit I will be addressed and applied throughout the course. Therefore, the ongoing study and assessment of these concepts is recurrent within each subsequent unit.
- Students are made to understand that they are moving swiftly beyond the rote conventions of non-AP curricula to new, rigorous challenges. The introductory unit of English Language and Composition quickly reviews the fundamentals: the basics of grammar, the uses of syntax and diction, and the desired effect(s) of purposeful tone and style.
- This unit establishes the basic course protocols for structured, multi-draft essay writing, and the accompanying teacher conferencing, peer reviewing, and publication. Likewise, students are oriented to procedures for timed writing and informal writing.
- This unit introduces a common language for analyzing prose and visual text throughout the year by:
  - defining elements of discourse (particularly a speaker’s direct and indirect relationship to an audience) with the SOAPSTONE model (*Figure 1, below*)
categorizing elements of style with the SIFT method
identifying the elements of Subject – Opinion – Criteria which are necessary for drafting clear, substantive thesis statements

- Students hone their diction, syntax, imagery, figures of speech, and the structures of prose by composing a description essay as a culminating activity.
- Expectations for student scholarship are established. Particular emphasis is placed on learning how to objectively analyze subjects that typically stir emotions. Other academic manners are established to create a classroom atmosphere of discourse and constructive dialogue rather than discord and undisciplined debate. The list of “Habits of Mind” (as defined by the Academic Senate for California Community Colleges) is enforced.

**Unit I Concepts & Assignments**
- The following skills and concepts are defined, discussed, and assessed during Unit I. Students provide oral responses during class discussion and written responses in journal entries, quickwrite portfolios and short essays. See Appendix A (“Description”) for representative readings.

<table>
<thead>
<tr>
<th><strong>Unit I Concept:</strong> Analyzing Prose Passages</th>
<th><strong>Assignments</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SOAPSTONE</strong></td>
<td>o For the Stanley Crouch opinion column (“MTV at 25: Still Clueless After All These Years”), identify the following elements: Subject, Occasion, Audience, Purpose, Speaker, and Tone. Is the intended audience receptive or hostile to this particular subject (popularity of hip-hop culture)? How might the historical context (occasion) of this piece influence the audience’s reaction?</td>
</tr>
<tr>
<td>annotating texts</td>
<td>o Underline seven words, terms, allusions, etc. you don’t know. Propose a definition for each based solely on context and write them in margin. Then, check your literary dictionary for accuracy of response.</td>
</tr>
<tr>
<td>reading a prompt</td>
<td>o Identify the keywords which direct your response to various free-response prompts from AP English Language Released Exams.</td>
</tr>
<tr>
<td>drafting a working thesis (subject-opinion-criteria)</td>
<td>o Read the passage and determine your position on the central claim. Then, compose a thesis statement which addresses what you’re covering (“subject”), what you will prove (“opinion”), and how you will prove it (“criteria”). Your thesis must show evidence that you’ve drawn a substantive and specific position on the topic; it must preview your stance.</td>
</tr>
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<tr>
<th><strong>Unit I Concept: Diction</strong></th>
<th><strong>Assignments</strong></th>
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<tbody>
<tr>
<td>concrete and abstract diction</td>
<td>o Identify up to six examples of abstract diction and six of concrete diction in a recent reading passage. To what extent do these particular abstractions help define the writer’s message, or cloud his message? o How does the author’s choice of words affect the tone of the overall piece?</td>
</tr>
<tr>
<td>connotation and denotation</td>
<td>o Public Figures with Different Purposes: In his 2004 keynote address, analyze the effect of Obama’s connotative word choice on tone (particularly his descriptions of family origins). Contrast with the same elements used by Nixon in his “Checkers” speech. How do Obama’s and Nixon’s diction choices reveal their different purposes? o Complete “Connotations” chapter exercises (Miles et al.)</td>
</tr>
</tbody>
</table>
**Unit I Concept: Syntax**

<table>
<thead>
<tr>
<th>Assignments</th>
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<tbody>
<tr>
<td>Grammar Mini-Unit:</td>
</tr>
<tr>
<td>o parts of speech</td>
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<tr>
<td>o parts of a sentence</td>
</tr>
<tr>
<td>o phrases</td>
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<tr>
<td>o clauses</td>
</tr>
<tr>
<td>o Complete review exercises from Chapters 1 – 4 (HOLT).</td>
</tr>
<tr>
<td>o Complete a four-level Grammar Matrix by accurately labeling the parts of speech, parts of a sentence, phrases, and clauses in the following sentence from a recent reading passage.</td>
</tr>
<tr>
<td>o Show evidence of mastery in accompanying assessments and course-wide writing.</td>
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</tbody>
</table>

**sentence styles:** cumulative, periodic, balanced, interrupted, inverted, parallel

<table>
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<tr>
<th>Assignments</th>
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<tbody>
<tr>
<td>o Complete imitative and creative exercises from “Parallel Structure: Periodic and Balanced Sentences and Paragraphs / Cumulative Sentences” (AP workshop handout)</td>
</tr>
<tr>
<td>o Integrate specific sentence styles, as assigned, into your informal writing (e.g. quickwrites interpreting famous quotes.)</td>
</tr>
<tr>
<td>o Compare and contrast both versions for intended effect and prepare a brief presentation to the class analyzing how the modified sentence styles affect emphasis and rhythm overall.</td>
</tr>
</tbody>
</table>

**syntax (and style) mapping**

<table>
<thead>
<tr>
<th>Assignments</th>
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<tbody>
<tr>
<td>o Apply the Style and Syntax Analysis Worksheet (from The AP Vertical Teams Guide for English) to the AP English Language Released Exam (Question 2 [2006] – Hazlitt’s “On the Want of Money”). Using the completed worksheet, compose a one-page analysis which focuses on techniques used by the author in the three sentences – and how these elements affect tone and meaning.</td>
</tr>
<tr>
<td>o Coordination and subordination: Complete chapter exercises and review assignments (HOLT, Ch. 17). Show evidence of mastery in accompanying assessments and course-wide writing.</td>
</tr>
</tbody>
</table>

**Unit I Concept: Imagery & Figures of Speech**

<table>
<thead>
<tr>
<th>Assignments</th>
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</thead>
<tbody>
<tr>
<td>SIFT</td>
</tr>
<tr>
<td>o Symbol</td>
</tr>
<tr>
<td>o Imagery</td>
</tr>
<tr>
<td>o Figurative Language (figures of speech)</td>
</tr>
<tr>
<td>o personification</td>
</tr>
<tr>
<td>o alliteration</td>
</tr>
<tr>
<td>o assonance</td>
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<tr>
<td>o consonance</td>
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<tr>
<td>o rhythm</td>
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<tr>
<td>o Tone / Theme</td>
</tr>
<tr>
<td>Allusion</td>
</tr>
<tr>
<td>o metonymy</td>
</tr>
<tr>
<td>o synecdoche</td>
</tr>
<tr>
<td>o Read Cisneros’s essay, “Straw into Gold.”</td>
</tr>
<tr>
<td>o Read five selected sketches from The House on Mango Street. Identify elements of diction, syntax and imagery and analyze how they contribute to the tone of each sketch. Explain how these elements contribute to the theme of each piece.</td>
</tr>
<tr>
<td>o Read “Rumplestiltskin.” Explain why Cisneros’s sketches from Mango Street are “straw” that has been “woven into gold.” How does the allusion enrich the effect?</td>
</tr>
<tr>
<td>o Read Wood’s article “Exporting Idiocracy” and identify his metaphors, similes and other figures of speech.</td>
</tr>
<tr>
<td>o Informal writing: What is the intended effect of these devices? To what extent do the figures of speech and imagery drive the piece’s tone? To what extent do they enhance or detract from Wood’s appeal for a change in public policy?</td>
</tr>
<tr>
<td>o Using selected political editorials, articles and advertisements (public relations documents included), explain how the uses of metonymy and synecdoche contribute to overall tone. To what extent are these devices used to build support for the author’s position, and/or to demean those who would oppose?</td>
</tr>
</tbody>
</table>

**Unit I Concept: Prose Structure**

<table>
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<tr>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>methods of organization</td>
</tr>
<tr>
<td>• spatial structure</td>
</tr>
<tr>
<td>• order-of-importance</td>
</tr>
<tr>
<td>• classification</td>
</tr>
<tr>
<td>• comparison/contrast</td>
</tr>
<tr>
<td>o Compose four descriptions of your school backpack using each of the four methods of organization. Determine which of the four structures is most effective and appropriate for describing this object; then, articulate your reasoning.</td>
</tr>
</tbody>
</table>
**Unit I Assessments:**

- **Structured Essay: DESCRIPTION (representative prompts)**
  - “The Two Lives of a Campus Hallway”
    - Students observe a designated hallway on campus during passing period and during the first five minutes of classtime on three successive occasions to compare and contrast the sensory details from the same location (full and empty).
  - “Describe a Memorable Teacher”
    - Include the following details, using whichever structure best suits your description: the setting (e.g. his or her classroom), the teacher’s appearance and behavior (i.e. presence), his or her reputation prior to your encounter, etc.

- **In-Class Essay: AP English Language Released Exams (free-response, 40-min.)**
  - Question 1 (1999) – *Okeefenokee Swamp*
  - Question 2 (2005, Form B) – *Mississippi River*
  - Question 3 (2003) – *Audobon/Dillard*

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**Unit II FINDING the NARRATIVE in NON-FICTION**

**Unit II Rationale:**

- Students broaden and apply their notions of storytelling and prose by identifying how effective writers use narrative frameworks in non-fiction material. This reinforces the universal appeal of a narrative well-told in many genres and continues to shed light on the crucial interplay of speaker (writer) and audience (reader), ala SOAPSTONE.
- As directed by The College Board, the course reading list emphasizes non-fiction works – and, in doing so, diversifies the students’ reading beyond the expected canon of traditional fiction and poetry. Students need exposure to engaging, mature prose. This variety of complex material constitutes the bulk of the readings throughout the year and on the Advanced Placement Exam.
- Students continue to incorporate purposeful diction, syntax, imagery, figures of speech, and grammar conventions capably and confidently into their writing. In Unit II, students expand on the description essay by composing both a Process Analysis essay and a Reflective Autobiographical Narrative essay.

Therefore, in Unit II, students will apply knowledge of narrative elements (e.g. plot, theme) and novelists’ techniques to the readings and analyses of essays, feature articles, memoirs, and letters.

**Unit II Concepts & Assignments**

The following skills and concepts are defined, discussed, and assessed during Unit II. Students provide oral responses during class discussion and written responses in journal entries, quickwrite portfolios and short essays. See Appendix A (“Description”) for representative readings.

<table>
<thead>
<tr>
<th>Unit II Concept: Narrative Elements</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit Introduction</strong></td>
<td>o Read “On Using Narration” (Penfield) and the following model essays: “The Interesting Narrative of the Life of Olaudah Equiano”, “Of Plymouth Plantation”, “Shooting an Elephant.” Also: AP English Language Released Exam (Question 2 [2002] – <em>Virginia Woolf passage from Moments of Being</em>) (See Works Cited for sources.)</td>
</tr>
</tbody>
</table>
### AP English Language and Composition

**theme**

- Read “Narrative of the Captivity” – Rowlandson, Mary (HOLT) carefully with particular attention to her uses of diction, details, emphasis and allusion. Analyze the same in Equiano’s narrative; then, in response journals, compare Rowlandson’s methods of conveying theme to those of Equiano. Your journal work will constitute pre-writing for an essay.

**tone**

- In a well-developed essay, explain how Rowlandson’s overstated tone emphasizes her apparent victimization while Equiano’s understated tone conveys his relative empowerment.

**point-of-view**

- Read “Enemy of the State” by Jianying Zha (*The New Yorker*) and describe the extent to which the point-of-view evokes sympathy from the reader.

**methods of organization**

- **cause-and-effect structure**
- **chronological structure**

- Consider the author’s plotting of the piece (*i.e.* its series of causes and effects). Identify the three key events in the plotline; describe how the overall emphasis would shift if the writer changed the sequence of these events.

- Using a chronological structure, compose a process analysis for each of the following tasks:
  - Provide in a clear and detailed analysis the steps required for an AP student to successfully draft a working thesis statement during an in-class essay.
  - Provide in a clear and detailed analysis the steps required for a student to quickly and safely navigate from T-wing to C-wing (3rd floor) during a passing period.

**analysis of visual text**

- Analyze five photographs *Communication Arts August Photography Annual 47.* In your reading journal, identify speculative identities and motivations of the person or persons displayed in each photograph. In short, imagine a plausible narrative which is conveyed by each photo.

- Read AP English Language Released Exam Question (1984); Analyze the passage for its narrative structure and its use of diction, syntax, and imagery to convey a unified impression of a lethal prize fight.

### Unit II Assessments

- **In-Class Essay:** AP English Language Released Exams (free-response, 40-min.)
  - Question 1 (2002, Form B) – Edward Abbey passage from *Down the River*
  - Question 1 (2000) – Eudora Welty passage from *One Writer’s Beginnings*

- **Structured Essay:** PROCESS ANALYSIS (representative prompt)
  - Using chronological structure, write in detail the steps of a process you know well. Your topic should not be too complex nor too simple, and should meet the following criteria: the process should be one you do well and do often, such as a daily procedure in school, on the job, or at home; the process should be suitable for its intended audience; the process should be one whose instructions are not easily found elsewhere; the process should be one that can be discussed fully in the required length of the paper.
  - Length: 500 – 750 words.

- **Structured Essay:** REFLECTIVE AUTOBIOGRAPHICAL NARRATIVE (representative prompt)
  - Describe a single experience from your life. Make sure you include a clear setting, and describe people, places, times, and objects. Use language that employs figures of speech and imagery as well as some use of dialogue. Include a description of your feelings about this incident then and now. Also include an explanation of why this experience was memorable or important to you.
  - Length: 500 – 750 words.
UNIT III DEFINING YOUR TERMS

Unit III Rationale:
- Purposeful diction is reinforced in terms of how word definitions (and their connotations) are the objects of competition and debate (e.g. trial lawyers battling to label the same case as either “murder” or “self-defense”).
- Definition activities require an objective approach by students, and help to foster an academic maturity that encourages them to control their emotional reactions to stirring or provocative prose.
- The ability to clearly define key points in one’s reasoning is crucial to understanding, validating and presenting an argument; therefore, this unit culminates in a structured essay of Definition.
- Students continue to incorporate purposeful diction, syntax, imagery, figures of speech, and grammar conventions capably and confidently into their writing.

Unit III Concepts & Assignments
The following skills and concepts are defined, discussed, and assessed during Unit III. Students provide oral responses during class discussion and written responses in journal entries, quickwrite portfolios and short essays. See Appendix A (“Description”) for representative readings.

<table>
<thead>
<tr>
<th>Unit III Concept:</th>
<th>Assignments</th>
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</thead>
</table>
| Unit Introduction | o Read the lyrics to “Short Skirt, Long Jacket” (John McCrea/Cake). Look at details, and make categories into which you’ll then sort those details. Compose a prose paragraph that defines the girl in the song.  
  o Per routine, analyze each of the above essays for SOAPS; here, identify the authors’ methods of developing their definitions.  
  o Read “On Using Definition” (Penfield) and the following model essays: “The Box Man”, “The Company Man”, “I Was a Member of the Kung-Fu Crew”, and “What I Am.” Also: AP English Language Released Exam (Szasz – The Struggle for Definition) (See Works Cited for sources.) |
| crafting irony    | o Using selected passages from assigned independent reading (The Scarlet Letter), identify how and where Hawthorne embeds irony within sentences. Create five sentences of your own imitating his style, and convey the same sense of irony.  
  o Using information from “The Grammar of Irony” and “Writing Irony” (AP workshop handouts), identify and explain the irony in the passages from “The Syntax of Irony” and Hawthorne’s “The Custom-House.” |

Unit III Assessments
- Structured Essay: DEFINITION (representative prompt)
  o Choose a slang term or phrase used by today’s youth and define its meaning (i.e. both its denotative and connotative meaning.) Include the type of person that would use this term, the context in which it would be used and the message that the speaker is sending when he uses it. Also address what the term does not mean. Remember: Your primary task is definition; therefore, you must develop your ideas with relevant, supporting examples.  
  o Length: 500 – 750 words.
- In-Class Essay: AP English Language Released Exams (free-response, 40-min.)
  o Michael Ignatieff passage from “How Unspoken Rules Help to Define Group Identity”
SPRING SEMESTER

UNIT IV  ARGUMENTATION AND PERSUASION

Unit IV Rationale:
• Students need to understand that virtually all expository writing is fundamentally persuasive: whether a writer directly asserts a claim on an arguable topic or simply communicates observations clearly and effectively, he is hoping to persuade readers that his ideas are valid and worth reading. Students bring this awareness into their own writing.
• Unit IV focuses on the rudiments of argumentation and persuasion: persuasive appeals, logical reasoning (syllogisms and fallacies), persuasive structure, and a focus on choosing an effective tone for presenting an argument.
• By identifying an author’s central claim, students gain a crucial foothold toward navigating and analyzing a prose passage or an entire work. Likewise, a students’ development of arguments and thesis statements in their own writing can be well-honed through analyzing and evaluating a variety of authors’ arguments.
• The persuasive appeals (ethos, logos, pathos) are shown to connect an author’s assertion of a claim to that author’s promotion of the claim. These fortify the interactions throughout the course between speaker, audience and purpose (per SOAPSTONE).
• Visual texts are acknowledged as powerful means for communication in society, and students must actively engage rather than passively absorb such materials. Graphic design, advertising, logotypes/iconography, photography, editorial cartoons, etc. are engineered to influence an audience and are applicable subjects for SOAPSTONE discussion and both formal and informal analyses of persuasive appeals.
• Documents and essays in this unit will be drawn largely from earlier American writers (18th and 19th century) because of the relative transparency of persuasive structures and rhetorical devices in those examples.
• Students compose an Editorial and a Rhetorical Analysis essay which incorporate new unit concepts as well as the purposeful diction, syntax, imagery, figures of speech, etc. reinforced in prior units.

Unit IV Concepts & Assignments
The following skills and concepts are defined, discussed, and assessed during Unit IV. Students provide oral responses during class discussion and written responses in journal entries, quickwrite portfolios and short essays. See Appendix A (“Description”) for representative readings.

<table>
<thead>
<tr>
<th>Unit IV Concept:</th>
<th>Assignments</th>
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</thead>
</table>
| **Unit Introduction** | o Read “On Using Argument” (Penfield) and the following unit readings: “Letter to John Adams”, “The Iroquois Constitution”, “Declaration of Sentiments of the Seneca Falls Woman’s Rights Convention”, and passages from “Civil Disobedience”, “Self-Reliance” and “On Nonviolent Resistance.” (See Works Cited for sources.)
| o Students identify elements of SOAPSTONE and record them in their critical reading response journals. |
| **Persuasive appeals:** | o Read “The Declaration of Independence”. Note the Second Continental Congress revisions, and their effect on tone. Evaluate the extent to which these changes affected Jefferson’s original message. Record your findings in reading response journals. |
| o ethos (persona) | o From the unit readings, students construct a chart displaying the main idea, audience, purpose, tone, key supporting details, persuasive appeals, and rhetorical devices for each selection. |
| o logos | o Panel presentations: students present findings to class. |
| o pathos | o Read “Logical Fallacies and Propaganda Techniques” (HOLT). Examine the examples of fallacies given in the book. Create your own example of each of the listed fallacies and challenge members of your small group to identify the fallacies. |
| **Rhetorical devices** | |
| o repetition | |
| o parallelism | |
| o rhetorical questions | |
| o argument by analogy | |
| **syllogisms** | |
| **logical fallacies** | |
| persuasive structure | o Read Larissa MacFarquhar’s “Who Cares Why Johnny Can’t Read”; identify her central claim and outline her line of reasoning. Does her reasoning withstand counterargument? Does she succumb to faulty reasoning? What other rhetorical strategies does she employ? Then, read the essay sample from Reading Rhetorically (p. 84) and compare your findings. Record your findings in critical reading journals. |
| satire | o Identify the persuasive structure (e.g. arrangements of strong and weak reasons or evidence) in the unit readings. Determine the effectiveness of the sequence of reasons in each piece. |
| analysis of visual text | o Discuss the importance of context (social, political, historical) in understanding and appreciating satire. (Connect to “occasion” from SOAPSTONE.) o Read “A Modest Proposal” (Swift) and AP English Language Released Exam (Question 2 [2005] – The Onion’s mock press release for ‘Magnasoles™’). Research and explain the context (“occasion”) for each piece. Then, explain the targets of the author’s satire, and the author’s embedded purpose. How does the layer of satirical wit make the message palatable to the audience? o Analyze five ad designs (and accompanying ad copy) in Communication Arts December Advertising Annual 47. Identify SOAPSTONE for each. With a small group, prepare a proposal for presentation which justifies the persuasive merits of each ad. Present your proposal and its accompanying visual elements to a hypothetical advertising firm (i.e. the class.) |

**Unit IV Assessments**

- **Structured Essay: EDITORIAL** (representative prompt)
  o Choose a controversial topic at the municipal level. o Write an editorial that establishes your credibility (ethos), and appeals to the reason (logos), emotion (pathos), and ethics (ethos) of your audience. Incorporate at least two examples of each rhetorical device. Also address counterarguments and, in closing, include a call-to-action. o Proofread carefully for logical fallacies that could undermine your ethos. o Length: 500 – 750 words.
- **Structured Essay: RHETORICAL ANALYSIS** (representative prompt)
  o Write an essay in which you analyze the rhetorical strategies that Martin Luther King, Jr. uses to rebut the arguments in the “Call for Unity” (open letter). Explain how King establishes his persona and promotes as well as justifies non-violent means of demonstration in Birmingham and elsewhere. o Length: 500 – 750 words.
- **Oral Presentation w/ Visual**
  o Students deliver a 3-minute oral presentation giving key elements of their written editorial with a supporting visual which illustrates their position on the topic and essential supporting elements. o Visual element should clearly correspond to the persuasive spirit of the material.
- **In-Class Essay: AP English Language Released Exams** (free-response, 40-min.)
UNIT V  ELEMENTS of RESEARCHED PERSUASION and DOCUMENTATION

Unit V Rationale:

- Students revisit the tenets of argumentation in finer detail with a focus toward producing cogent and legitimate research essays which create and sustain valid arguments.
- Students raised with the World Wide Web require explicit instruction concerning the pervasive issue of plagiarism, beginning with an understanding of its definition and its ethical and legal consequences.
- Students need practice and confidence with research and documentation for the Researched Argument Paper, as well as for the Advanced Placement Exam (particularly the synthesis prompt and footnote-related multiple-choice questions), and in research-based coursework across the college curriculum.
- Students need to be able to evaluate the relevance of source material toward achieving their purpose.
- Students need to master use of parenthetical attributions and signal phrases for directly and indirectly citing from primary and secondary sources. This enables students to maintain clarity while avoiding mere summary in their analysis.
- Students need to distinguish between reliable and unreliable sources, both printed and internet (e.g. Wikipedia.org as opposed to signed, copyrighted and published sources.)
- Students compose a structured essay in Unit V: the Researched Argument Paper which incorporates new unit concepts as well as the purposeful diction, syntax, imagery, figures of speech, etc. reinforced in prior units.

Unit V Concepts & Assignments

The following skills and concepts are defined, discussed, and assessed during Unit V. Students provide oral responses during class discussion and written responses in journal entries, quickwrite portfolios and short essays. See Appendix A (“Description”) for representative readings.

<table>
<thead>
<tr>
<th>Unit V Concept:</th>
<th>Assignments</th>
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</table>
| **Unit Introduction**               | - Introduction to Persuasive Writing: Read “Argument and Persuasion: Debating Current Issues” (Aaron, Ch. 13).  
- What are the fundamental concepts and terms for formal persuasive writing? Note these in vocabulary glossary.  
- Identify the persuasive appeals in each of the assigned readings, and determine which appeal is dominant. Evaluate the effectiveness of this appeal for the author’s purpose.  |
| **paraphrase & summary**            | - Re-read the ‘death of the elephant’ passage from Orwell’s essay (“Shooting an Elephant”) and compose both a paraphrase as well as a summary of his primary points. Examine the tone that results from each method – to what extent has the tone changed?  |
| **MLA conventions:**                | - Write a paragraph that identifies Didion’s central argument in “California Dreaming.” Use three signal phrases to embed direct quotes from the passage within your writing. Write a second paragraph defending, challenging, or qualifying her stance; use three parenthetical attributions.  |
| **plagiarism**                      | - Read the Marc Fisher article about besmirched journalist Stephen Glass. List Glass’s offenses.  
- Write your personal definition for “plagiarism” based on experience, reading, and/or observation; then, explain why students and professionals fall into its jaws.  
- Read and internalize Diana Hacker’s definition of plagiarism. Identify five key pitfalls that typically befall plagiarizers, and compile your findings into a Plagiarism Survival Guide.  
- Compose a response to English Language Released Exam (Question 3 [2003 – Form B] – plagiarism)  |
Unit V Assessments

- In-Class Essay: AP English Language Released Exams (free-response, 40-min.)
  - Question 1 (2002) – *Abraham Lincoln’s Second Inaugural Address*
  - Question 1 (2002 – Form B) – *Edward Abbey*
  - Question 1 (2004) – *Rachel Carson on pesticides*

- In-Class Essay: AP English Language Released Exams (Synthesis free-response, 55-min.)
  - Question 1 (2007) – *The Effects of Advertising*
  - Question 1 (2006) – *Televised Political Debates (trial synthesis prompt from College Board)*
  - Question 2 (2006) – *Transferring Nonindigenous Species (trial synthesis prompt from College Board)*

- Structured Essay: Researched Argument Paper
  - Students must:
    - select a controversial topic of national importance which does not repeat their Unit IV Editorial topic;
    - gather research on all aspects of the topic using a variety of sources (print and internet, including relevant visuals);
    - develop a stance on this topic by evaluating their research;
    - compose a thesis which identifies the topic (subject), claim (opinion) and reasons (criteria);
    - write a formal argumentative essay with in-text citations (MLA style, with a Works Cited page) and evidence of persuasive elements learned so far;
    - smoothly integrate direct and indirect quotes, demonstrating appropriate context and commentary to balance summary with analysis;
    - include a call-to-action in their conclusion; and
    - avoid the fifth horseman of the apocalypse: Plagiarism.
## APPENDIX A: REPRESENTATIVE READINGS BY RHETORICAL MODE

<table>
<thead>
<tr>
<th>Mode</th>
<th>Representative Model Readings</th>
<th>Relevant AP English Language Released Exams</th>
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<tbody>
<tr>
<td>Intro</td>
<td>“Introduction: What is a Thesis?” (McCuen)</td>
<td>1999 (Question 1 – Okefenokee Swamp)</td>
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<td></td>
<td>“Introduction to the Patterns of Development” (McCuen 259-63)</td>
<td>2000 (Question 2 – Woolf)</td>
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<td></td>
<td>AP Handouts: “AP Language and Rhetorical Terms”, “AP Literary Terms” (AP Vertical Teams guide),</td>
<td>2002 (Question 2 – Abbey)</td>
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<td></td>
<td>“Advanced Placement Vocabulary” (Buster), “Quick Guide to Passage Analysis”, “What is Close Reading?”</td>
<td>2003 (Question 3 – Audobon, Dillard)</td>
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<td>Narration</td>
<td>“The Sun Still Rises in the Same Sky” – Bruchac</td>
<td>1984 (Question 2 – Mailer)</td>
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<td>“Three Native American Myths: “The Sky Tree,” “Coyote Finishes His Work” (HOLT) and “The</td>
<td>1999 (Question 1 – Okefenokee Swamp)</td>
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<td></td>
<td>Navajo Origin Legend” (Prentice-Hall)</td>
<td>2001 (Question 2 – Oliver)</td>
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<td></td>
<td>“The Captivity” – Rowlandson, Mary (HOLT)</td>
<td>2005 (Question 2, Form B – Barry)</td>
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<td>“The Interesting Narrative of the Life of Olaudah Equiano” – Equiano, Olaudah (HOLT)</td>
<td>2006 (Question 1 – Price)</td>
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<td>“On Using Narration” (Penfield)</td>
<td>2000 (Question 1 – Welty)</td>
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<td></td>
<td>“The Night of Oranges” – Flavius (Penfield)</td>
<td>2002 (Question 2 – Woolf)</td>
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<td>“The Good Daughter” – Whang, Caroline (Penfield)</td>
<td>2002 (Question 1, Form B – Abbey)</td>
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<td></td>
<td>“How to Write a Personal Letter” – Keillor, Garrison (Penfield)</td>
<td>2003 (Question 3 – Audobon, Dillard)</td>
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<td>“Hunting Octopus in the Gilbert Islands” – Grimble, Arthur (McCuen)</td>
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<td>Process Analysis</td>
<td>“How to Get Out of a Locked Trunk” – Weiss, Phillip (Cooley)</td>
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<td></td>
<td>“On Holidays and How to Make Them Work” – Giovanni, Nikki (Cooley)</td>
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<td></td>
<td>“Arriving at Moral Perfection” – from “The Autobiography” – Franklin, Benjamin (HOLT)</td>
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<td>“In the Assassin’s Footsteps” – Montgomery, David (McCuen)</td>
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<td></td>
<td>“The Soul Selects Her Own Society” (poem) – Dickinson, Emily (HOLT)</td>
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<tr>
<td>Mode</td>
<td>Representative Model Readings</td>
<td>Relevant AP English Language Released Exams</td>
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| **Definition**              | • “Corn-Pone Opinions” – Twain, Mark (Oates)  
• “Here Follows Some Verses Upon the Burning of Our House, July 10, 1666” – Bradstreet, Anne (HOLT) 
• “What I Am” – Frazier (The New Yorker, May 7, 2007)  
• “On Using Definitions” (Penfield)  
• “Waiting” – O’Brien (Penfield)  
• “Enemy of the State” - (The New Yorker, April 23, 2007)  
• “Short Skirt, Long Jacket” – (song lyrics) McCrea, John  
• “The Box Man” – Ascher, Barbara Lazear (Aaron)  
• “The Company Man” – Goodman, Ellen (McCuen)  
• “I Was a Member of the Kung-Fu Crew” – Lau, Henry (Penfield)  
• “Ars Poetica” – MacLeish, Archibald (McCuen) | • (Test Date Unknown) – Szasz on ‘the struggle for definition’  
• 2000 (Question 2 – Orwell on Gandhi)  
• 2001 (Question 3 – Sontag)  
• 2003 (Question 1 – Gabler) |
| **Argumentation & Persuasion** | • “On Using Argument” (Penfield)  
• “Argument and Persuasion: Debating Current Issues” (Aaron, Ch. 13)  
• “The Iroquois Constitution” – Dekanawida (HOLT)  
• “Letter to John Adams” – Adams, A. (HOLT)  
• “Declaration of Sentiments of the Seneca Falls Woman’s Rights Convention” – Stanton, E.C. (HOLT)  
• from “Civil Disobedience” – Thoreau (HOLT)  
• from “Self Reliance” – Emerson (HOLT)  
• from “On Nonviolent Resistance” – Gandhi (HOLT)  
• “Last Rites for the Indian Dead”– Harjo, Suzan Shown (Penfield)  
• “America Needs its Nerds and Responses” – Fridman, Leonid et al. (Penfield)  
• “Reply to the U.S. Government” – Chief Seattle (Cooley)  
• “Good AIDS, Bad AIDS” – Shilts, Randy (Cooley)  
• “Being Prepared in Suburbia” – Verhulst, Roger (Cooley)  
• “Toulmin’s System of Informal Logic” (Clark)  
• “Give Children the Vote” – Wallace, Vita (Clark) | • (Test Date Unknown) Coca-Cola Corp. & Grove Press correspondence, March 1970  
• 1999 (Question 3 – Sophocles)  
• 2000 (Question 3 – Shakespeare)  
• 2001 (Question 2 – Lewes né Eliot)  
• 2002 (Question 1 – Lincoln)  
• 2002 (Question 3 – Kundera)  
• 2002 (Question 3, Form B – Berry)  
• 2003 (Question 1, Form B – Downe)  
• 2003 (Question 2, Form B – Sanders)  
• 2003 (Question 3, Form B – plagiarism)  
• 2003 (Question 2 – Green)  
• 2004 (Question 1 – Lord Chesterfield)  
• 2004 (Question 1, Form B – Carson)  
• 2005 (Question 2 – Mock press release from The Onion)  
• 2005 (Question 1, Form B – Stewart)  
• 2006 (Question 2 – Hazlitt)  
• 2006 (Question 2, Form B – Shaw’s Saint Joan)  
• 2006 (Sample Synthesis: Legacy of Televised Debates)  
• 2006 (Sample Synthesis: Nonindigenous Species)  
• 2007 (Question 1 – Synthesis: Effects of Advertising)  
• 2007 (Question 2 – Sanders on Rushdie)  
• 2007 (Question 3 – Cohen on charities) |
APPENDIX B: INDEPENDENT READING

In addition to the central course requirements, students independently read works from the canon of American Literature. A representative sampling includes: Hawthorne’s *The Scarlet Letter* (focus on “The Custom-House” for *syntax*), Twain’s *Adventures of Huckleberry Finn* (*satire*), Fitzgerald’s *The Great Gatsby* (*description, diction*), Steinbeck’s *The Grapes of Wrath* (*allegory, tone, theme*), Hansbery’s *Raisin in the Sun* (*point-of-view*), Miller’s *The Crucible* (*social commentary*), Douglass’ *Narrative of the Life of Frederick Douglass* (*rhetorical devices and strategies*), works from the Harlem Renaissance, poems by Whitman, Dickinson, Eliot, Soto, etc. These are complemented by accompanying criticisms, reviews, authors’ interviews. Students will analyze such works for theme, tone, characterization and will also evaluate the success of the author methods in conveying his or her central idea(s).

REQUIRED TEXTBOOKS:

* Holt Literature and Language Arts, 5th Course  
* Holt Handbook, 5th Course (Grammar)  
* Penfield, Elizabeth. *Short Takes—Model Essays for Composition, 7th Edition*

BEHAVIOR EXPECTATIONS, HOMEWORK POLICIES, TESTING AND GRADING POLICIES----

Please see “Classroom Policies and Procedures

PARENT/TEACHER CONTACTS: If you would like to contact me any time during the school year, please leave a message for me to call you on my school phone (433-5200 ext.1808) or email me at Kathryn-stork@scusd.edu I am available for parent conferences during my prep period and after school. Please feel free to contact me if you have any concerns regarding your student’s behavior, performance, assignments or attendance in my class.
Appendix C: Course Works Cited


