The course is designed to be rigorous and academically challenging, allowing students to engage in an intensive study of representative works of recognized literary merit, both American and British, including fiction and non-fiction. Students will read for the purpose of analysis of structure, style, and theme; for social, historical, and political values reflected in a text; and for identification and understanding of the use of literary elements such as: figurative language, imagery, symbolism, point of view, diction, tone, and syntax. Students will be introduced to the fundamentals of: (1) rhetorical theory, including: Aristotle’s artistic proofs of ethos, pathos, logos, probability versus truth, and the use of syllogisms and logical fallacies; (2) modes of discourse, including: grammatical, rhetorical and poetical; (3) structure, including: narration, description, compare and contrast, definition, argument and persuasion, cause and effect analysis, and classification; and (4) stylistic and rhetorical devices, including: controlling tone; establishing and maintaining voice; and achieving appropriate emphasis through diction, detail, point of view, organization, and syntax.

For a complete description of the course published by the College Board, visit http://apcentral.collegeboard.com/apc/public/repository/ap-english-course-description.pdf

Course Objectives – adopted from the College Board

The teacher has read the most recent AP English Course Description, available as a free download on the AP English Language and Composition Course Home Page.

The course teaches and requires students to write in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects (e.g., public policies, popular culture, personal experiences).

The course requires students to write essays that proceed through several stages or drafts, with revision aided by teacher and peers.

The course requires students to write in informal contexts (e.g., imitation exercises, journal keeping, collaborative writing, and in-class responses) designed to help them become increasingly aware of themselves as writers and of the techniques employed by the writers they read.

The course requires expository, analytical, and argumentative writing assignments that are based on readings representing a wide variety of prose styles and genres.

The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/biographies, diaries, history, criticism) that are selected to give students opportunities to identify and explain an author’s use of rhetorical strategies and techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers' linguistic and rhetorical choices.

The course teaches students to analyze how graphics and visual images both relate to written texts and serve as alternative forms of text themselves.

The course teaches research skills, and in particular, the ability to evaluate, use, and cite primary and secondary sources. The course assigns projects such as the researched argument paper, which goes beyond the parameters of a traditional research paper by asking students to present an argument of their own that includes the analysis and synthesis of ideas from an array of sources.
The course teaches students how to cite sources using a recognized editorial style (e.g., Modern Language Association, *The Chicago Manual of Style*, etc.).

The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop these skills:

- A wide-ranging vocabulary used appropriately and effectively
- A variety of sentence structures, including appropriate use of subordination and coordination
- Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis
- A balance of generalization and specific, illustrative detail
- An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure

**In the Classroom – Teaching Strategies**

**Writing:** You will complete a number of timed essays using released AP prompts, and will also write a number of process (drafted) papers as well. The research component for 11th graders will be addressed throughout the course as virtually all writing assignments require synthesis of documents and other media. Students will engage regularly in peer evaluation and participate actively in a series of writing workshop activities designed to refine their ability to write effectively for the AP exam.

**Reading:** While the reading focus in this class is primarily non-fiction, we will also read several novels to support the 11th grade American Literature curriculum and provide background for students who will eventually take the AP Literature Course.

**Vocabulary:** We are using the Sadlier-Oxford Level G vocabulary program this year. Students will be assigned weekly exercises and will complete quizzes and tests, culminating in a final exam at the end of the first semester. During the second semester, the focus of vocabulary will be specific review of the terms essential to the study of rhetoric, argument and expository writing.

**Grammar:** Grammar mini-lessons will be assigned to address common usage issues and will also be determined in response to issues encountered in our written work in class.

**AP Testing:** The goal of this class is to prepare students for the AP test in May. Students who do not take the AP test, will take a scaled down version of the test in class. We will take several practice AP multiple choice and essay tests and analyze your scores and the rationale for the answers. We will also study the AP terms appropriate to the formal study of rhetoric and apply them to our reading and analysis.

**Grading:** The district uses the Student Information System ZANGLE. Assignment information and grade reports will be available online. The district office and technology services will be assisting students and parents with logging on and using this software.

Each assignment will be awarded a point value and your final grade will be determined on a straight percentage basis. In general, in-class writing assignments will range from 5-25 points, other minor
reading or writing assignments and quizzes from 25-50 points, and tests, essays and research projects between 100-200 points. Writing will be evaluated for content, development and technical proficiency using the established, 9 point AP rubric. The four-week grade reflects all work completed at the time of the progress report, and the semester grade reflects all work over the eighteen-week period.

93.6% - 100% = A
89.6% - 86.6% = B+
83.6% - 86.5% = B
79.6% - 83.5% = B-
76.6% - 79.5% = C+
73.6% - 76.5% = C
69.6% - 73.5% = C-
66.6% - 69.5% = D+
63.6% - 66.5% = D
59.6% - 63.5% = D-

**Late Work:** You may turn in one late assignment for the entire year, but you must notify me in advance. Broken computers and other technological issues are not acceptable reasons for late work. If your computer is not working, you must provide a hand-written or electronic copy of the assignment. Assignments are due by 11:59 p.m. on the day assigned. If you email me to meet this deadline, you must still provide a hard copy of your essay the following day in class.

**Absences:** If you have been absent, it is your responsibility to collect any handouts, notes, etc., and to make up any missed tests or quizzes within one week of returning to school. Make-up work for uncleared absences will not be permitted.

**Reading Selections available for study include:**

**Textbooks:**
- The Language of Composition – Bedford St. Martin’s 2008
- Blessed Rage for Order: A Rhetoric and a Reader, McNaughton & Gunn
- The Compact Reader, Jane E. Aaron, Bedford/St. Martin’s, 2003
- Everything’s an Argument, Lunsford, Ruszkiewicz and Waters, Bedford/St. Martin’s 2009
- NTC’s Anthology of Non-fiction, Gordon and Kuener, NTC Publishing, 1996
- Literature and Language Arts, Fifth Course, Holt 2005

**Novels:**
- The Scarlet Letter
- The Catcher in the Rye
- The Grapes of Wrath
- In Cold Blood
- One Flew Over the Cuckoo’s Nest
- The Great Gatsby
- Of Mice and Men

**Plays:**
- Hamlet
- The Crucible
- Raisin in the Sun
Glass Menagerie

Autobiographies:
- The Narrative of the Life of Frederick Douglass
- The Autobiography of Malcolm X

Non-fiction:
- The Right Stuff
- Into Thin Air
- Bury My Heart at Wounded Knee
- In Cold Blood

Vocabulary:
- Sadlier Oxford, Level G
- Advanced Placement English Language and Composition glossary of terms

Units of Study

Prologue – An introduction to Rhetoric and Expository Writing

Reading:
- Chapter 1 – The Language of Composition: An Introduction to Rhetoric
- Chapter 2 – The Language of Composition: Close Reading
- Chapter 3 – The Language of Composition: Synthesizing Sources

The Scarlet Letter – summer reading
Issue Advocacy book – summer reading

Non-fiction
- The Santa Ana – Joan Didion
- The Rhetoric of the Op Ed Page – College Board
- The Rhetoric of Advertising – College Board

Research:
- The political cartoon analysis
- The ad analysis

Lecture:
- Ethos, Pathos and Logos – The Fundamentals of Rhetoric
- Expository Writing
- Visual Rhetoric

Writing:
- The Scarlett Letter AP practice essay response #1
- The Issue Advocacy AP practice essay response #2

Activities:
- The Scarlet Letter reading test
- The Scarlett Letter AP practice AP multiple choice #1
- The Issue Advocacy Writing Workshop #1
- The Issue Advocacy Writing Workshop #2
- Complete Exercises and Activities from The Language of Composition Chapters 1-3
Unit 1 Puritans – The Colonial Era

Novel: *The Scarlet Letter*

Discussion: The Enlightenment – background prior to Puritanism
Neoclassicism – emergence of Puritan doctrine and rhetoric
The emergence of the Puritan work ethic
Historical perception of God
Deism – religious departure from Puritanism

Non-Fiction: Jonathon Edwards – *Sinners in the Hands of an Angry God*
Mary Rowlandson – *A Narrative of the Captivity*
William Bradford – *Of Plymouth Plantation*
Christopher Columbus – *The Columbus Letter of 1493*
Captain Jon Smith – *Generall Historie of Virginia, New England and the Summer Ilses*

Poetry: Anne Bradstreet - *Here follow some verses upon the burning of our house*
Edmund Taylor - *Housewifery*

Research: Ad Analysis
Influence of Puritanism on contemporary society

Writing: Rhetorical Analysis of Puritan style
Rhetorical Analysis of a public speech
AP Practice Essay #2 – Sinners in the Hands of an Angry God

Activities: The Rhetoric of Puritan Poetry 20 minute timed write - Bradstreet
Multiple Choice Practice Test #2
Writing Workshop #3 – Speech analysis and the AP rubric

Unit II Revolution – The Founding of a Nation

Novel: *The Scarlet Letter* (continued)
Short Fiction (late in Unit 2)

Discussion: Transition from Puritanism to Revolutionary and into Transcendentalism
Romanticism – emergence, development and influence

Non-Fiction: Ben Franklin – *from The Autobiography & “Poor Richard’s Almanac”*
Patrick Henry – *Speech to the Virginia Convention*
Answer ?’s 1-9 & Quickwrite #3 (compare/contrast)
Thomas Paine - *The Crisis #1 & Common Sense*
*From The Crisis – Analogy and Anecdote*
Answer ?’s 1-8 and discuss “Taking it apart” p.93

Thomas Jefferson- (from the Autobiography) *The Declaration of Independence*
Parallelism
Answer ?’s #3-7 & discuss the changes to the final version

Abigail Adams –  Letter to John Adams
E. Stanton –  Declaration of the Sentiments of the Seneca Falls Women’s Rights Convention
A. Hamilton -  The Federalist Papers #1 & #10
James Madison –  The Federalist Papers #9

Research: Contemporary political rhetoric, formal argument/persuasion, Toulmin model
Writing: Analysis of political rhetoric: Paine vs. Edwards (purpose & rhetorical strategies)
Writing Workshop – Synthesis of text
20 minute in-class timed write
AP Practice Essay #3 – the Federalist Papers
AP Practice Essay #4 - Susan Jacoby

Activities: AP Multiple Choice practice test #3 & #4
Writing Workshop #4 – AP practice essay #3
Writing Workshop #5 – AP practice essay #4
Writing Workshop #6 – AP Released Essay #1

Unit III - The New Nation - Its Literature and Rhetoric - Transcendentalism

S. Fiction: The Devil and Tom Walker – Washington Irving
Dr. Heidigger’s Experiment – Nathaniel Hawthorne
The Minister’s Black Veil – Nathaniel Hawthorne
The Pit and The Pendulum – Edgar Allen Poe

Non-fiction: Gary Q. Arpin – American Romanticism
Ralph Waldo Emerson – excerpts from Nature, Self Reliance
Henry David Thoreau – excerpts from Walden, Resistance to Civil Govt.
Ghandi – Nonviolent Resistance
MLK – Letter From a Birmingham Jail

Handouts: Romanticism, Transcendentalism

Lecture: The Intro Lecture – Transcendentalism
The Ivy League Lectures – Professor Arnold Weinstien, Princeton U.

Discussion: Socratic Seminar – Emerson’s Self Reliance
In class and small group discussion of texts

Research: The history and legacy of the Transcendentalist Philosophy

Writing: The Transcendentalist Essay Series and Workshops
AP practice essay #3
AP practice essay #4
AP practice essay #5
Take home process paper on Transcendentalism

Activities: AP Multiple Choice Practice Test #5 & #6
Transcendentalist Writing Workshop #7
Transcendentalist Writing Workshop #8

*Unit IV Realism, Naturalism and Regionalism – Reflection of Economic and Industrial Growth*

Novel: The Jungle - Upton Sinclair

S. Fiction: The Celebrated Jumping Frog of Calaveras County - Twain
An Occurrence at Owl Creek – Ambrose Bierce
To Build a Fire – Jack Londo
The Outcasts of Poker Flat – Bret Harte
The Story of an Hour – Kate Chopin
The Blue Hotel – Stephen Crane
The Open Boat – Stephen Crane
The White Heron – Sara Orne Jewett

Non-Fiction: The Rise of Realism
Mark Twain
Frederick Douglass

Discussion: Socratic Seminar – Non Fiction and Short Fiction
Literature Circles
Using Documentary Film as an Introduction to Rhetoric – College Board

Research: Background research for “The Documentary Film” assignment

Writing: AP Sample Essays #5 and #6
CSU – CPR EPT online essay cycle
The Documentary Film Prompt

Activities: Multiple Choice Practice test #5, #6, #7
CSU – EPT Practice Tests 1 & 2
Terms/Vocab
Grammar
Close Reading and Explication Handouts
Tone analysis – DIDLS
**Unit V - The Progressive Period and the Roaring 20’s**

**Novel:** The Great Gatsby  
Of Mice and Men  
Grapes of Wrath

**S. Fiction:** Winter Dreams – F. Scott Fitzgerald  
The Short Happy Life of Francis Macomber – Ernest Hemingway  
The Murder – John Steinbeck

**Non-fiction:** Introduction to the period – “The Moderns” by John Leggett and John Brinnin  
Ezra Pound  
William Carlos Williams  
Marianne Moore  
Archibald MacLeish  
Additional selections

**Discussion:** Literature Circles  
The Rhetoric of Modern Poetry

**Research:** The Roaring 20’s  
The Depression

**Writing:** AP Practice Essay #6  
AP Practice Essay #7

**Activities:** Writing Workshop #9 – AP Practice Essay #6  
Writing Workshop #10 – AP Practice Essay #7

**Unit VI - Depression, Isolation and America’s Coming of Age**

**Novel:** The Catcher in the Rye

**S. Fiction:** A Perfect Day for Banannafish  
The Laughing Man

**Play:** The Crucible

**Non-fiction:** Documents to be determined through student research project

**Discussion:** Literature Circles

**Research:** The Red Menace Project

**Writing:** The Rhetoric of Social Commentary

**Activities:** Writing Workshop #11 – The Rhetoric of Social Commentary
### LITERARY TERMS

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Situational</th>
<th>Setting</th>
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<tbody>
<tr>
<td>Allusion</td>
<td>Dramatic</td>
<td>Shift/turn</td>
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<tr>
<td>Biblical</td>
<td>Metaphor</td>
<td>Simile</td>
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<td>Literary</td>
<td>Mood</td>
<td>Sound devices</td>
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<td>Historical</td>
<td>Motivation</td>
<td>Structure</td>
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<td>Antithesis</td>
<td>Narration</td>
<td>Style</td>
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<td>Suspense</td>
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<td>Assonance</td>
<td>Oxymoron</td>
<td>Symbol</td>
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<td>Details</td>
<td>Personification</td>
<td>Metonymy</td>
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<td>Diction</td>
<td>Plot</td>
<td>Syntax</td>
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<td>Figures of speech</td>
<td>Point of view</td>
<td>Theme</td>
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<td>Flashback</td>
<td>Prosody</td>
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<td>Foreshadowing</td>
<td>Protagonist</td>
<td>Understatement</td>
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<td>Pun</td>
<td>Meiosis</td>
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<td>Imagery</td>
<td>Repetition</td>
<td>Litotes</td>
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<td>Irony</td>
<td>Rhyme</td>
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<tr>
<td>Verbal</td>
<td>Sarcasm</td>
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**SIFT = literary analysis**
- Symbolism
- Imagery
- Figurative language
- Theme/ tone

**Examples of symbolic titles**
- *To Kill a Mockingbird*
- *The Scarlet Letter*
- *A Separate Peace*
- *The Awakening*
- *Night*
- *The Red Badge of Courage*

**Dante’s Fourfold Method**
1. literal or historical level
2. political level
3. moral or psychological level
4. spiritual level

**Aristotelian Theory**
1. unity of action
2. catharsis
3. tragedy—hamartia/ hubris/ peripeteia/ anagnorisis
4. scene of suffering

**Levels of Diction**
1. high or formal
2. neutral
3. low or uniform

Types of Diction
1. slang
2. colloquial expressions
3. jargon
4. dialect
5. concrete diction
6. abstract diction
7. denotation
8. connotation

LEAD= Diction Analysis
Low or informal diction (dialect, jargon, slang)
Elevated language or formal diction
Abstract and concrete diction
Denotation and connotation

Syntax
Sentence Length
  Telegraphic sentence
  Short
  Medium
  Long and involved

Types of Sentence
  Declarative
  Imperative
  Exclamatory
  Interrogative
  Simple
  Compound
  Compound-complex
  Loose or cumulative
  Periodic
  Balanced

Sentence techniques
  Natural order of a sentence
  Inverted order of a sentence
  Juxtaposition
  Parallel structure
  Repetition
  Rhetorical question
  Rhetorical fragment

Advanced syntax techniques
  Anaphora
  Asyndeton
  Chiasmus/ antimetabole
  Polysyndeton
  Stichomythia
  Zeugma
Syntax Description Words
- Plain, spare, austere, unadorned
- Ornate, elaborate, flowery
- Jumbled, chaotic, obfuscating
- Erudite, esoteric
- Journalistic, terse, laconic
- Harsh, grating
- Mellifluous, musical, lilting lyrical
- Whimsical
- Elegant
- Staccato, abrupt
- Solid, thudding
- Sprawling, disorganized
- Dry
- Deceptively simple

Some Archetypal Settings
- The river
- The garden
- The wasteland
- The maze
- The castle
- The tower
- The wilderness
- The threshold

Types of (Character)ization
- Flat
- Round
- Dynamic
- Static
- Archetypal

Point of View
- First
- Second
- Third
- Stream-of-consciousness
- Omniscient narrator
- Objective narrator
- Limited omniscient

Tone Words
<table>
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<tr>
<th>Angry</th>
<th>Joyful</th>
<th>Proud</th>
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<tbody>
<tr>
<td>Sharp</td>
<td>Allusive</td>
<td>Dramatic</td>
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<tr>
<td>Upset</td>
<td>Sweet</td>
<td>Sad</td>
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<tr>
<td>Silly</td>
<td>Vexed</td>
<td>Cold</td>
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<tr>
<td>Boring</td>
<td>Tired</td>
<td>Urgent</td>
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<tr>
<td>Afraid</td>
<td>Bitter</td>
<td>Joking</td>
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<td>Happy</td>
<td>Dreamy</td>
<td>Poignant</td>
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<td>Hollow</td>
<td>Restrained</td>
<td>Detached</td>
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Confused
Childish
Peaceful
Mocking
Objective
Vibrant
Frivolous
Audacious
Shocking
Somber
Giddy
Provocative
Sentimental
Fanciful
Complimentary
Condescending
Sympathetic
Contemptuous
Apologetic
Humorous
Horrific
Sarcastic
Nostalgic
Zealous
Irreverent
Benevolent
Seductive
Candid
Pitiful
Didactic
Keys for recognizing shift in tone
- Key words (but, yet, nevertheless, however...)
- Punctuation
- Stanza and paragraph divisions
- Changes in line and stanza or in sentence length
- Sharp contrasts in diction

DIDLS = tone
- Diction
- Images
- Details
- Language
- Sentence structure

TP-CASTT = poetry
- Title
- Paragraph
- Connotation
- Attitude
- Shifts
- Title
- Theme

Poetic shift—watch for these keys
- Key words (both, yet, however, although)
- Punctuation (dashes, period, colons)
- Stanza division
- Changes in line or stanza length or both
- Irony (sometimes hides shifts)
- Effect of structure on meaning
- Changes in sound that may indicate change in meaning
- Changes in diction (slang to formal)

Types of logical appeals (logos)
- Incorporate inductive reasoning
- Use deductive reasoning
- Create a syllogism
- Cite a traditional culture
- Cite commonly held beliefs
- Allude to history, religious texts, great literature, or mythology
- Manipulate the style
- Employ various modes of discourse for specific effects
- Provide testimony
- Draw analogies/ create metaphors
- Order chronologically
- Provide evidence
- Classify evidence
- Cite authorities
- Quote research
- Use facts
- Theorize about cause and effect

Emotional Appeal (pathos)
Use language that involves the senses
Include a bias or prejudice
Include an anecdote
Include connotative language
Explore euphemisms
Use description
Use figurative language
Develop tone
Experiment with informal language

Ethical Appeal (ethos)
Show written voice in the argument
Make the audience believe that the writer is trustworthy
Demonstrate that the writer put in research time
Support reasons with appropriate logical evidence
Present a carefully crafted and edited argument
Demonstrate that the writer knows the audience and respects them
Show concern about communicating with the audience
Convince the audience that the writer is reliable and knowledgeable

Common Logical Fallacies
Ad hominem fallacy
Ad populum fallacy
Begging the question
Circular reasoning
Either/ or reasoning
Hasty generalization
Non sequitur
Pedantry
Post hoc, ergo propter hoc
Propaganda

Mode of discourse
Description
Narration
Exposition (comparison contrast, cause and effect, classification, division, definition)
Persuasion/ argumentation

Classical Argumentative Scheme
Part 1- Introductory paragraph
Part 2- Concession and refutation
Part 3- Confirmation paragraphs
Part 4- Conclusion

SMELL- method of analyzing a persuasive or argumentative speech or essay
Sender-receiver relationship
Message
Emotional strategies
Logical strategies
Language

TWIST- in thesis development
Tone
Word Choice
Imagery and detail
Style
Theme

OPTIC—in analyzing visuals
Overview
Parts/ composition
Title
Inter-relationships
Conclusion

SOAPStone—creating a writing plan
Speaker
Occasion
Audience
Purpose
Subject
Tone

PAMDISS—a way to reflect upon your own prose
Purpose
Audience
Mode
Diction
Images/ concrete details
Syntax
Structure