



## Course Syllabus

# Advanced Placement Language and Composition

### Instructor Information

Include Name, Phone, Email

Advanced Placement Website: <http://apcentral.collegeboard.com/home>

### Course Description:

This is a college level course in effective writing and critical reading. Writing skills are analyzed in a systematic way by studying a variety of prose. Students assess prose writing by examining an author's use of diction, syntax, tone, structure, purpose, and meaning. Attention will be centered on developing a personal rhetorical style that cultivates strong persuasive writing skills. Students will analyze writings through close reading drills, and the lessons learned will be transferred to their own writing. Emphasis will be focused on knowing how to select and use appropriate modes of writing. This course will use the American literature course as a base; however, it will require more reading and focused writing than honors level English. Additional summer reading is required. As part of this course, students will prepare for the Advanced Placement exam.

### Course Units:

#### Semester 1

##### Unit 1: Nature of Good Reading and Writing (9 weeks)

- I. Course Syllabus; Expectations
- II. Distribution of *In Cold Blood* to be read by the end of September for some initial investigation into the text, author, purpose, and style of this novel
- III. Introduction/Explanation of AP Exam (taken alone, discussed in groups, shared in class -- about every other week for part of the hour and/or as homework)
- IV. Definition of Key Terms and Concepts
  - A. Two foundational articles [handouts for annotations and reactions]
    1. *Good Readers and Good Writers*, Vladimir Nabokov
    2. *The Nature of Proof in the Interpretation of Poetry*, Laurence Perrine
  - B. *Everything's an Argument* [chapters 1-7, 19] supported by *The Language of Composition* chapter 1
  - C. Beginning our personal dictionary of AP terms, based on handout terms list (informal definitions and pictures/examples presented in teams) supported by *The Language of Composition* chapter 2
  - D. Examination and analysis of articles regarding education
    1. *I Know Why the Caged Bird Cannot Read*, Francine Prose
    2. from *Education*, Ralph Waldo Emerson
    3. *Superman and Me*, Sherman Alexie
    4. *Best in Class*, Margaret Talbot
    5. *A Talk to Teachers*, James Baldwin
    6. *School*, Kyoko Mori
    7. A database article regarding the Common Core and controversies with it
  - E. Examination and analysis of articles regarding the environment
    1. from *Silent Spring*, Rachel Carson
    2. *Message to President Franklin Pierce*, Chief Seattle

3. *Against Nature*, Joyce Carol Oates
  4. from *Walking*, Henry David Thoreau
  5. from *A Sand County Almanac*, Aldo Leopold
- F. Initial study of *In Cold Blood* using websites for critical interaction
- G. Composition: Narrative with an epiphany (formal essay with author annotations of skills used in the construction of the narrative)
1. Samples: *The Art of Surgery*, Richard Selzer; *Resurrection*, Frederick Douglass; *Salvation*, Langston Hughes; teacher-created essay
- V. Comprehensive Test on covered materials

## Unit 2: Nature of Memoir (9 weeks)

- I. Additional Key Terms and Concepts
  - A. Review of Nabokov and Perrine
  - B. *Everything's an Argument* [chapters 8, 9, 18]
  - C. AP terms (continued application and use of the terms)
- II. Thematic Analysis of *In Cold Blood*
  - A. Characterization
  - B. Themes
  - C. "Is *In Cold Blood* a work of fiction? Nonfiction? A memoir?"
    1. View films *Infamous* and/or *Capote*
    2. Memoir definitions and ideas to help hone personal theories
    3. Memoir documented essay, using character study, class-generated ideas regarding themes, timed writing, novel, websites, idea draft, memoir definitions, movie theories, *The Language of Composition* chapter 3
- III. Examination and Analysis of Poetry
  - A. Selections by Robert Frost
  - B. Selections by Walt Whitman
  - C. Selections by Emily Dickinson
  - D. Practice tone analysis and writing
  - E. Composition
    1. Argumentative, analytical essay w/ research and documentation using previously addressed poetry selections
    2. Extended definition, using the Oxford English Dictionary and models (*Appetite*, Laurie Lee; *I Want a Wife*, Judy Brady)
    3. Personal memoir essay that defines a significant moment in time
- IV. Comprehensive Test on covered material

## Semester 2

### Unit 3: Nature of Social Obligations (9 weeks)

- I. Practice AP Testing and continued application of AP terms and concepts
- II. Additional Key Terms and Concepts
  - A. Review of Nabokov and Perrine
  - B. *Everything's an Argument* [chapters 11, 14]
  - C. Rhetorical strategies in *Gettysburg Address*, Abraham Lincoln; *Inaugural Address*, John F. Kennedy; *I Have a Dream*, Martin Luther King (comparison)
- III. Examination and Analysis of Articles
  - A. *Settling the Colonel's Hash*, Mary McCarthy and writing a "silly symbolism" essay with false interpretations of nursery rhymes to break the ideas of McCarthy, Nabokov, and Perrine
  - B. Propaganda theme
    1. LIFE photography texts and war photos (library books and online sources for the Civil War, World War I, World War II, Vietnam War)
    2. From *Night*, Elie Wiesel (text and online resources)
    3. *One Survivor Remembers*, Gerta Weismann (video with discussion packet)
    4. Washington, DC -- Holocaust Museum website for research topic (Nazi Propaganda and a specific issue with its structure, use, and impact)
  - C. Death and dying theme

1. Forming a person statement about death and dying, along with life and health choices to be made prior to any researching and reading
  2. Exploring local funeral home websites regarding the essentials of death and dying, as well as costs
  3. Possible guest speaker on death and dying / funeral home costs / coping
  4. Reading, annotating, and discussing *Behind the Formaldehyde Curtain*, Jessica Mitford
  5. Online videos about funeral homes and embalming
  6. Filling in parts of *Have You Had the Talk?* From Hospice of Michigan regarding end of life choices
- D. Composition: Informed synthesis argument with MLA documentation (either Nazi propaganda or death and dying)
- E. Supplementary essays to bridge units 3 and 4
1. *My Wood*, E.M. Forster
  2. *Why We Crave Horror Movies*, Stephen King
  3. *Kids in the Mall: Growing Up Controlled*, William Serverini Kowinski
- IV. Comprehensive Test on covered material

#### **Unit 4: Nature of Socially Constructed Beauty (9 weeks)**

- I. Test Preparation
- A. Question dissection using AP terminology and original definitions dictionary from the first unit – filling in examples from both test questions and readings
  - B. Practice AP testing
  - C. Additional readings for discussion
    1. *The Perils of Indifference*, Elie Wiesel
    2. *Reunion*, John Cheever
    3. *The Glass Castle: A Memoir*, Jeanette Walls
  - D. Student-driven on-line research of College Board and other helpful AP websites to practice with AP commonly tested terms and skills
- II. Definition of Beauty -- “Who is the fairest of them all?”
- A. Photography analysis (various LIFE photography texts; numerous advertising images; Power point presentation using teacher resources)
  - B. Informal critiques; reflective writings
  - C. *Everything’s an Argument* [chapters 15, 21, 22]
  - D. Various theories and essays about beauty, body image, and advertising from the *Analysis, Argument, Synthesis* text
    1. *Why I Wear Purple Lipstick*, Jean Godfrey-June
    2. *What Is Beauty and How Do We Know It?*” Nancy Etcoff
    3. *The Democratization of Beauty*, Christine Rosen
    4. *The Truth About Beauty*, Virginia Postrel
    5. *Beauty*, Susan Sontag (handout)
    6. Adbusters website or other online advertising examples
- III. Examination and Analysis of Articles
- A. *About Men*, Gretel Ehrlich
  - B. *The Myth of the Latin Woman: I Just Met a Girl Named Maria*, Judith Cofer
  - C. *Being a Man*, Paul Theroux
  - D. *There is No Unmarked Woman*, Deborah Tannen
  - E. *Barbie Doll*, Marge Piercy
  - F. *Our Barbies, Ourselves*, Emily Prager
  - G. *Malling of America*, Barbara Bernstein and the mediaprojectonline.org website
- IV. Course Wrap-up/Final Exam
- A. End of year evaluation
  - B. Culminating writing project with student-generated prompt, sources, essay, other articles in *The Language of Composition*

#### **Major Projects/Assignments:**

All of the essays, unit tests, and presentations are noted above in the course outline

## **Required Materials:**

- Brasil, John, Sandra Coker, and Carl Glover. *Analysis, Argument, and Synthesis*. People's Education, 2007.
- Capote, Truman. *In Cold Blood*. New York: Signet, 1965.
- Ehrenhaft, George. *Barron's AP English Language and Composition, 5th Edition*. Hauppauge, NY: Barron's Educational Services, Inc., 2013
- Fox, Steven. *Advanced Composition Skills: 20 Lessons for AP Success*. People's Education, 2009.
- Lunsford, Andrea. *Everything's an Argument*. 4<sup>th</sup> Edition. New York: Bedford/St. Martins, 2007.
- Shea, Renee, Lawrence Scanlon, and Robin Dissin. *The Language of Composition*. New York: Bedford/St. Martins, 2007.
- MacBook
- Pens, Pencils, Highlighters
- Post its, Notebook, and Folder – are recommended

## **Grading Policy:**

This course uses **weighted grading** with the following categories:

• Tests	40%	<u>Grading Scale</u>
• Projects	20%	<u>100-90%</u> A
• Classwork	15%	<u>89-80%</u> B
• Homework	15%	<u>79-70%</u> C
• Quizzes	10%	<u>69-60%</u> D
		<u>59% &gt;</u> F

You earn your grades based on your development of skills and knowledge (classwork, homework, quizzes) toward mastery of the standards.

Missing work will NOT be given close to the end of IPR and end of semester.

Late work is to be submitted according to the English Department's policy of 1 week of grace after the previous IPR of 4 weeks. Work assigned BEFORE the previous IPR will not be given. This means submitting a semester of work the final week of class is not acceptable.

## **Learning Standards:**

### **Semester 1 and 2**

- Students will acquire and use accurate general academic and domain-specific words and phrases that are sufficient for reading, writing, speaking, and listening at the college and career readiness level, and demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. (L.11-12.6)
- Students will analyze and evaluate the effectiveness of the structure an author uses in an exposition or argument, including whether the structure makes points clear, convincing, and engaging. (RI.11-12.5)
- Students will write effective arguments that are supported by claims and counter claims, pointing out the strengths and limitations of both with textual evidence found in credible sources. (W.11-12.1)

## **Behavior Expectations:**

Please refer to DPS61 Handbook and Code of Conduct.

## **Original Work, Cheating, Plagiarism, and Paraphrasing Policy:**

Please refer to DPS61 Handbook and Code of Conduct.

**I have read and understand the attached syllabus and course guidelines for Advance Placement Language and Composition.**

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Student Name (print)

Signature

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Parent/Guardian Signature