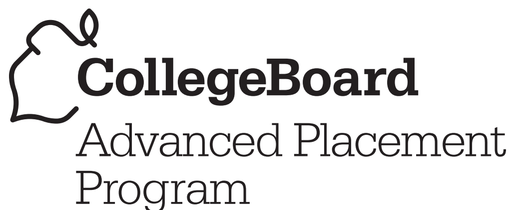

Advanced Placement
Program

AP® English Language and Composition

Teacher's Guide

Kathleen M. Puhr
Clayton High School
St. Louis, Missouri

connect to college success™
www.collegeboard.com

AP® English Language and Composition Teacher's Guide

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Contents

Welcome Letter from the College Board v

Equity and Access vii

Participating in the AP Course Audit xi

Preface xii

Chapter 1. About AP English Language and Composition 1

- Overview: Past, Present, Future 1
- Course Description Essentials 1
- Key Concepts and Skills 2
- College Composition: Goals, Outcomes, Innovations 4

Chapter 2. Advice for AP English Language and Composition Teachers 11

- Developing Your Course 11
- Encouraging Participation 12
- Teaching Tips 12
- Working with Parents and Other Teachers 15
- Frequently Asked Questions 17

Chapter 3. Course Organization 20

- Create Your Own Syllabus 20
  - Reading 20
  - Writing 21
  - Discussion 22
- Four Sample Syllabi 22
  - Sample Syllabus 1 25
  - Sample Syllabus 2 42
  - Sample Syllabus 3 59
  - Sample Syllabus 4 79

Chapter 4. The AP Exam in English Language and Composition 103

- Exam Development 103
- Preparing Students 103
- After the Exam 107
- AP Grade Reports 108
- Using the AP Instructional Planning Report 108

Chapter 5. Resources for Teachers 109
How to Address Limited Resources 109
Choosing Resources 110
Professional Development 121
Appendix 125
Judy Griffith's Scoring Guidelines 125

Welcome Letter from the College Board

Dear AP® Teacher:

Whether you are a new AP teacher, using this AP Teacher's Guide to assist in developing a syllabus for the first AP course you will ever teach, or an experienced AP teacher simply wanting to compare the teaching strategies you use with those employed by other expert AP teachers, we are confident you will find this resource valuable. We urge you to make good use of the ideas, advice, classroom strategies, and sample syllabi contained in this Teacher's Guide.

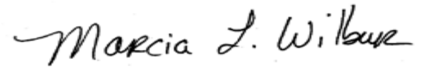
You deserve tremendous credit for all that you do to fortify students for college success. The nurturing environment in which you help your students master a college-level curriculum—a much better atmosphere for one's first exposure to college-level expectations than the often large classes in which many first-year college courses are taught—seems to translate directly into lasting benefits as students head off to college. An array of research studies, from the classic 1999 U.S. Department of Education study *Answers in the Tool Box* to new research from the University of Texas and the University of California, demonstrate that when students enter high school with equivalent academic abilities and socioeconomic status, those who develop the content knowledge to demonstrate college-level mastery of an AP Exam (a grade of 3 or higher) have much higher rates of college completion and have higher grades in college. The 2005 National Center for Educational Accountability (NCEA) study shows that students who take AP have much higher college graduation rates than students with the *same* academic abilities who do not have that valuable AP experience in high school. Furthermore, a Trends in International Mathematics and Science Study (TIMSS, formerly known as the Third International Mathematics and Science Study) found that even AP Calculus students who score a 1 on the AP Exam are significantly outperforming other advanced mathematics students in the United States, and they compare favorably to students from the top-performing nations in an international assessment of mathematics achievement. (Visit AP Central® at apcentral.collegeboard.com for details about these and other AP-related studies.)

For these reasons, the AP teacher plays a significant role in a student's academic journey. Your AP classroom may be the only taste of college rigor your students will have before they enter higher education. It is important to note that such benefits cannot be demonstrated among AP courses that are AP courses in name only, rather than in quality of content. For AP courses to meaningfully prepare students for college success, courses must meet standards that enable students to replicate the content of the comparable college class. Using this AP Teacher's Guide is one of the keys to ensuring that your AP course is as good as (or even better than) the course the student would otherwise be taking in college. While the AP Program does not mandate the use of any one syllabus or textbook and emphasizes that AP teachers should be granted the creativity and flexibility to develop their own curriculum, it is beneficial for AP teachers to compare their syllabi not just to the course outline in the official AP Course Description and in chapter 3 of this guide, but also to the syllabi presented on AP Central, to ensure that each course labeled AP meets the standards of a college-level course. Visit AP Central® at apcentral.collegeboard.com for details about the AP Course Audit, course-specific Curricular Requirements, and how to submit your syllabus for AP Course Audit authorization.

As the Advanced Placement Program® continues to experience tremendous growth in the twenty-first century, it is heartening to see that in every U.S. state and the District of Columbia, a growing proportion of high school graduates have earned at least one grade of 3 or higher on an AP Exam. In some states, more

than 20 percent of graduating seniors have accomplished this goal. The incredible efforts of AP teachers are paying off, producing ever greater numbers of college-bound seniors who are prepared to succeed in college. Please accept my admiration and congratulations for all that you are doing and achieving.

Sincerely,



Marcia Wilbur
Director, Curriculum and Content Development
Advanced Placement Program

Equity and Access

In the following section, the College Board describes its commitment to achieving equity in the AP Program.

Why are equitable preparation and inclusion important?

Currently, 40 percent of students entering four-year colleges and universities and 63 percent of students at two-year institutions require some remedial education. This is a significant concern because a student is less likely to obtain a bachelor's degree if he or she has taken one or more remedial courses.[1]

Nationwide, secondary school educators are increasingly committed not just to helping students complete high school but also to helping them develop the habits of mind necessary for managing the rigors of college. As *Educational Leadership* reported in 2004:

> The dramatic changes taking place in the U.S. economy jeopardize the economic future of students who leave high school without the problem-solving and communication skills essential to success in postsecondary education and in the growing number of high-paying jobs in the economy. To back away from education reforms that help all students master these skills is to give up on the commitment to equal opportunity for all.[2]

Numerous research studies have shown that engaging a student in a rigorous high school curriculum such as is found in AP courses is one of the best ways that educators can help that student persist and complete a bachelor's degree.[3] However, while 57 percent of the class of 2004 in U.S. public high schools enrolled in higher education in fall 2004, only 13 percent had been boosted with a successful AP experience in high school.[4] Although AP courses are not the only examples of rigorous curricula, there is still a significant gap between students with college aspirations and students with adequate high school preparation to fulfill those aspirations.

Strong correlations exist between AP success and college success.[5] Educators attest that this is partly because AP enables students to receive a taste of college while still in an environment that provides more support and resources for students than do typical college courses. Effective AP teachers work closely with their students, giving them the opportunity to reason, analyze, and understand for themselves. As a result, AP students frequently find themselves developing new confidence in their academic abilities and discovering their previously unknown capacities for college studies and academic success.

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1. Andrea Venezia, Michael W. Kirst, and Anthony L. Antonio, *Betraying the College Dream: How Disconnected K–12 and Postsecondary Education Systems Undermine Student Aspirations* (Palo Alto, Calif.: The Bridge Project, 2003), 8.

2. Frank Levy and Richard J. Murnane, "Education and the Changing Job Market." *Educational Leadership* 62 (2) (October 2004): 83.

3. In addition to studies from University of California–Berkeley and the National Center for Educational Accountability (2005), see the classic study on the subject of rigor and college persistence: Clifford Adelman, *Answers in the Tool Box: Academic Intensity, Attendance Patterns, and Bachelor's Degree Attainment* (Washington, D.C.: U.S. Department of Education, 1999).

4. *Advanced Placement Report to the Nation* (New York: College Board, 2005).

5. Wayne Camara, "College Persistence, Graduation, and Remediation," *College Board Research Notes* (RN-19) (New York: College Board, 2003).

Which students should be encouraged to register for AP courses?

Any student willing and ready to do the work should be considered for an AP course. The College Board actively endorses the principles set forth in the following Equity Policy Statement and encourages schools to support this policy.

> The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

The fundamental objective that schools should strive to accomplish is to create a stimulating AP program that academically challenges students and has the same ethnic, gender, and socioeconomic demographics as the overall student population in the school. African American and Native American students are severely underrepresented in AP classrooms nationwide; Latino student participation has increased tremendously, but in many AP courses Latino students remain underrepresented. To prevent a willing, motivated student from having the opportunity to engage in AP courses is to deny that student the possibility of a better future.

Knowing what we know about the impact a rigorous curriculum can have on a student's future, it is not enough for us simply to leave it to motivated students to seek out these courses. Instead, we must reach out to students and encourage them to take on this challenge. With this in mind, there are two factors to consider when counseling a student regarding an AP opportunity:

1. Student motivation

Many potentially successful AP students would never enroll if the decision were left to their own initiative. They may not have peers who value rigorous academics, or they may have had prior academic experiences that damaged their confidence or belief in their college potential. They may simply lack an understanding of the benefits that such courses can offer them. Accordingly, it is essential that we not gauge a student's motivation to take AP until that student has had the opportunity to understand the advantages—not just the challenges—of such course work.

Educators committed to equity provide all students in a school with an understanding of the benefits of rigorous curricula. Such educators conduct student assemblies and/or presentations to parents that clearly describe the advantages of taking an AP course and outline the work expected of students. Perhaps most important, they have one-on-one conversations with the students in which advantages and expectations are placed side by side. These educators realize that many students, lacking confidence in their abilities, will be listening for any indication that they should not take an AP course. Accordingly, such educators, while frankly describing the amount of homework to be anticipated, also offer words of encouragement and support, assuring the students that if they are willing to do the work, they are wanted in the course.

The College Board has created a free online tool, AP Potential™, to help educators reach out to students who previously might not have been considered for participation in an AP course. Drawing upon data based on correlations between student performance on specific sections of the PSAT/NMSQT® and

performance on specific AP Exams, AP Potential generates rosters of students at your school who have a strong likelihood of success in a particular AP course. Schools nationwide have successfully enrolled many more students in AP than ever before by using these rosters to help students (and their parents) see themselves as having potential to succeed in college-level studies. For more information, visit http://appotential.collegeboard.com.

Actively recruiting students for AP and sustaining enrollment can also be enhanced by offering incentives for both students and teachers. While the College Board does not formally endorse any one incentive for boosting AP participation, we encourage school administrators to develop policies that will best serve an overarching goal to expand participation and improve performance in AP courses. When such incentives are implemented, educators should ensure that quality verification measures such as the AP Exam are embedded in the program so that courses are rigorous enough to merit the added benefits.

Many schools offer the following incentives for students who enroll in AP:

- Extra weighting of AP course grades when determining class rank
- Full or partial payment of AP Exam fees
- On-site exam administration

Additionally, some schools offer the following incentives for teachers to reward them for their efforts to include and support traditionally underserved students:

- Extra preparation periods
- Reduced class size
- Reduced duty periods
- Additional classroom funds
- Extra salary

2. Student preparation

Because AP courses should be the equivalent of courses taught in colleges and universities, it is important that a student be prepared for such rigor. The types of preparation a student should have before entering an AP course vary from course to course and are described in the official AP Course Description book for each subject (available as a free download at apcentral.collegeboard.com).

Unfortunately, many schools have developed a set of gatekeeping or screening requirements that go far beyond what is appropriate to ensure that an individual student has had sufficient preparation to succeed in an AP course. Schools should make every effort to eliminate the gatekeeping process for AP enrollment. Because research has not been able to establish meaningful correlations between gatekeeping devices and actual success on an AP Exam, the College Board **strongly discourages** the use of the following factors as thresholds or requirements for admission to an AP course:

- Grade point average
- Grade in a required prerequisite course
- Recommendation from a teacher

- AP teacher's discretion
- Standardized test scores
- Course-specific entrance exam or essay

Additionally, schools should be wary of the following concerns regarding the misuse of AP:

- Creating "Pre-AP courses" to establish a limited, exclusive track for access to AP
- Rushing to install AP courses without simultaneously implementing a plan to prepare students and teachers in lower grades for the rigor of the program

How can I ensure that I am not watering down the quality of my course as I admit more students?

Students in AP courses should take the AP Exam, which provides an external verification of the extent to which college-level mastery of an AP course is taking place. While it is likely that the percentage of students who receive a grade of 3 or higher may dip as more students take the exam, that is not an indication that the quality of a course is being watered down. Instead of looking at percentages, educators should be looking at raw numbers, since each number represents an individual student. If the raw number of students receiving a grade of 3 or higher on the AP Exam is not decreasing as more students take the exam, there is no indication that the quality of learning in your course has decreased as more students have enrolled.

What are schools doing to expand access and improve AP performance?

Districts and schools that successfully improve both participation and performance in AP have implemented a multipronged approach to expanding an AP program. These schools offer AP as capstone courses, providing professional development for AP teachers and additional incentives and support for the teachers and students participating at this top level of the curriculum. The high standards of the AP courses are used as anchors that influence the 6–12 curriculum from the "top down." Simultaneously, these educators are investing in the training of teachers in the pre-AP years and are building a vertically articulated, sequential curriculum from middle school to high school that culminates in AP courses—a broad pipeline that prepares students step-by-step for the rigors of AP so that they will have a fair shot at success in an AP course once they reach that stage. An effective and demanding AP program necessitates cooperation and communication between high schools and middle schools. Effective teaming among members of all educational levels ensures rigorous standards for students across years and provides them with the skills needed to succeed in AP. For more information about Pre-AP® professional development, including workshops designed to facilitate the creation of AP Vertical Teams® of middle school and high school teachers, visit AP Central.

Advanced Placement Program
The College Board

Participating in the AP Course Audit

Overview

The AP Course Audit is a collaborative effort among secondary schools, colleges and universities, and the College Board. For their part, schools deliver college-level instruction to students and complete and return AP Course Audit materials. Colleges and universities work with the College Board to define elements common to college courses in each AP subject, help develop materials to support AP teaching, and receive a roster of schools and their authorized AP courses. The College Board fosters dialogue about the AP Course Audit requirements and recommendations and reviews syllabi.

Starting in the 2007-08 academic year, all schools wishing to label a course "AP" on student transcripts, course listings, or any school publications must complete and return the subject-specific AP Course Audit form, along with the course syllabus, for all sections of their AP courses. Approximately two months after submitting AP Course Audit materials, schools will receive a legal agreement authorizing the use of the "AP" trademark on qualifying courses. Colleges and universities will receive a roster of schools listing the courses authorized to use the "AP" trademark at each school.

Purpose

College Board member schools at both the secondary and college levels requested an annual AP Course Audit in order to provide teachers and administrators with clear guidelines on curricular and resource requirements that must be in place for AP courses and to help colleges and universities better interpret secondary school courses marked "AP" on students' transcripts.

The AP Course Audit form identifies common, essential elements of effective college courses, including subject matter and classroom resources such as college-level textbooks and laboratory equipment. Schools and individual teachers will continue to develop their own curricula for AP courses they offer—the AP Course Audit will simply ask them to indicate inclusion of these elements in their AP syllabi or describe how their courses nonetheless deliver college-level course content.

AP Exam performance is not factored into the AP Course Audit. A program that audited only those schools with seemingly unsatisfactory exam performance might cause some schools to limit access to AP courses and exams. In addition, because AP Exams are taken and exam grades reported after college admissions decisions are already made, AP course participation has become a relevant factor in the college admissions process. On the AP Course Audit form, teachers and administrators attest that their course includes elements commonly taught in effective college courses. Colleges and universities reviewing students' transcripts can thus be reasonably assured that courses labeled "AP" provide an appropriate level and range of college-level course content, along with the classroom resources to best deliver that content.

For more information

You should discuss the AP Course Audit with your department head and principal. For more information, including a timeline, frequently asked questions, and downloadable AP Course Audit forms, visit apcentral.collegeboard.com/courseaudit.

Preface

To those of you who will be teaching an AP English Language and Composition course for the first time, welcome to the community of AP English Language and Composition teachers. No doubt you will have questions as you begin your journey into this new landscape. This Teacher's Guide is meant to anticipate some of those questions, to provide a partial road map, and to assure you that a network of AP English Language teachers is out there ready and willing to share texts and techniques.

Because both the AP English Language and Composition and English Literature and Composition Exams are skills-based as opposed to content-based, teachers have tremendous latitude in designing their classes. That latitude can be daunting. The course prescribes no core curriculum, no list of required titles, and no particular chapters to cover. Specific skills, however, are central to the course. Thus, this guide highlights those skills through the description of the course, as well as through a college teacher's presentation of the rudiments of rhetoric (the heart of AP English Language and Composition), a section containing sample syllabi, a description of the exam itself, and a section about resources. In addition, veteran AP English Language and Composition teachers offer their perspectives on course design and exam preparation, as well as suggestions for establishing an AP program at schools with limited resources. Teachers also share lesson plans that have proven successful.

This guide is only a starting point. It will lead you toward some strategies and designs that might be suitable for your students, but it is by no means the last word or the definitive plan for teaching the course. You are encouraged to develop your own ideas and to discover your own path. The contributing teachers are accessible and can help you, as can your College Board regional office. With time and experience, you will be able to create a guide of your own, and you can pass this one along (in its present or revised form) to a novice AP teacher.

To you veteran AP teachers, whether of 1 year or 31, this guide will offer some updates. Included are statements from the Council of Writing Program Administrators, an organization that helps provide direction for college composition courses. The philosophy and objectives currently governing the teaching of writing at the college level should prove particularly helpful to you as you reflect on your course. The guide also includes four new syllabi, all of which emphasize the teaching of nonfiction and the importance of rhetorical analysis, argument, and research skills.

The abilities to synthesize and to analyze and construct arguments are increasingly important in the college composition community and therefore should be central to your course. Through the sample syllabi and some of the advice boxes, you will see how students are working with multiple texts—including visual ones—on related subjects. There are also examples of the types of argument that students can practice. Chapter 5 contains lists of resources and a reminder that AP Central (the College Board Web site) offers hundreds of reviews of textbooks and other teaching aids for the course. Although it can be said that there is nothing new under the sun, resources continue to proliferate, and chapter 5 addresses that reality.

With gratitude for their expertise and encouragement, I acknowledge my editors: Jamieson Spencer, St. Louis teacher and friend, and Pam Cruise and Karen Nulton, my friendly ETS teachers. Thanks as well to my students, for teaching me; to my husband, Louis Axeman, for his unfailing support, and to my cats—Grace, Joy, and Hope—who throughout this project have perched on my lap and atop my computer.

Kathleen M. Puhr

Kathleen Puhr has taught English for 30 years in Illinois and Missouri. She has been an AP English Language Exam Reader since 1991 and has served as a Table Leader and Question Leader. From 2002–2006, she was a member of the AP English Development Committee. She has also served as a College Board workshop consultant. Her publications include articles in Modern Fiction Studies, English Journal, North Dakota Quarterly, Twentieth-Century Literature, *and* English Leadership Quarterly. *She and her husband, Louis Axeman, share their home with Grace, Joy, and Hope—their three virtuous cats.*

Chapter 1
About AP® English Language and Composition

Overview: Past, Present, Future

The AP® English Language and Composition Exam was first offered in 1980, and the high school AP courses associated with it have come into their own during these past few years. The AP English Language and Composition course has progressed from being the "junior year course" to a rhetoric course, emphasizing the elements of audience, purpose, and context in texts whether nonfiction or fiction. These days, rhetorical analysis and argument are at the forefront; belletristic literature, while important, is taught for its rhetorical features more so than for its literary elements. As much as we might enjoy novels, short stories, plays, and poetry, they should not dominate an AP English Language and Composition course—nor should they be entirely excluded from it. Given that the study of American literature is a central component of the eleventh- or twelfth-grade curriculum, those who teach AP English Language in the context of this survey class must, in a sense, serve two masters. The syllabi and other teaching ideas presented in this Teacher's Guide give priority to nonfiction but do not exclude the study of fiction, poetry, and drama. Walking this tightrope may challenge but certainly should not defeat teachers.

In the AP English Language and Composition course—the rhetoric course—students learn how to analyze, synthesize, and evaluate nonfiction texts: essays, biographies and autobiographies, speeches, sermons, and passages from writings in the arts, history, social science, politics, science, and other areas of study. Students learn to evaluate and construct arguments drawn from articles in newspapers, magazines, and online "'zines" and "blogs." The course cannot help but be interdisciplinary, immersing students in a variety of sources. Increasingly, the course explores visual media, including advertising and the Web. Students construct arguments drawn from their own observation, experience, and reading; they learn to synthesize as a result of their own research opportunities; and they learn to analyze arguments both for their appeals—ethos, logos, pathos—and for the contexts in which these arguments appear.

Course Description Essentials

For official, complete, and detailed information about this course's subject matter, representative authors, and sample exam questions, both multiple choice and free response, it is essential that you consult the *AP English Course Description,* which can be downloaded for free at the AP Central Web site (apcentral.collegeboard.com) or purchased in hard copy at the College Board Store (http://store.collegeboard.com). It identifies all the skills that content-area specialists regard as important for this course. These specialists are classroom teachers from various regions—three from the high school level, three from the college level—appointed by the College Board, and the Chief Reader for the AP English Language and Composition Exam. This group is known as the AP English Language and Composition Development Committee. The committee, joined by content specialists from ETS, meets twice a year to discuss general trends in the teaching of English as well as to examine passages that committee members have selected that might be

useful for the multiple-choice and free-response portions of the exam. Committee members frequently survey teachers of college courses equivalent to AP courses and attend conferences with college teachers to familiarize themselves with content and pedagogy at the college level. Every year the committee hosts a teachers conference at which committee members answer questions about the curriculum and the exam. At each conference, two members of the committee give presentations on topics of interest to AP English Language teachers. These meetings, surveys, and conferences play a critical role in the creation of the Course Description.

Among the major desired outcomes highlighted in the Course Description are those listed below. By the end of the course, students should be able to do the following with competence:

- Read from a variety of historical periods and disciplines
- Identify audience, purpose, and strategies in texts
- Analyze the types of arguments that writers use
- Write formally and informally for a variety of audiences
- Write expository, analytical, and argumentative essays
- Understand their own writing process and the importance of revision
- Recognize techniques in visual as well as verbal arguments
- Synthesize ideas and information from various sources
- Know how to interpret information presented in notes and citations
- Use the conventions of standard written English

The AP English Language and Composition course should be a yearlong course equivalent to a college composition course. If offered only as a one-semester course, it should be supplemented with another class that offers challenging reading and writing assignments.

Key Concepts and Skills

Consistent with the theme of "this course teaches rhetoric" are some reminders.

- AP English Language and Composition students need to spend time with nonfiction texts from a variety of historical periods. Doing so exposes students to the dramatic changes in syntax and diction over the past four centuries. A passage from an eighteenth-century text, with its lengthy sentences and challenging diction, prepares students not only for the kinds of text that they may encounter on the AP Exam but, more importantly, engages them in a valuable intellectual exercise: actually parsing a sentence that may contain 100 words or more and identifying the subject, predicate, antecedents of pronouns, and other grammatical elements. Reading these lengthy "old English" sentences stretches students and makes other texts seem much more accessible. It also gives students a sense of language history.
- Students should work not only with those texts found in anthologies or readers but also with newspapers, periodicals, scholarly journals, online magazines, Web sites, and databases.
- Students should practice rhetorical analysis, both outside of class and through in-class exercises, noting strategies and techniques that writers use to establish meaning, display purpose, and achieve effect. In addition to discerning the thesis of a piece, students must pay heed to their intended audience and to the context in which the piece appears.

- Students should become savvy about advertising in every medium, discussing and writing about the various appeals that ads use and how visual ads use design as a rhetorical element.
- Students must practice the skills of rhetoric in their own writing. Although we want students to appreciate good writing, we also want them to produce it. Modeling good writing—doing imitation exercises, practicing new syntactical patterns—and always being conscious of audience, purpose, and persona in the texts they produce are essential skills for students.

Additionally, teachers must encourage students to be aware of, and to have practice formulating, positions on a range of issues, from local to global. AP English Language and Composition students should practice constructing both oral and written arguments from a variety of points of view. They should examine the structure of arguments, the appeals arguments use, and the fallacies that they might contain. Although students should respect well-crafted and well-reasoned texts, they should bring a healthy skepticism to the written word, recognizing that just because a claim appears in print, it is not gospel truth.

Regarding skills of research and synthesis, students need not be required to produce a 10- to 12-page research paper; but they should certainly be challenged to examine sources that offer varying perspectives on a topic and to synthesize these sources to produce a "researched essay," in which students "converse" with these sources rather than cut and paste from them. College rhetoric classes, for the most part, have embraced this researched essay model, inviting papers of five to eight pages that may refer to 8 to 10 sources.

Beginning with the 2007 AP English Language and Composition Exam, students will be required to answer multiple-choice questions about documentation and citation. Students need not have memorized any specific documentation format—whether MLA, Chicago, or APA—but they will have to know the elements that citations contain: what is the citation telling us about original date of publication, or original publication source, for example? At least one passage in the multiple-choice section will present students with several questions about citations, whether in footnotes or in a bibliography.

How we are to teach all these skills without giving up any semblance of a life outside the classroom remains a challenge for anyone who has taught such a course. One place to start is with this vow: "Students in my class will write and rewrite, but I don't have to grade everything." The perfectionists among us might recoil from such a declaration, but abiding by it is one way both to give students the practice they need (a vital consideration) and to preserve the instructor's sanity (an even more vital matter). As teachers we always do what we can to move students forward, relying on our predecessors in our students' lives, on their current support network at home and within the community, and on their innate curiosity and desire to grow. Becoming more confident about the course's focus and the kinds of skills that the exam evaluates provides a framework for our work in the classroom.

Because as AP English Language and Composition teachers we are developing and teaching a course that is the equivalent of a college rhetoric course, we should be clued in to what is being required of students in those courses. Over the past few years, members of the English Language Development Committee have met with members of the Council of Writing Program Administrators (WPA) to learn about the skills and texts that are part of college writing courses. The changes to the AP English Language and Composition Exam that will occur beginning in 2007—the multiple-choice questions about documentation and the new synthesis free-response question—grew out of these meetings. The changes reflect best practice at both the high school and college levels; they address the three main skills that students taking an AP English Language course should learn: analysis, synthesis, and argument.

We will now hear from David Jolliffe, Chief Reader of the AP English Language and Composition Exam and Brown Chair in English Literacy at the University of Arkansas in Fayetteville. David comments

in the sections that follow on how college composition has changed in recent years, noting especially the recommendations of writing program administrators who help to determine the focus of college composition programs and, thereby, the focus of the AP English Language and Composition course.

College Composition: Goals, Outcomes, Innovations

In most institutions, college composition, the course for which the AP English Language and Composition Exam is designed to test for exit-level proficiency, is a class where students begin to work in earnest to achieve two goals: to succeed as independent readers, writers, and thinkers in courses throughout the curriculum, and to function as literate, responsible citizens in their lives outside the walls of academia. Faced with these two challenging goals, the field of college composition enters the twenty-first century equipped with an effective set of student-outcome statements developed by a national organization of college writing program administrators and an increasingly well-trained staff that sees the study and teaching of writing as its central professional responsibility.

A guiding force in defining the nature and scope of college composition courses throughout the United States is the Council of Writing Program Administrators (WPA), an organization of scholars and teachers with experience and interests in directing college writing programs. In April 2000, the executive board approved the "WPA Outcomes Statement for First-Year Composition," a document developed over several years of discussion and revision that outlines what students ought to know and be able to do by the end of a first-year writing course and how faculty members in all fields can help students accomplish these goals. All teachers preparing students for the AP English Language and Composition Exam should read this document in its entirety (go to www.wpacouncil.org/positions/outcomes.html). The following sections, quoted directly, sit at its center.

Rhetorical Knowledge

By the end of first-year composition, students should

- Focus on a purpose
- Respond to the needs of different audiences
- Respond appropriately to different kinds of rhetorical situations
- Use conventions of format and structure appropriate to the rhetorical situation
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

Faculty in all programs and departments can build on this preparation by helping students learn

- The main features of writing in their fields
- The main uses of writing in their fields
- The expectations of readers in their fields

Critical Thinking, Reading, and Writing

By the end of first-year composition, students should

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

Faculty in all programs and departments can build on this preparation by helping students learn

- The uses of writing as a critical thinking method
- The interactions among critical thinking, critical reading, and writing
- The relationships among language, knowledge, and power in their fields

Processes

By the end of first-year composition, students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to use later invention and rethinking to revise their work
- Understand the collaborative and social aspects of writing processes
- Learn to critique their own and others' work
- Learn to balance the advantages of relying on others with the responsibility of doing their part
- Use a variety of technologies to address a range of audiences

Faculty in all programs and departments can build on this preparation by helping students learn

- To build final results in stages
- To review work-in-progress in collaborative peer groups for purposes other than editing
- To save extensive editing for later parts of the writing process
- To apply the technologies commonly used to research and communicate within their fields

Knowledge of Conventions

By the end of first-year composition, students should

- Learn common formats for different kinds of texts
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics

- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling

Faculty in all programs and departments can build on this preparation by helping students learn

- The conventions of usage, specialized vocabulary, format, and documentation in their fields
- Strategies through which better control of conventions can be achieved

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Since its adoption, the WPA Outcomes Statement has been used to unify curriculum and instruction at dozens of colleges and universities throughout the United States. Notice that the statement focuses on outcomes, not inputs. At institutions endorsing the Outcomes Statement where composition instructors are given the autonomy to design their own courses, many different pedagogical paths are followed, but students are all expected to achieve this commonly accepted set of learning goals.

The WPA Outcomes Statement is just one of many manifestations of the intellectual clarity and rigor with which a generation of composition and rhetoric scholars are approaching their responsibilities to teach in, and administer, college writing programs. The heightened professionalism in college composition is shaping an array of new curricular and pedagogical movements in the field. Three are noteworthy.

First, and most generally, college composition is increasingly a course in the theory and practice of rhetoric. Most college writing instructors have had some exposure to important primary texts in the history of rhetoric, from the pre-Socratic Greeks through Plato, Aristotle, Cicero, and Quintilian, and on to modern and contemporary figures. The best thinking from these foundational scholars now grounds a college writing course's instruction in invention, arrangement, style, memory, delivery, and the three basic rhetorical appeals—logos, ethos, and pathos.

Second, college writing courses have strongly embraced the notion, promoted in writing-across-the-curriculum programs, that writing is the primary medium for creating and spreading knowledge in all fields. As a result, the reading students do in college writing courses tends not to be literary—short stories, novels, poems, and plays—but instead almost solely nonfiction—position papers, opinion pieces, essays from the popular press, and academic papers from a variety of fields and disciplines.

Third, because rhetoric has traditionally been seen as an art associated with civic engagement, a great many instructors are incorporating experiential or service-learning components in their curricula. In these courses, students learn to produce not only pieces of writing that serve an academic function but also genres that function in real-world rhetorical situations, allowing students the opportunity to take on real roles and address actual audiences in genuine, exigent rhetorical situations.

College composition, in summary, is a robust, intellectually challenging, and vigorously changing field. Instructors who teach courses preparing students for the AP English Language and Composition Exam should take every opportunity to become familiar with this emerging discipline.

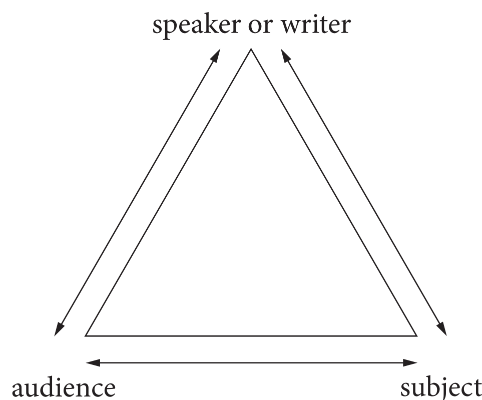
—David A. Jolliffe

In teaching the AP English Language and Composition course, then, we are doing much more than merely preparing students to take an exam; we are teaching life skills. We are teaching students not only to analyze but also to create. We are teaching them to be citizen-rhetors: people aware of and engaged in their world, attentive to trends and to traditions, who know how to read, write, and speak about important issues. To this end, we should saturate our classrooms with articles from newspapers and magazines, with

video clips and cartoons. We should encourage argument in its broadest sense: exploration and discovery. We should welcome opinions informed by careful reading and critical thinking drawn from a variety of sources and disciplines. We should encourage not just either/or thinking but "and" thinking, in which students synthesize and perhaps find compromise.

Our charge is to teach not only cognitive skills but also affective ones: cooperation, collaboration, and other hallmarks of emotional intelligence. Encouraging students to work together, to learn together, is an important, and daunting, responsibility, especially in a culture that privileges competition and cut-downs. Calling on students to be problem solvers in their school and in their country is something we must do because it makes rhetoric real. We should value any opportunity that gives students the chance to address actual audiences. Doing so drives home the fact that rhetoric is truly about choices in context, and it reinforces the importance of attending to the conventions that are important to particular audiences. "Grammar in context" becomes even more significant when the essay, letter, or presentation is really going to leave the classroom. In the chapters that follow you will find specific suggestions and assignments that illustrate how to teach the skills noted both in the WPA document and in this Course Description.

Having established that rhetoric lies at the heart of the AP English Language and Composition course, let's spend a little more time exploring what rhetoric is. The art and practice of rhetoric dates to the Greeks—to Aristotle in particular. Essentially, rhetoric addresses the relationship among audience, purpose, and speaker/writer. The speaker/writer adopts a persona, which is not a negative term but rather refers to the role he or she deems most effective for purpose and audience. Audience, purpose, and persona affect the appeals that the speaker/writer uses. Below, David Jolliffe offers some thoughts about what rhetoric is and does.



Rhetoric: Rescuing the Subject, Teaching Our Students

When AP English Language and Composition teachers hear a statement I regularly make, that the AP English Language and Composition Exam is essentially about the theory and practice of rhetoric, they may have decidedly mixed feelings. For one thing, they may be uneasy with the prospect of teaching rhetoric because some members of the media have inadvertently promulgated an unsavory, unflattering—and, frankly, wrong—definition of the term. These writers and commentators would have us believe that rhetoric is little more than empty words, verbal saber rattling. When they use the word *rhetoric* in print or on television, the term generally connotes the use of language that blocks or muddies some essential truth. Such writers and commentators suggest that rhetoric is something that can be turned up or turned down—and perhaps even turned off completely—in a written or spoken text. They call for less rhetoric and more substance.

For another thing, even if they grasp rhetoric's real meaning, AP English Language teachers may have had little formal preparation in the subject and may wonder, therefore, how teaching students about the

theory and practice of rhetoric fits within their curricula and syllabi. I will try to speak to both of these concerns here, first addressing how teachers might consider more productive definitions of rhetoric and then offering some resources to help them learn more about the subject.

Rhetoric, as it has been explained in scholarship for the past 2,500 years, has two closely related definitions. The more familiar one goes something like this: *rhetoric* refers to the specific features of texts, written or spoken, that cause them to be meaningful, purposeful, and effective for readers or listeners. This definition suggests that a text's rhetoric consists, for example, of its diction (formal versus informal, abstract versus concrete, "innocent" or "loaded," and so on), its syntax (long versus short sentences, periodic versus loose sentences, active voice and passive voice, patterns of balance and repetition, and so on), and its figurative language (metaphor, metonymy, oxymoron, and so on). There is certainly nothing wrong with thinking about rhetoric in these terms. Indeed, doing so—and teaching students to do so—leads one to pay careful attention to the choices a writer makes with organization, structure, and style so that his or her text becomes meaningful, purposeful, and effective.

But embracing only this definition can generate two problems. First, defining rhetoric solely in terms of textual features can lead one to think of rhetoric as some members of the media do, as something that can be turned up, down, or off. This attitude is pure, unvarnished folly. Simply put, there can be no text, written or spoken, that is devoid of rhetoric; there is no way to turn the rhetoric up or down. All texts are characterized by the choices their writers have made. The rhetoric of any text is neither more nor less than the rhetoric of another text—texts may certainly differ in terms of their rhetoric, but the difference is one of kind, not degree. A wonderful story about Calvin Coolidge illustrates this point. Coolidge, the thirtieth president of the United States, was famous for his laconic wit. One Sunday morning, reporters were waiting outside a church where the president was attending services. When he emerged, a reporter asked, "What was the sermon about, Mr. President?" Coolidge replied, "Sin." The reporter persevered: "What did the preacher say about sin, Mr. President?" "He's against it," Coolidge said. Media commentators would have us believe that Coolidge's texts here—amounting to four words—contained no rhetoric. Absolutely untrue: Coolidge's two comments were *full* of rhetoric, totally dominated by the textual features he had specifically chosen to use, making his text meaningful, purposeful, and effective. His monosyllabic diction was perfectly appropriate for the no-nonsense persona he always tried to portray. The crisp, clipped rhythm of his response forcefully underlined the simplicity of his message—and probably, coincidentally, informed the reporters that their superficial questions were a bit silly and his answers to them were none of their business.

A second problem with defining rhetoric solely in terms of textual features is that this definition eliminates any philosophical and ethical dimension from rhetorical activity. This dimension comes into play when one adds the other, complementary definition of rhetoric to the one we've already considered. This richer definition goes something like this: *rhetoric* refers to the art of finding and analyzing all the choices involving language that a writer, speaker, reader, or listener might make in a situation so that the text becomes meaningful, purposeful, and effective for readers or listeners. This definition, a paraphrase of one offered by Aristotle in the first systematic textbook on the subject, *The Art of Rhetoric*, written in the fourth century B.C.E., incorporates not just the textual features but also the art of finding and analyzing—and, if appropriate, using—those features.

When people engage in rhetoric, understood now as encompassing these two definitions, they both read and write with an eye toward analyzing the strategic decisions a writer has made, and toward making their own effective decisions as writers. Here is what people who engage in rhetoric know:

- First and foremost, that the art of rhetoric leads to *producing* texts designed to be meaningful, purposeful, or effective *for an audience* and to *analyzing* how writers produce such meaningful, purposeful, or effective texts *for an audience.*

- Writers always write in response to a rhetorical situation—a convergence of time, place, and circumstances that leads them to make decisions about who their audience is, what purpose their text might accomplish, and what genre it would be most appropriate for them to produce.
- The writer's work of strategic decision making can be classified under five headings, better known as the traditional canons of rhetoric.
  - **Invention:** How do writers generate their ideas so that they are most effective for the audience?
  - **Arrangement:** What principles of order, structure, or organization do writers use that will lead to an effective text for the audience?
  - **Style:** What choices do writers make with sentences and words so the text will be most effective for the audience?
  - **Memory:** In earlier eras, how might writers commit their text to memory; now, how might writers tap into the "cultural memory" of their audience?
  - **Delivery:** How do writers get their texts to the audience—in a traditional paper, on the Internet, with graphics and hot links, and so on?
- A writer's primary responsibility in a text is to appeal to *logos*—to the audience's inherent need for a meaningful, purposeful, and effective text. In appealing to logos, writers establish and support their character and credibility (this is called the appeal to ethos) and invigorate the audience's emotions and interests (this is called the appeal to pathos).
- All of these goals and appeals—everything writers do to identify an audience, accomplish a purpose, create an appropriate genre, embody a reasonable and convincing set of ideas, establish their character and credibility, and enliven the audience's emotions and interests—all of this work is accomplished simultaneously by choosing to write or speak the words, phrases, and sentences, and by creating textual structures that are appropriate and effective for the rhetorical situation at hand.

AP English Language and Composition teachers who want to help their students understand and succeed in the practice of rhetoric—and to see the AP Exam as essentially an evaluation of the theory and practice of rhetoric—can pursue several courses of action. The College Board sponsors AP and Pre-AP professional development workshops on rhetoric. Teachers can also engage in some careful, systematic reading on the subject. Below are several texts that introduce and define rhetoric in ways that are useful for teachers.

Suggestions for Further Reading

Bizzell, Patricia, and Bruce Herzberg, eds. *The Rhetorical Tradition: Readings from Classical Times to the Present.* 2nd ed. Boston: Bedford/St. Martins, 2001.

Corbett, Edward P. J., and Robert J. Connors. *Classical Rhetoric for the Modern Student.* 4th ed. New York: Oxford University Press, 1999.

Covino, William A., and David A. Jolliffe. *Rhetoric: Concepts, Definitions, Boundaries.* Boston: Allyn and Bacon, 1995.

Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students.* 3rd ed. New York: Longman, 2004.

Herrick, James A. *The History and Theory of Rhetoric: An Introduction.* 3rd ed. Boston: Allyn and Bacon, 2005.

Roskelly, Hephzibah, and David A. Jolliffe. *Everyday Use: Rhetoric at Work in Reading and Writing.* New York: Longman, 2005.

—David A. Jolliffe

As David Jolliffe clearly conveys in the paragraphs above, rhetoric is not a dirty word. Rather, rhetoric involves looking at every text in terms of the choices that the creator of that text made. As Margaret Atwood writes in *The Handmaid's Tale,* "context is all," and the authors of texts are well aware of this fact. When and where a text will appear and who will read it govern how it is shaped. Teachers, then, approach texts with questions that students learn to internalize in their own exploration and creation of oral and written works—questions about audience and purpose, focus and organization, title and tone. As David reminds us, rhetoric consists of five canons, with style resulting from a series of choices that make a text meaningful, purposeful, and effective. Style analysis should always be grounded in an exploration of the "why" of the text, with students seeing the forest and not just the trees. In their analysis and creation of texts, students should carry a telescope as well as a microscope.

Chapter 2
Advice for AP English Language and Composition Teachers

Developing Your Course

My relationship with AP English began in 1982. When I arrived at Clayton High School—a suburban St. Louis public school—I had not even heard of the Advanced Placement Program. Am I dating myself—or revealing something about my academic ability? Clayton had an established AP program; in fact, several members of the faculty had served as AP Exam Readers. In 1985, when I began teaching the junior-level honors American literature course, I learned, to my shock, that I would be expected to prepare students for the AP English Language and Composition Exam. I did not feel ready to work with students in AP Exam preparation. In those days both the AP English Language and AP English Literature Exams were given at the same time, so students had to make a choice. Our department encouraged, but did not require, highly qualified juniors to take the language exam and suggested that seniors either take the literature exam or retake language if they were not satisfied with their grade.

My own training for teaching an AP course was rudimentary. The teacher whom I was replacing gave me copies of some of the old exams, mostly in literature, and a practice set of multiple-choice questions. No AP English Language and Composition workshop, no AP Summer Institute (read more about those opportunities in Frequently Asked Questions at the end of this chapter). I don't think that I even saw the AP English Course Description. I generally muddled through the curriculum that year—a challenging one but not one specifically geared toward the exam. During the second semester, I assigned a close-reading paper to give students practice in style analysis. They worked with passages that they had selected from either *The Great Gatsby* or *The Grapes of Wrath,* and some of them did quite well, analyzing diction, syntax, and tone. Those three ways of looking at a piece of writing seemed to be an AP English Language and Composition Exam constant, so I figured that I was somewhat on target.

Despite my inauspicious start, over the years I have improved the structure of the course and exam preparation. I began to appreciate how the AP English Language Exam differed from the AP English Literature Exam but also to understand that certain skills—close reading and attention to audience, purpose, point of view, and tone—were essential to both. Based on my experience, I offer in this chapter some hands-on advice: nothing particularly revolutionary but rather some tested lesson ideas and general suggestions to help focus your own thinking about developing and teaching the AP English Language and Composition Course. At the end of this chapter, you will find some helpful advice from the College Board in answer to frequently asked questions from first-time AP teachers.

Encouraging Participation

I have known teachers who built an AP program by working with a single student or two during lunch or after school and shepherding their charges through the AP Exam. Other students then hear about the opportunity and seek out the teacher, and a section of the course is offered. Recruiting students, of course, is part of the teacher's obligation. When I taught sophomore English, I would encourage my most capable students to consider taking an honors-level English class the next year; when I taught American literature to juniors, I would encourage the top students to enroll in AP English, thereby ensuring that the numbers were sufficient to offer these specialized courses.

Currently in my district, beginning in middle school, we encourage all students to tackle honors and AP English classes. For twelfth-graders we offer only one AP English class, designed to prepare students for either the AP English Language and Composition or AP English Literature and Composition Exam (some take both). Students at my school who are in an AP class are not required to take an AP English exam. They *are* required to make a good effort in the class and to maintain a B– average. Should the student's average fall below a B– (80 percent), the teacher talks with the student and his or her parents. In many cases, the student elects to stay in the class. The course remains rigorous; the struggling student receives guidance.

In a perfect world, AP English Language and Composition classes would reflect the cultural diversity of a school and of the nation as a whole. Committed to equitable access to AP classes, the College Board endorses the idea of providing opportunities for students who might not otherwise consider themselves prospective AP students (see the Equity and Access section in the front of this Teacher's Guide). The fact of the matter, though, is that teachers have to make an effort to invite reluctant students—who are often from groups underrepresented in AP courses—to challenge themselves through an AP class. My colleagues and I have been especially committed to recruiting minority students for honors and AP English classes. Telling a student, "I think you can do this work" may inspire that student not only in English but in all of his or her academic pursuits.

Teaching Tips

- Don't grade everything that you assign, but do allow time for monitored peer-response, small-group work (collect *one* copy of the work from each group) and for full-class reading of student papers. Here's how I use full-class peer response. On the day before an essay is due, I require that students bring in an unsigned draft of their work, with a blank sheet of paper stapled to the back. Then I collect and scramble the drafts, redistributing them to the students. Students read the papers and provide a "P-Q-P" response: praise something in each draft, ask a question, and make a suggestion for polishing. They must sign their names to each draft that they read. Throughout the class period, I simply route the papers around the room, moving about and dodging backpacks in the aisles. In the last five minutes of our 46-minute class, we talk about effective writing techniques that students have seen in their peers' papers and sometimes even read excerpts from them. As class ends, student writers retrieve their essays, which usually contain comments from five or six peers, and they revise for the next day's class.
- Require students to write impromptu responses. For example, write a quote on the board and invite students to paraphrase and respond to it. Pose a question about a text that students have read and ask them to write for 10 minutes. I call these exercises "quick writes." I read them and assign a plus, check plus, check, or minus, which I convert into points in the grade book.

Analyzing Advertisements

For students who have difficulty with textual imagery, this activity can be an eye-opener. After presenting a number of ads from previous decades targeting specific audiences, I ask students to find and bring to class an ad and analyze it in terms of its voice, audience, purpose, and central idea. I want them to understand why an ad's design attracts attention and how an ad's rhetoric is used to persuade, and I want them to be able to distinguish between true and false statements. Here's a chance to build our students' critical awareness of rhetoric and advertising's persuasive power through its use of symbol, supporting detail, denotation, and connotation.

—Ralph Goldstein, Damien High School,
La Verne, California

- Conduct a "silent discussion" of a text—an essay, a set of data, or a work of fiction such as a poem, short story, scene from a play, or chapter from a novel. For example, you may have assigned a homework reading of an essay about stem cell research, and you want students to share their questions, concerns, and other comments with the whole class without generating mayhem. Or you may have assigned a particularly challenging poem related to an issue that you were studying in class, and you know that students will have more questions than answers about it. In either case, your goal is to engage students in an exchange of ideas and to give them practice in constructing arguments. Therefore, in one variation of "silent discussion," post large sheets of butcher paper around the room and invite students to write comments/questions. Encourage them to walk around the room and look at what others have written. Allow time for students to refer to specific comments on those sheets that resonate with them. In another version, have students sit in a circle and write their names on a blank piece of notebook paper. At the top of the page, students write a comment or question about the text. Halfway down the page, they write another comment or question. Then, on the teacher's count, students pass their paper to the person next to them, either clockwise or counterclockwise. They read what's on the paper and write responses. Repeat the paper passing one or two times. Then have students read one statement or question from the paper in front of them. Let each student read before interjecting your own comments or inviting students to offer theirs.

Explaining Research Papers

When I talk with students about research, I explain that it can be incorporated into essays in various ways. But I find it useful to describe for them three kinds of research papers. The *research report* simply collects and summarizes some information on a given topic. This kind of paper is also called an *informative research essay*. For example, a report on agriculture in ancient Egypt might draw on research to list what kinds of crops a typical Egyptian farmer raised and how they were planted and harvested. The *argumentative research essay* is driven by a thesis. Here, the author uses research to report various viewpoints in order to respond to them and to provide evidence to support a claim. For example, an essay on ancient Egypt might argue that the elaborate culture developed by the ancient Egyptians was only possible because of the economic benefits of enslaving other people. A third kind of research paper is the *exploratory research essay*. The focus of an exploratory piece is a question rather than a thesis, and the author records his or her process of finding answers to the question. The result of this process is usually a conclusion stated at the end of the essay. The essay is a record of the author's intellectual journey. For example, after reading Eloise Jarvis McGraw's *The Golden Goblet* (New York: Puffin Books, 1986), a student might record her journey to discover how Egyptians built the City of the Dead. One type of exploratory research essay is described in Ken Macrorie's *The I-Search Paper* (Portsmouth, N.H.: Boynton/Cook, 1988).

—Gary Hatch, Brigham Young University,
Salt Lake City, Utah

- Conduct a Socratic seminar on a text, with students generating questions and sharing opinions in a respectful dialogue (see Teri Marshall's syllabus in chapter 3 for advice on using Socratic seminars in your class). George Orwell's "Shooting an Elephant," for example, lends itself to a provocative seminar built around the question, "Does the colonial official do the right thing?" Such discussions train students in the reasoning skills they need to construct effective arguments.
- Teach students to paraphrase and write a summary. In a paraphrase, students list key points in their own words. In a summary, they present in their own words the gist of the text. One way to teach summary is to give students a text, maybe five to six pages long. Have them number the paragraphs. Let them work in pairs, writing a one-sentence summary of each paragraph. Students can then transform their summary sentences into a précis.
- Assign a précis of a text—an introductory chapter to a nonfiction book, for instance. A précis requires that students abridge a longer source, presenting the source's thesis first and then the key points in order. Usually a précis is two to three pages long.
- Invite an argument in response to a text, perhaps the one about which they have written the précis.

Three Steps to Incorporating Sources

When students are faced with stacks of source material, they often need specific guidance about how to incorporate those sources into their essays. The following is a handout that I share with my students. Feel free to share it with your classes as well.

1. Briefly introduce your source *with credentials.* The introduction serves two purposes: to separate your own writing from that of your source and to give your reader a reason to believe that your source is a good one. Both functions are important, but neither needs to be elaborate. Simply mentioning the author's (or the publication's) name alerts the reader that he or she is leaving your ideas momentarily and entering someone else's; that action helps the reader to keep things straight and makes it clear that you are not borrowing ideas without attributing them.

Examples

- In the September 2001 edition of *College Composition and Communication,* Larry Beason catalogs the reactions of businesspeople to grammatical errors. Beason asserts that "xxxxxx."
- According to Yale Law School's Greg Fullerton, "xxxxx."
- An editorial in the *Times* of London claims that "no news is good news."

2. Deliver the source's information in summary, paraphrase, or direct quotes. You do not need to quote the source directly but can paraphrase or summarize a vital piece of information. Just remember not to let your quoting (or paraphrasing or summarizing) become the heart of your discussion; the only reason to quote someone else's ideas is to support your own. The authors you quote have had their say; this paper is your turn to speak.

3. Directly connect the information to a point (paragraph's topic sentence, section's main point, another source's ideas, or the paper's thesis). You're not finished once you've quoted your source material. Now you have to connect the dots between the source material and your ideas. You cannot assume that your reader understands how your source material supports your point; that's *your* job as the writer. By making those connections, you've not only made the reason for including this information clear to your reader, but you've also signaled to the reader that he or she has returned to your ideas. And ultimately, your ideas are what the paper is all about.

Examples

- "...injected with growth hormone" (22). **However, other scientists see this theory as only partially complete. For example...**
- ...says the extinctions were selective. **So the supernova theory took a backseat to other extraterrestrial theories such as the theories involving asteroids and comets.**

—Roberta Reavey, Rowan University,
Glassboro, New Jersey

- Assign a problem–solution essay in which students write, as their closing paragraph, a procatalepsis. This term, from Aristotelian argument, requires that writers present and refute opposing arguments before restating their thesis. In the context of an American literature class, for example, in which you must still teach some core works of fiction, you might have students write about one of the following in *The Scarlet Letter*: "Of the four main characters, who is the greatest sinner?" or "Who suffers the most?" or "Is Hester penitent?" In the procatalepsis, students must articulate and refute other "solutions" before reiterating the argument they have chosen for their own essay.

With all of these assignments, you are teaching students to read closely, think clearly, and write convincingly. They may do well on the AP Exam, but regardless of that measure, they will know that they—and you—are doing good work.

Working with Parents and Other Teachers

Because of the demanding nature of AP classes, teachers must be honest with both students and parents or guardians about the amount of work and degree of intensity that the course entails. Because of Clayton High School's long-standing AP program, teachers of AP classes have not had to do as much advance work with parents; they already know that the classes require a major time investment. When a new instructor begins teaching the course, however—whether because of additional sections or because an established teacher has left—the new teacher might want to send home a description of his or her course, invite parents to a school open house or parent night, and be ready to handle phone calls asking for clarification about a particular unit or work in the course. I prepare a yearlong overview of my courses, including a list of essential questions that we will cover, major units that we will explore, and major texts that we will read. I share these materials with students on the first day of the course and with parents at an open house.

I encourage you to rely on colleagues in your department and on the abundant resources from the College Board to help you develop and support your curriculum. Parents have the right to ask questions, but you have the right to design and implement your own curriculum.

For better or worse, AP teachers and the classes they teach can sometimes receive exaggerated praise—at least that has been my school's experience. We may receive an inordinate amount of respect in the community, translating into "the best teachers in the school are AP teachers." Such beliefs, stated or not, can breed ill will among faculty members unless AP teachers and those who don't teach AP courses talk with one another, sharing assignments and anecdotes.

Teaching is hard work. Teaching an AP course is hard for one set of reasons; teaching basic-level classes is hard for another. No one's interests are served by tension among the faculty over who works harder. Teachers at all levels need both formal and informal opportunities to voice concerns and to celebrate successes. Especially enlightening are those conversations between teachers of different subjects, one who might teach student X in AP Chemistry, and another who might teach that same student in a regular section of junior-year English.

AP Strategies Can Benefit All Students

The strategies and concepts that I use to teach students in AP classes can also be used to teach students in our academic track. If a student is to be held accountable for reading critically and writing analytically, then he or she will benefit from the same instruction. AP lessons can be modified and additional time can be allotted to meet the needs of these students. I agree with Lauren B. Resnick, who asserts that "intelligence is incremental. People can get smart" ("Making America Smarter," *Education Week* on the Web, June 16, 1999). All teachers simply need to give students the tools and the opportunities.

—Eva Arce, James Bowie High School,
Austin, Texas

A goal in most school districts is interdisciplinary connections. Some districts (mine, for example) make such connections part of the formal school evaluation process done for outside agencies such as the North Central Association Commission on Accreditation and School Improvement or a state school-improvement program. But informal connections also occur, based on relationships among teachers in different departments and/or on teachers' realization of the obvious benefits to students when such connections happen. Given the already interdisciplinary nature of the texts studied in the AP English Language and Composition course, teachers should build bridges with those from other disciplines or classes. Mass media, speech communication, journalism, biology, business, and graphic arts complement AP English Language and Composition. Professional development sessions provide a context for talking shop with teachers in a variety of subject areas. Such sessions enable teachers to share ideas from conferences, workshops, and other venues and thereby promote ongoing learning. (For more information on these opportunities, see chapter 5, Professional Development.)

Working as part of an AP Vertical Team—a group of teachers across grade levels that helps to prepare students for the challenges of AP course work—can make the job of teaching an AP course a little more manageable. In terms of skills, teachers in a Vertical Team know where the students are coming from and where they need to go. Below, AP teacher Barbara Kolupke shares the nature of her experience with a Vertical Team:

> Picture a group of congenial, like-minded teachers sitting down for supper together, celebrating the end of a long workday, sharing the day's events with laughter and relief. The members of the group swap information about children, families, spouses, and new books. As dessert goes around the table, these teachers begin to share strategies they've used in classrooms, student writing examples, and tales from the trenches.
>
> As the evening progresses, one teacher reassures another that "I worked with that girl on her sentence fragments, too, and I made a little progress. Here's what helped." One teacher eagerly takes notes and asks another to repeat just how she taught peer reviewing. Two teachers distribute handouts on sentence combining and summary-writing techniques. Everyone shares a guffaw over a student blooper and a sigh of admiration over a virtuoso student poem. Later in the evening, when everybody is worn out but enthusiastic about something new we've discussed, we set the dates for the annual writing assessment and portfolio assessment. Everybody leaves with an idea that works in the classroom and everybody is already thinking of something to share at the next meeting, a month later.
>
> This is a typical meeting of our Vertical Team, a group of 14 English teachers for grades 5–12. As a group, we have been meeting since spring 2000, after attending workshops on vertical teaming sponsored by the College Board. Our administrators support us with small stipends, the catered

suppers, and funds for shared professional books, which end up full of Post-it notes marking the "good spots" where a lesson is described or a good poem to teach appears. But all we really needed to start up was the concept and the willingness to share. The Vertical Team helps when we need to tweak our curriculum, to be in touch with expectations in everybody's classrooms, and to help our students prepare for their next English classes.

Our district is a small one, serving approximately 2,700 students (K–12) in this country's largest alpine valley. The nearest mall is two hours away, and our town has one bookstore/newsstand. It's a struggle to keep up with the new methods and materials, but we have found that our Vertical Team helps; if one of us hasn't heard about "the latest," another has. We all strive to do our very best for our students, many of whom come from families struggling financially and educationally. Minority families make up more than 50 percent of our population, and many recent settlers are monolingual Spanish speakers.

Despite our challenges, our teaming has produced better student achievement and better learning for kids. The vertical-team concept has spread to other disciplines—first math, then science. We would never go back to the isolation from each other we experienced before we formed the team six years ago. We've gained so much from each other and for our students.

—Barbara Kolupke, Alamosa High School, Alamosa, Colorado

Frequently Asked Questions

The answers to these questions about teacher training, fellowships, AP Central, College Board publications, and regional College Board offices will provide you with a quick overview of available resources as you plan to teach your course. If you have further questions about any of the items discussed below, please contact your regional office. (Refer also to the Professional Development section at the end of chapter 5.)

Teacher Training

- **I'm going to be teaching my first AP English Language and Composition class in the fall. What should I be doing during the preceding spring and summer?**

First, go to AP Central (apcentral.collegeboard.com) and become familiar with all the materials there, join the electronic discussion group (EDG) for your course, and review the *AP English Course Description*. It is also strongly recommended that you attend an AP Summer Institute the summer before you teach the course for the first time, and you are encouraged to participate in one-day workshops and conferences in your region throughout the academic year. Look for workshops that are particularly directed toward new teachers.

- **What is the difference between an AP Summer Institute and a workshop?**

AP Summer Institutes are intensive, subject-specific professional development opportunities, typically one week long, that provide in-depth study of course content as well as discussion of the mechanics of teaching an AP course. Workshops are usually full-day or half-day presentations that by necessity tend to focus on just a few teaching strategies. Read more about these training opportunities—and the continuing education credits you could receive for your participation—in the Professional Development section at the end of chapter 5.

- **My school has limited resources, and it is unlikely that it will be able to pay for my attendance at these training sessions. Is any financial help available?**

The College Board Fellows program is a competitive grant program that provides stipends for AP Summer Institutes to teachers in secondary schools that serve minority or low-income students who have been traditionally underrepresented in AP courses. To qualify, a school must have 50 percent or more underrepresented minority students and/or be located in an area where the average income level is equivalent to, or below, the national average annual income for a family of four (approximately $36,000). About 250 awards are distributed each year. To learn more, visit AP Central.

Publications

- **In addition to this Teacher's Guide, what other print or electronic publications might I find helpful?**

The *AP English Course Description* is available for free on AP Central and for purchase at the College Board Store, store.collegeboard.com. It is your primary resource for information on the AP English Language and Composition and AP English Literature and Composition courses and exams. The Course Description outlines content for both courses, explains the kinds of skills students are expected to demonstrate, and gives valuable information about the AP English Exams. Sample multiple-choice questions with an answer key are included, as are sample free-response questions.

Previously administrated AP Exams in all subjects are published regularly, usually once every five years. Each AP Released Exam book contains a complete copy of the exam, including the multiple-choice questions and answers; a description of the process of scoring the free-response questions; samples of students' actual responses; scoring guidelines; and commentary that explains why the responses received the scores they did. The most recent AP Released Exam book for English Language and Composition is from 2001; the next one scheduled for publication will include the 2007 exam. You can purchase AP Released Exam books from the College Board Store.

Sample English language and composition syllabi are available on AP Central. High school teachers from both public and private schools have contributed most of these syllabi, but some are from college professors, as AP courses are designed to cover material usually taught at the college level. (See also the syllabi in chapter 3 of this Teacher's Guide.)

AP English Language and Composition is one of the subjects for which an APCD® CD-ROM is available. In addition to released exams, *APCD: English Language* contains interactive tutorials, study tips, and test-taking strategies. The teacher version, which can be licensed for up to 50 workstations, lets you keep track of your students' progress so that you can give them individual feedback. The associated Teacher's Manual fully explains the process and also provides valuable suggestions for implementing the APCD in the classroom. Further information is available on AP Central, and you can purchase the APCDs from the College Board Store.

AP Central

- **How can I use AP Central to its fullest potential?**

Become a registered user. Registration is free and gives you access to the site's extensive offerings, including teaching resource materials and lesson plans, feature articles, and teacher profiles for every AP course. For more information on AP Central and the AP electronic discussion groups (EDGs), see the Professional Development section in chapter 5.

AP Coordinator

- **Who are the AP Coordinators, and what do they do?**

The AP Coordinator, who is chosen by each participating school, takes primary responsibility for organizing and administering the school's AP program. He or she may be a full- or part-time administrator or counselor, or a faculty member who is not teaching an AP course. Coordinators are the liaison between the AP Program at the College Board and AP teachers, students, and administrators. They manage the receipt, distribution, administration, and return of AP Exam materials.

- **How can I work most effectively with this person in my role as an AP teacher?**

Early in the spring, AP teachers consult with the Coordinator to help determine the correct number and type of exams that need to be ordered. Questions about exam fees, dates and deadlines, and exam-specific policies should be directed to the AP Coordinator.

Regional Offices

- **What services does my regional office provide for me?**

The six regional and three state services offices maintained by the College Board provide information and features specific to their region of the country. Through them you can learn more about programs, services, professional development opportunities, associational activities, legislative relations, and governance structure.

For street addresses, phone and fax numbers, and e-mail addresses for the regional offices, see the inside back cover.

Chapter 3
Course Organization

Create Your Own Syllabus

Ah, freedom. No list of core texts, no specific writing assignments, no more pencils, no more books … but wait. You really are not allowed to show videos every day or to take students on weeklong field trips even if you have always wanted to see Paris in the springtime. The freedom that the AP English Language and Composition course allows is subject to teaching the essential skills that lie at its heart: rhetorical analysis, argument, and synthesis (see chapter 1).

For many of us, freedom is circumscribed not just by professional ethics or by the need to cover essential skills but also by state-mandated curricula and texts. Some teachers have no choice but to teach a required American or British literature survey course, and their textbook may have been selected several years ago. But teachers can still approach any text rhetorically, and they can give students the writing practice that helps them to develop the skills of analysis, synthesis, and argument that even state-mandated assessments will test. Writing assignments can call on students to analyze literary texts—to engage in close reading—but also to take an issue that the text raises and to explore it in terms of contemporary culture. Revenge, hypocrisy, poverty, homelessness, dishonesty, violence—and their opposites—certainly are not just the stuff of great fiction. Students can move developmentally from writing assignments that call for summary to those requiring synthesis and evaluation. Regardless of materials and mandates, reading, writing, and discussion are central to the AP English Language and Composition experience and, indeed, to all education.

Reading

Many of us have not been trained in the teaching of reading per se, but we learn to do so through trial and error. We learn that pairing students and asking them to read aloud to one another can open up texts in ways that silent reading cannot. We learn that displaying texts via a projection system and explicating them with a class can underscore the notion of writing as a process involving seemingly endless choices. We learn that reading the opening paragraphs of a piece aloud and modeling the questions that good readers pose teaches students that reading is more than just following text from left to right and top to bottom on the page. We consult numerous resources about how to teach reading in order to enhance our repertoire (see chapter 5).

In teaching reading, provide students with variety, both canonical works and contemporary ones. Engage students in their world as well as in the world of the great works of the past. Use the anthology and the textbook if you'd like, but keep things fresh with items from newspapers' editorial pages and with articles and essays from current periodicals. Ask the same questions about the rhetorical construction of a text until students internalize them.

One of these easy-to-memorize tools is a Pre-AP acronym, SOAPSTone, which asks students to identify for each text the **s**ubject, **o**ccasion (including genre), **a**udience, **p**urpose, **s**peaker (persona or role that the

narrator is assuming), and author's tone. These categories offer a starting point for approaching a text. Expand and qualify discussion of these categories by asking hypothetical questions such as these: "What if Douglass had the chance to address plantation owners? How might his tone and anecdotes change?" or "Imagine a conversation between Franklin and Thoreau. How might each argue his values when asked a big question such as 'What makes life meaningful?'"

When preparing your course syllabus, you do have the freedom to decide when and how to introduce your texts. You can use a chronological survey of American and/or British nonfiction. You can group texts thematically. Simply following the textbook or anthology and teaching the works of fiction in the order presented is also fine as long as honing skills drives your lessons. Not all the emphasis has to be on rhetorical analysis or argument: we can all appreciate *The Scarlet Letter* for its moral ambiguity and *The Great Gatsby* for its transcendent language as well as for its embodiment of the American Dream. But students should also be made to take these works for a turn on the rhetorical dance floor. Fiction, too, has occasion, audience, and purpose.

Choosing Works

Three short works help me set the table for the yearlong banquet that is AP English Language and Composition: Plato's *Allegory of the Cave*, Horace Miner's *Body Ritual among the Nacirema*, and the final scene of Thornton Wilder's *Our Town*. Each in its own way establishes a tone that communicates my curricular expectations. After discussing these works, which beckon readers to question their assumptions and see the world anew, I ask students to read and respond to Ralph Waldo Emerson's assertion that the farm is a piece of the world but the schoolhouse is not. This assignment is the first of many where students take a position and support it with logical, well-selected evidence.

Although some British and European writers are present at this banquet table, the core figures are American, past and present. As the tension between rebellion and conformity is among the liveliest concerns facing adolescents, their interest is heightened as they see this conflict playing out in American writing. Analyzing the conflicting views of editorialists and exploring the insights of various essayists (Francis Bacon, Henry David Thoreau, Annie Dillard, and others) are essential activities in my class. Through developing a critical awareness of language, students should see themselves as participants in a conversation about major issues that will continue for them in college and beyond.

—Ralph Goldstein, Damien High School,
La Verne, California

Writing

Don't hesitate to give plenty of writing assignments. Grading all the writing, however, is optional. Quick feedback—"As a class, you handled this homework assignment well because you did X, Y, and Z"—can be helpful, as can presenting a model essay or two that illustrate the skills on which you have been focusing. Alternatively, you could distribute or display exemplary student papers (with writers' names removed) so that students can see what their peers did with a particular assignment and be inspired by them. Require essays in which students not only support their own thesis but acknowledge and refute other positions on the issue (see chapter 2 for a fuller discussion of these strategies). Do practice AP Exam free-response (essay) questions if you like, but don't intimidate students by grading them initially. Allow students to become familiar with the scoring guide for these questions and to see the range of responses that their peers produce (see chapter 4 for more tips on using AP Released Exam questions in class).

Journals, reading logs, dialectical journals, and "quick-write" exercises help students to develop fluency, grapple with texts, and adjust to the pressure of timed writing. Play with sentence-combining to teach students grammar and style. Have them rework kernel sentences into compound, complex, and compound–complex types, and discuss with them effective uses of all of these syntactical patterns.

Honing Writing Skills

In developing my AP English Language and Composition syllabus, I obviously consider the district's required objectives, but I'm particularly focused on honing my students' analytical and persuasive writing skills. A believer in variety, I offer numerous choices of authors for our "reading circles" (groups of three students who read the same book for three weeks and submit three analytical essays focusing on different rhetorical strategies). Students read a mixture of classics and contemporary authors—ranging from Herman Melville to Jonathan Swift and from Chinua Achebe to Annie Dillard. I vary the length of the writing assignments—spontaneous 20-minute writes, 40-minute writes, and process papers (which take a week). These longer papers follow the "modes of discourse": description, cause/effect, comparison/contrast, definition, extended metaphor, and persuasion. My focus for writing instruction is analysis and persuasion, so it is crucial to work with stylistic units (diction, detail, syntax, point of view, organization) as well as rhetorical techniques.

If I could suggest one tool that helps students the most, it would be conferencing. Before, during, and after the writing process, my one-on-one discussions with them help produce a paper with more depth, clarity, development, and power. It is difficult to find the time to do it, but the rewards are outstanding.

—Karen M. Corbett, Marquette High School,
Chesterfield, Missouri

Discussion

Put students in a circle and encourage them to talk to one another. Teach them about Socratic seminars and let them practice both with teacher-generated and student-generated questions. By engaging in these sessions, students learn how to articulate and argue a point and how to learn from their peers.

Use various forms of silent discussion (see Teaching Tips in chapter 2). Give students the chance to lead discussions as well as to participate in them. For example, assign two (or three or four) students to be responsible for the day's discussion of a particular text. Hold them accountable for the basic elements (SOAPSTone, etc., for nonfiction), for close reading of passages, for comparison and contrast of their text with other texts the class has already studied in the course—a synthesis exercise, in other words.

Set up debates on the issues that the texts raise or on a text itself. For example, if you are teaching the *Adventures of Huckleberry Finn*, you might have students debate whether the ending (the segment at the Phelps farm) is effective or ineffective. In building their case, they can draw on critics' comments (T. S. Eliot, Lionel Trilling, Jane Smiley, and a host of others have weighed in on that question), as well as on their own sense of plot, character, tone, and theme.

Four Sample Syllabi

The three high school syllabi that follow address the big categories of reading, writing, and discussion, offering specific texts, writing assignments, and strategies. These syllabi come from various regions—Texas, Maine, and Illinois—and yet you'll see recurring themes. For reading, all three teachers include at least one work of fiction, with Teri Marshall's course using the *Adventures of Huckleberry Finn* and John Brassil's and Cathy D'Agostino's courses using several works of fiction to teach reading skills, rhetorical analysis, and discussion. These teachers assign the reading of many essays, both classic and contemporary, with Marshall's course perhaps most heavily grounded in the essay genre. Each approach is worth considering.

In writing assignments, all three teachers require research of some sort, although not necessarily the junior-year research paper of yore. Instead, they emphasize synthesis of sources built around an argument. Marshall assigns a researched causal argument about contextual influences on a pre-twentieth-century essayist; Brassil assigns researched essays about the Vietnam War and about the nature of beauty;

D'Agostino's year-long research project asks students to select from a list of topics requiring synthesis of six to eight print sources and two films.

All three teach visual argument in some form, whether through analysis of images or analysis of film. All three teach argument using written texts as well. All require journal entries, double-entry notebooks, or other informal means for students to record and reflect on their insights about nonfiction. These teachers show us how to teach writing using an organic approach rather than requiring formulas; that is, they emphasize that students should appreciate context—audience, purpose, persona—in how they develop and organize their essays. The traditional five-paragraph essay is not the gold standard.

For discussion, Marshall's syllabus advocates Socratic seminars, with students generating their own questions about major texts and sharing their responses in a small group. Brassil's discussions focus on such aesthetic issues as the nature of beauty, or on political and cultural issues like the Vietnam War and its depiction in various sources, or simply on the role of photography in our lives. D'Agostino's students join other AP English Language classes at her school in discussing various topics of study. This assignment allows her students to interact with other groups of students and teachers.

The three high school syllabi offer differing approaches to organizing the class. Marshall's is more genre-based, with an emphasis on skills and types of arguments students write. Brassil's is skills-based as well, moving from close reading and rhetorical awareness to argument and analysis of visual images. D'Agostino's is built around thematic questions and includes more emphasis on fiction than do the other two.

The college syllabus information comes from Judy Griffith of Wartburg College in Waverly, Iowa. Syllabi for two courses are included: EN 111 is a course for students needing additional practice in essential writing skills; EN 112 is the required composition course at the college. Griffith annotates and explains key points for both syllabi. You'll note her emphasis in EN 111 on the familiar rhetorical modes, many of which are taught in high school courses as well: description/exemplification, process, cause and effect, comparison/contrast, classification/division, and definition. Students are required to prepare a portfolio and participate in a portfolio conference. They also prepare a response journal for assigned readings—another exercise familiar to high school teachers.

EN 112 extends the skills from EN 111 and from high school English classes so that students who have taken an AP English Language and Composition course in high school will be ready to complete successfully the kinds of assignments EN 112 requires. This course focuses almost exclusively on argument, with students writing the following types: definition, evaluation, causal, and proposal. (These four types of argument are also assigned at the high school level, as seen in the high school syllabi included here.) Research is required for each of these major papers, with students using findings from books, online sources, and interviews. Peer review is an important component of each writing cycle. Griffith's clear directions for peer review and for assessment of student writing should be particularly helpful to new AP teachers. Copies of assignments are included with the syllabus so that you can see how students build their skills throughout the semester (scoring guides appear in the appendix).

Here you can see for yourself how four experienced teachers—three AP English Language and Composition instructors and one college professor—have organized their courses. You may find that one in particular resonates with you, and you may choose to use it as a starting point. Or perhaps you will prefer to amalgamate bits and pieces from several of them into a coherent plan that works for you, your school, and your students. Whatever approach you use, remember that just as your students' papers will express their own thoughts and perspectives, so this course will be a product of your own ideas and imagination. These sample syllabi are meant to provide you with a solid foundation on which to build an innovative and original structure: one that allows you and your students to excel.

Important Note: The AP Course Audit

The syllabi included in this Teachers Guide were developed prior to the initiation of the AP Course Audit and the identification of the current AP English Language and Composition Curricular Requirements. These syllabi contain rich resources and will be useful in generating ideas for your AP course. In addition to providing detailed course planners, the syllabi contain descriptions of classroom activities and assignments, along with helpful teaching strategies. However, they should not necessarily be used in their entirety as models that would be authorized under the guidelines of the AP Course Audit. To view the current AP Curricular Requirements and examples of syllabi that have been developed since the launch of the AP Course Audit and therefore meet all of the AP English Language and Composition Curricular Requirements, please see AP Central.

http://apcentral.collegeboard.com/courseaudit/resources

Sample Syllabus 1

John R. Brassil
Mt. Ararat High School
Topsham, Maine

School Profile

School Location and Environment: Mt. Ararat High School is the only high school in Maine School Administrative District 75, a rural district that serves students from four towns located about 30 miles northeast of Portland, Maine. Harpswell is a coastal town, whereas Bowdoin, Bowdoinham, and Topsham lie inland, just north of U.S. Route 1. These four towns make up the second-largest district area in the state, spanning more than 60 miles from north to south. The population is heterogeneous, including business, military, academic, fishing, farming, blue-collar, and professional families. Within 15 miles of the school you will find a military base, major catalog retailer L. L. Bean, and Bowdoin College.

The education of the parents of Mt. Ararat's 1,100 students is varied: about 38 percent did not finish high school; 28 percent completed high school only; 13 percent completed some postsecondary schooling; and 20 percent earned college degrees or beyond. The high school, opened in 1974, was originally of "open concept" design but was retrofitted with ceiling-to-floor dividers that make do as walls. There are relatively few class meeting areas with doors or windows.

Grades: 9–12

Type: Public high school

Total Enrollment: Approximately 1,100 students

Ethnic Diversity: Non-Caucasian students make up no more than 2 percent of the total school population.

College Record: Of graduating seniors, 65 percent immediately go on to college.

Personal Philosophy

Through AP English Language and Composition, Mt. Ararat students can discover why and how language matters. As a teacher of English, I ask my students to use their voices as they express ideas that make a difference, not only to them but also to those around them. I want my students to become educated people who care about the character and quality of their public as well as their private lives. With its emphasis on nonfiction, AP English Language and Composition immerses students in "real-life" texts as readers and as writers. By encountering these texts, students learn to value their own *voice,* as well as the voices of others.

The AP English Language and Composition course is ideally suited to help students become thoughtful public citizens, adept at both reading and representing the world. Course experiences should help them to consider the texts that surround them, be they spoken, written, broadcast, or displayed, with greater awareness and care. Through close reading and frequent writing about the texts of their lives, students can become discerning consumers and generators of ideas. Helping them get at the "how" behind the essays, letters, speeches, images, and commentaries that they encounter is crucial not just to college success but to the character of the lives they will lead. Although few of our students will become English majors, all can live more fully by becoming adept readers, writers, and thinkers. Making both AP English courses available to students who are prepared and eager to accept the challenge of introductory college-level work is an important element of our program.

Class Profile

At Mt. Ararat High School, AP English Language and Composition is a full-year, one-credit course. Each year, the 60 or so students who enroll are placed in one of three or four course sections. Mt. Ararat features a modified block schedule so that each course section meets four times per week for about an hour per session. While there are no special labs for AP English courses, students are urged to use the school's Writing Center to confer with teachers about their papers.

Tracking of students in English classes is minimal, as the school attempts to prepare all students for postsecondary study. All ninth-grade students take Academic English I. Approximately 30 percent of tenth-graders choose to enroll in Advanced English II, an adaptation of the Academic English II course taken by all other students. About 20 percent of all students in grades 11 and 12 take an AP English course. Most of those taking AP English Language and Composition are in eleventh grade, and most of those taking AP English Literature and Composition are in twelfth grade. AP English Language and Composition and AP English Literature and Composition are the only elective alternatives to Academic English III and IV.

Each Wednesday morning, our school district provides significant time for teachers to meet and discuss their practice in both districtwide teams and in professional learning groups organized around grade-level concerns. This allows the three AP English Language and Composition teachers to meet together on about 10 occasions during the academic year.

Course Overview

Students in this introductory, college-level course read and carefully analyze a broad and challenging range of nonfiction prose selections, deepening their awareness of rhetoric and how language works. Through close reading and frequent writing, students develop their ability to work with language and text with a greater awareness of purpose and strategy, while strengthening their own composing abilities. Course readings feature expository, analytical, personal, and argumentative texts from a variety of authors and historical contexts. Students examine and work with essays, letters, speeches, images, and imaginative literature. Featured authors include Annie Dillard, Jill Ker Conway, Eudora Welty, E. B. White, Michel de Montaigne, Truman Capote, Susan Sontag, Mark Twain, Donald Murray, James Joyce, and William Shakespeare. Students frequently confer about their writing in the Writing Center as well as in class. Summer reading and writing is required. Students prepare for the AP Exam in English Language and Composition and may be granted advanced placement, college credit, or both as a result of satisfactory performance.

Central course textbooks include *The Craft of Revision; Everyday Use: Rhetoric at Work in Reading and Writing; Everything's an Argument: With Readings; Inventing the Truth: The Art and Craft of Memoir; The Norton Sampler: Short Essays for Composition; One Hundred Great Essays; Picturing Texts;* and *Subjects/Strategies: A Writer's Reader.* For full publication data, see Teacher Resources, below.

Course reading and writing activities should help students gain textual power, making them more alert to an author's purpose, the needs of an audience, the demands of the subject, and the resources of language: syntax, word choice, and tone. By early May of the school year, students will have nearly completed a course in close reading and purposeful writing. The critical skills that students learn to appreciate through close and continued analysis of a wide variety of nonfiction texts can serve them in their own writing as they grow increasingly aware of these skills and their pertinent uses. During the course, a wide variety of texts (prose and image-based) and writing tasks provide the focus for an energetic study of language, rhetoric, and argument.

As this is a college-level course, performance expectations are appropriately high, and the workload is challenging. Students are expected to commit to a minimum of five hours of course work per week outside of class. Often, work involves long-term writing and reading assignments, so effective time management is important. Because of the demanding curriculum, students must bring to the course sufficient command of mechanical conventions and an ability to read and discuss prose.

Course Planner

First Quarter (September 7–November 5): Course Orientation, Introduction to Close Reading, and Rhetorical Awareness

The course opens with an immediate followup on a summer assignment, which consists of reading two memoirs and keeping a reading response journal. With a focus on purpose, students find ways to recognize what's remarkable in Annie Dillard's *An American Childhood* and Jill Ker Conway's *The Road from Coorain*. They consider rhetorical context—purpose, audience, and strategies—as they focus on close reading. They study the introductions to course readers (*One Hundred Great Essays*, *Subjects/Strategies*, and *The Norton Sampler*) and begin annotating, accounting for purpose and context, and recognizing strategies and tactics. The entire class considers the substance and context of William Faulkner's Nobel Prize acceptance speech.

Major Paper #1: After considering Faulkner's closing statement concerning "the writer's duty," students select two passages, one from Annie Dillard's *An American Childhood* and one from Jill Ker Conway's *The Road from Coorain*, that allow them to discuss the purpose of each book. They then write an essay in which they discuss their selected passages, illustrating how each writer fulfills Faulkner's "writer's duty" concept.

Students may draw on their summer reading journals and subsequent class work with the books. They are also encouraged to consider issues raised in other works by these same authors—namely, Dillard's "To Fashion a Text" and Conway's "Points of Departure," both of which are available in another of the course textbooks, *Inventing the Truth*. Due: September 21.

Focus on rhetorical purpose and language continues as students read more Annie Dillard: "Living like Weasels" (in *One Hundred Great Essays*) paired with Virginia Woolf's "Death of the Moth" (both found in *The Norton Sampler*).

Emphasis on close reading and annotation continues with prose selections drawn from personal essays by Eudora Welty and several essays from *One Hundred Great Essays,* including E. B. White's "Once More to the Lake," Andre Dubus's "Light of the Long Night," Jamaica Kincaid's "The Ugly Tourist," and Michel de Montaigne's "Of Smells." Students develop the habit of accounting for their close reading in a variety of ways, by producing descriptive outlines, "says/does" analyses, close-reading response forms, annotated photocopies of assigned texts, and double-entry notebooks.

In a focused discussion on the importance of considering audience and context, two essay/photo combinations are considered: "And My Hats Were Prettier," an essay/photo combination by Nancy Carpenter from *Picturing Texts* and Donald Murray's "The Stranger in the Photo Is Me" taken from the August 27, 1991, *Boston Globe*.

Major Paper #2: After reading and annotating Donald Murray's "The Stranger in the Photo Is Me," students write their own personal essay. They select a personal photo (or series of photographs) as a point of departure for a purposeful memoir of their own, one that integrates an image and related words. Each student is asked to use details, memories, perceptions, and ideas that can be gathered up and purposefully arranged.

Student work on this essay is further informed by readings in *Picturing Texts*, especially chapters 3 and 4, "Making Lives Visible" and "Representing Others," with a particular focus on "Seeing and Not Seeing" and "Composing Life Stories," pages 166-69. Due: October 7.

As the first quarter draws to a close, students complete their first timed essay. The chosen topic is drawn from AP Released Exam free-response questions that highlight personal essays. Typical selections include question 1 from 1997 (featuring a passage from Meena Alexander's *Fault Lines*) and question 2 from 1999 (featuring the opening of "On Seeing England for the First Time" by Jamaica Kincaid). These tasks require students to read closely and account for how language and rhetoric are purposefully employed.

Second Quarter (November 8–January 14): Accounting for Purpose, Deepening Appreciation of Rhetorical Strategies, and Intimations of Argument

During the second quarter, students encounter clusters of essays that are generally related by subject but are markedly different in purpose and strategies. Students write a pair of major papers analyzing the rhetorical differences seen in two such clusters. In one such grouping, they read several essays that touch on the theme of disability, all written by authors who use wheelchairs. The cluster includes several essays by Nancy Mairs; a brief *Newsweek* "My Turn" essay entitled "Living Under Circe's Spell" by Matthew Soyster; "Unspeakable Conversations," a February 16, 2003, *New York Times Magazine* essay by Harriet McBryde Johnson; and a short essay entitled "Body Imperfect" by Debi Davis from *The Norton Sampler*.

Major Paper #3: Students produce a major rhetorical analysis paper, writing a finished essay on the following topic: "By focusing on rhetorical purpose, explore the ways in which Nancy Mairs's 'Disability' and Matthew Soyster's 'Living Under Circe's Spell' intersect with and diverge from each other. In your essay, consider *how* each writer uses the resources of language to achieve his or her aims." Due: November 10.

Following this paper, students are introduced to the CD-ROM *APCD: English Language* and the "AP English Glossary" that is included on it (see Publications information in chapter 2). Collectively, the class deepens and varies its exploration of the term *rhetoric,* considering definitions offered in *A Rhetoric for Writing Teachers* by Erika Lindemann and *Everyday Use* by Hephzibah Roskelly and David Jolliffe and applying them to word- and image-based texts, including speeches, letters, and advertisements.

By this time, students are also working with *Everything's an Argument*. Initially, students approach argument from a variety of angles as they deepen their appreciation of context, audience, and purpose. In this regard, they consider provocative images in *Picturing Texts* that appear to promote a particular viewpoint. They grapple with a single question: Does every text pose an argument? They gather and consider a variety of accessible and diverse "texts": a Boston Red Sox cap with a "World Series Champions" logo, a nutrition label for a whoopie pie, a yield sign, a vintage Barbie doll, ads for various adornments (from cars to cologne), and an invitation to enter a piece of writing in a contest sponsored by Stephen King. After considering whether there is a distinction between persuasion and argument, students focus on argument—specifically, appeals or lines of argument based on values, character, or emotion, and those based on facts and reason. In this way, they begin to develop a more integrated and organic understanding of words, images, rhetoric, argument, and persuasion.

Major Paper #4: With an awareness of rhetoric, appeals, and argument in the background, students read Shakespeare's *Macbeth*. During the unit students work in small groups, becoming experts on one of several key scenes. Then they get to apply their knowledge of rhetoric to a pivotal scene. They write an essay in which they analyze the rhetoric of both Macbeth's and Lady Macbeth's arguments in act 1, scene 7, and

explain why Macbeth is persuaded by his wife to murder King Duncan. They are asked to consider such elements as the use of appeals, choice of details, and audience. In this way they apply their appreciation of the language of the play and their understanding of rhetoric and appeals in an evaluation of argument. After the paper has been completed, students view Roman Polanski's film version of *Macbeth* and consider how its visual elements correspond with the language of the play and its themes. Due: December 9.

Next, we return to *Picturing Texts* and its "Picturing Argument" chapter. On page 386, an advertisement sponsored by the Episcopal Church confronts readers with the question "Whose birthday is it, anyway?" spanning two comparable but distinct images, one of Santa Claus and the other of Jesus Christ. Students consider the effect of such juxtaposition and other tactics in the visual/text presentation. At this point, they also work with *Adbusters*, a Canadian periodical that challenges students to think about how commercial products and ideas are "sold." Photographs that appear to argue a point, such as documentary photographs by Dorothea Lange (in *Picturing Texts*, page 395) and Robert Frank (in Lorraine Monk's *Photographs That Changed the World*), are considered and discussed as well.

Major Paper #5: With about two weeks to go in the second quarter, students are given 48 hours to prepare a rhetorical analysis of two passages from essays that, while related by subject, differ in purpose. After reading and annotating both passages carefully, each student prepares a "says/does analysis" and identifies the intention underlying each text. While both Linda Thomas's essay "Brush Fire" and the opening segment of Joan Didion's "Los Angeles Notebook" present detailed and evocative descriptions of the Santa Ana winds, the authors invoke the winds with different aims. Students are asked to apply knowledge of context, intention, structure, and appeals from their study of *Everyday Use* as they account for how the two texts intersect with and diverge from each other. By this time, students are expected to articulate how particular tactics, such as each author's use of metaphor, anecdote, authority, or personal observation, help drive home her central ideas. Due: January 11.

Prior to the end of the semester, students also encounter a selection of purposeful letters and speeches, drawn from collections such as *Farewell, Godspeed; In Their Own Words; Letters of a Nation; A Treasury of the World's Great Letters;* and *The World's Great Speeches.* Again, audience and context are considered along with purpose.

First Semester Exam

At the end of the second quarter and first semester (January 20), students take an 80-minute exam featuring two AP free-response questions from released exams, one focusing on prose analysis and rhetoric, the other on argument.

Third Quarter (January 24–April 8): Understanding and Developing Argument

Throughout much of the third quarter, on an almost daily basis, students continue working with nonfiction: argumentative essays, letters, and speeches. Drawing on texts from different cultural and historical milieus, students increase their familiarity with the various rhetorical modes. During one segment, they give careful attention to Ronald White's *Lincoln's Greatest Speech*, after which they complete the free-response question based on Lincoln's Second Inaugural Address from the 2001 AP Exam.

Previous discussions about the power of images lead to a unit that focuses on "War and Authenticity of Photography: What's True?" Students consider several prominent photographic images associated with the involvement of the United States in Vietnam, viewing a selection of photographs such as Nick Ut's "South Vietnamese Children Burned by Napalm" and Eddie Adams's "Execution of a Viet Cong Suspect," as well as photographs taken by North Vietnamese war photographers (in Monk's *Photographs That Changed the World* and also in Stewart O'Nan's *The Vietnam Reader*). Next, they read segments of

Michael Herr's *Dispatches* (excerpted in *The Vietnam Reader*) along with selected letters from Vietnam veterans published in *Dear America: Letters Home from Vietnam*. Finally, they watch portions of the Errol Morris documentary *The Fog of War,* featuring Robert S. McNamara's 2003 reflections on the effects of the Vietnam War. They contrast McNamara's recent reflections with public remarks he made during the war as secretary of defense.

Major Paper #6: In light of their inquiry into texts associated with the involvement of the United States in the Vietnam War, students consider a passage from Susan Sontag's *Regarding the Pain of Others* in which Sontag asserts that the authenticity of war photographs remains removed from war's grim reality. Her assertion provides students with a point of departure for an essay of their own in which they must draw on the texts encountered to form a response to the following passage:

> We—this "we" is everyone who has never experienced anything like what [these war dead] went through—don't understand. We don't get it. We truly can't imagine what it was like. We can't imagine how dreadful, how terrifying war is; and how normal it becomes. Can't understand, can't imagine. That's what every soldier, and every journalist and aid worker and independent observer who has put in time under fire, and had the luck to elude the death that struck down others nearby, stubbornly feels. And they are right. (126)

This task asks students to make use of their knowledge of the rhetoric as it applies not only to Sontag's essay but also to prominent images and narratives associated with a particular context. In this way, they synthesize their reading, bringing it to bear in formulating a purposeful essay of their own. Due: February 17.

Work in *Everything's an Argument* proceeds as students focus on the terms and practice of Stephen Toulmin's method of making convincing arguments. Students learn about the importance of making strong claims, offering pertinent data and strong reasons, and connecting claims and reasons with suitable warrants. Appreciating these key elements of Toulmin's argument helps student writers better see how they might present evidence in support of a particular stance.

Over February vacation, and concurrent with exercises in argument, students read Truman Capote's *In Cold Blood*, a lengthy and purposeful nonfiction work. During early March, they carefully analyze selected passages that suggest Capote's various rhetorical purposes. Special attention is given to a recording of the book's opening as read by the author on an old LP record from my collection.

Major Paper #7: Students' study of what Capote called a "nonfiction novel" culminates in a major paper. They closely read, annotate, and eventually compare two consecutive passages from the "Persons Unknown" section of the book. In this segment, Capote presents consecutive representations of the same segment of time. These passages include shared reference points, including such remarkable phrases as "Mountains. Hawks wheeling in a desert sky." Students focus on particular quotations and representations that, presented in different contexts and from the different points of view of the two killers, suggest distinct purposes behind each rendition of the same period of time. Due: March 22.

Fourth Quarter (April 11–June 14): Synthesis Essay, Focused Preparation for the AP Exam, and Understanding the Rhetoric of Cinema

The final cluster of essays and other texts studied are all associated with the concept of beauty. Students read numerous essays and other texts that occasion them to think about what beauty involves and what it means—and looks like—to "be" beautiful. Essays such as Diane Ackerman's "The Face of Beauty" (in *Subjects/Strategies*), Gretel Ehrlich's "About Men," Angela Carter's "The Wound in the Face," and

Susan Sontag's "A Woman's Beauty: Put-Down or Power Source?" (all in *One Hundred Great Essays*), and Stephen S. Hall's "The Troubled Life of Boys" (from the *New York Times Magazine*) create a framework for the entire unit. Students go on to consider numerous image-based texts drawn from broadcast television (*The Swan*), selected Web sites, and periodicals such as *Vogue*, *Men's Health*, and *Vanity Fair* that influence a culture's perception of what it means to be beautiful. Pop culture icons such as Barbie, Ken, and G.I. Joe dolls are examined through personal narratives as well as Marge Piercy's 1969 poem "Barbie Doll" and essays by Alistair Highet, M. G. Lord, Anna Quindlen, Christine Rosen, and Jane Smiley.

Major Paper #8: The culminating assignment asks students to carefully select from the array of texts we have studied as well as their own personal experiences in articulating, developing, and supporting their own position in response to a passage that offers a debatable definition of beauty. They are expected to employ research skills that, while introduced in previous course units, are exercised and sharpened in connection with this unit. Students are directed to season their own essays, drawing on readings beyond assigned essays and images and properly citing all sources. Due: April 14.

My specific routines associated with AP Exam preparation are included in the Preparing Students section of chapter 4 in this Teacher's Guide. After the exam, which is administered in early May, students work with Edith Wharton's *The Age of Innocence* and Martin Scorsese's film treatment of the novel. If they are juniors, they complete a college application essay that is placed on file and made available for revision in the fall. Most students choose to complete the personal statement from the Common Application, which is available online (www.commonapp.org).

Teaching Strategies

Below you will find complete versions of the assignment sheets for two of my course's papers. Each one highlights purposeful student writing that asks students to develop their own unique viewpoints and voices. Paper #2 uses memory as a vehicle, and paper #8 highlights elements of argument and synthesis.

Assignment: Major Paper #2

Students read Donald Murray's newspaper essay, "The Stranger in the Photo Is Me," reproduced in its entirety below, and then engage in the assignment that follows.

The Stranger in the Photo Is Me
By Donald M. Murray

The author in England, 1944.

I was never one to make a big deal over snapshots; I never spent long evenings with the family photograph album. Let's get on with the living. To heck with yesterday, what are we going to do tomorrow? But with the accumulation of yesterdays and the possibility of shrinking tomorrows, I find myself returning, as I suspect many over 60s do, for a second glance and a third at family photos that snatch a moment from time.

In looking at mine, I become aware that it is so recent in the stretch of man's history that we have been able to stop time in this way and hold still for reflection. Vermeer is one of my favorite painters because of that sense of suspended time, with both clock and calendar held so wonderfully, so terribly still.

The people in the snapshots are all strangers. My parents young, caught before I arrived or as they were when I saw them as towering grown-ups. They seemed so old then and so young now. And I am, to me, the strangest of all.

There is a photograph of me on a tricycle before the duplex on Grand View Avenue in Wollaston I hardly remember; in another I am dressed in a seersucker sailor suit when I was 5 and lived in a Cincinnati hotel. I cannot remember the suit but even now, studying the snapshot, I am drunk on the memory of its peculiar odor and time is erased.

In the snapshots I pass from chubby to skinny and, unfortunately, ended up a chub. Looking at the grown-ups in the snapshots I should have known.

In other snapshots, I am cowboy, pilot, Indian chief; I loved to dress up to become what I was not, and suspect I still am a wearer of masks and costumes.

It would be socially appropriate to report on this day that I contemplate all those who are gone, but the truth is that my eyes are drawn back to pictures of my stranger self.

And the picture that haunts me the most is one not in costume but in the uniform I proudly earned in World War II. I believe it was taken in England from the design of the barracks behind me. I have taken off the ugly steel-framed GI glasses, a touch of dishonesty for the girl who waited at home.

My overseas cap with its airborne insignia is tugged down over my right eye, my right shoulder in the jump jacket is lower because I have my left hand in my pocket in rakish disregard for the regulation that a soldier in that war could never, ever stick a hand in a pocket.

The pockets that are empty in the photograph will soon bulge with hand grenades, extra ammunition, food, and many of the gross of condoms we were issued before a combat jump. This GI item was more a matter of industrial merchandising than soldierly dreaming—or frontline reality.

The soldier smiles as if he knew his innocence and is both eager for its loss and nostalgic for those few years of naiveté behind him.

I try once more to enter the photograph and become what I was that day when autumn sunlight dappled the barracks wall and I was so eager to experience the combat my father wanted so much for me. He had never made it to the trenches over there in his war.

When that photograph was taken, my father still had dreams of merchandising glory, of a store with an awning that read Murray & Son. I had not yet become the person who had to nod yes at MGH when my father asked if he had cancer, to make the decision against extraordinary means after his

> last heart attack. When this photo was taken, he had not yet grown old, his collars large, his step hesitant, his shoes unshined.
>
> Mother was still alive, and her mother who really raised me had not died as I was to learn in a letter I received at the front. The girl who wrote every day and for whom the photo was taken had not yet become my wife, and we had not yet been the first in our families to divorce two years later.
>
> I had not yet seen my first dead soldier, had not yet felt the earth beneath me become a trampoline as the shells of a rolling barrage marched across our position.
>
> I had no idea my life would become as wonderful or as terrible as it has been; that I would remarry, have three daughters and outlive one. I could not have imagined that I actually would be able to become a writer and eat—even overeat. I simply cannot re-create my snapshot innocence.
>
> I had not had an easy or happy childhood, I had done well at work but not at school; I was not Mr. Pollyanna, but life has been worse and far better than I could have imagined.
>
> Over 60 we are fascinated by the mystery of our life, why roads were taken and not taken, and our children encourage this as they develop a sense of family history. A daughter discovers a letter from the soldier in the photograph in England and another written less than a year later, on V-E day. She is surprised at how much I have aged. I am not.
>
> I would not wish for a child or grandchild of mine to undergo the blood test of war my father so hoped I would face as he had not. In photos taken not so many years later I have a streak of white hair. It is probably genetic but I imagine it is the shadow of a bullet that barely passed me by, and I find I cannot enter the snapshot of the smiling soldier who is still stranger to me, still innocent of the heroic harm man can deliver to man.
>
> —The *Boston Globe*, August 27, 1991
> Used with permission

Then and Now: The Strangers in Your Photos

Through memoir, writers represent and make sense of selected life experiences. Consider this excerpt from Annie Dillard's introduction to *Modern American Memoirs*:

> Memoirs offer a powerfully fixed point of view. From a picket in the past, the retrospective narrator may range intimately or intellectually across a wide circle of characters and events. The memoirist may analyze ideas or present dramatic scenes; the memoirist may confess, eulogize, reflect, inform, and persuade. By convention, memoirists tell true stories about actual people. Their tones may be elegiac, confiding, scholarly, hilarious, or all of these.

Dillard concludes her remarks by citing Charles Wright, who asserts that memoir writers celebrate "all the various things that lock our wrists to the past."

The "picket" in your past is not staked as far down life's road as Donald Murray's, Jill Ker Conway's, or Annie Dillard's. However, you *do* enjoy the perspective of a person who stands at the boundary of adulthood, one whose childhood, however precious and raw, wonderful and terrible, is now past. You've earned a perspective.

Writing Task

For this piece you will write a memoir of your own. Like Murray's piece, yours will relate to a particular photograph or sequence of photographs in which you appear. The images you choose need to lead you (and ultimately your reader) somewhere. Reflect on the photo and write; fashion your text. Use details, memories, perceptions, and ideas that can be gathered up and purposefully arranged. Where do your photos take you? Reach beyond their edges into other rediscovered memories, details, sensations, situations, and moments that have left traces in your head and your heart.

As you plan, write, and revise:

- A question: how do the above remarks by Dillard and Wright relate to your work? Also, revisit Dillard's "To Fashion a Text." Reread Donald Murray's "The Stranger in the Photo Is Me." Consider how your reflections on your readings inform your concept of memoir.
- Keep purpose in mind. What do you want the reader to get out of reading your piece?
- Get the words right; diction matters. Choose words that will make a difference as you shape your piece.
- Be particularly mindful of how your piece opens and concludes. What kinds of choices have you made in connection with those portions of your essay?

Assignment: Major Paper #8

"Beauty is valuable. There is no doubt of that. We live in a world that prizes beauty and rewards those who are believed to be beautiful. This can seem most unfair until you come to understand what beauty really is and what part it plays in your life."

Carefully reflect on and consider the above passage from Sophia Loren's book, *Women and Beauty,* originally published in 1984 and excerpted in John Miller's *Beauty*. Then write a thoughtful essay that delineates and develops a position in response to it. Support your view with evidence drawn from and/or based on your reading on the subject, personal experience, and specific observations concerning culture and history. Suggested length: Two to four typed, double-spaced pages; use 12-point common font.

Student Evaluation

Students are evaluated on the basis of major papers, homework, quality and character of class participation and involvement, and AP-style writing prompts. Major papers count a great deal toward each quarter's grade, but other elements are also significant. Students earn both numbered scores and grades on AP prompts they take during the year. The grade associated with particular AP essay scores varies according to the time of year; that is, a very good essay written in November earns a higher grade than a similar essay written in April. That's because students are at work building the skills needed to succeed as the year proceeds.

Student performance in connection with important course components contributes to each student's final grade for the course in the following manner:

Regular class work, including daily participation and preparation: 20 percent
Major papers: 55 percent
First-semester exam: 7 percent
In-class writing: 15 percent
Multiple choice: 3 percent

In this course, student thinking, writing, reading, listening, and speaking are at the center of class activity. Grading is viewed in this context. Teachers continually assess student performance and progress, as evidenced by papers, in-class task commitment, homework, and daily preparation. Course products are regularly reviewed. One goal of our evaluation is to enable students to become more comfortable with self-assessment.

The usual A–B–C–D–F system is used to grade student work each quarter. Teachers discuss grades with students in conferences during the marking periods. In addition to the usual grades, an unsatisfactory finished piece of writing may, at the teacher's discretion, receive a grade of R, indicating that it may be revised or reworked, then resubmitted for a grade, without penalty.

Teachers regularly observe and assess student knowledge and ability. They collect and assess student products, such as finished written pieces, on-demand writing, homework, tests and quizzes, response journals, and class notes.

Teacher Resources

Textbooks

Cooley, Thomas, ed. *The Norton Sampler: Short Essays for Composition.* 6th ed. New York: W. W. Norton, 2003.

DiYanni, Robert, ed. *One Hundred Great Essays.* New York: Longman, 2002.

Eschholz, Paul, and Alfred Rosa, eds. *Subjects/Strategies: A Writer's Reader.* 9th ed. Boston: Bedford/St. Martin's, 2002.

Faigley, Lester, Diana George, Anna Palchik, and Cynthia Selfe. *Picturing Texts.* New York: W. W. Norton, 2004.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument: With Readings.* 3rd ed. Boston: Bedford/St. Martin's, 2004.

Murray, Donald. *The Craft of Revision.* 5th ed. Boston: Heinle, 2004.

Roskelly, Hephzibah, and David A. Jolliffe. *Everyday Use: Rhetoric at Work in Reading and Writing.* New York: Longman, 2005.

Zinsser, William, ed. *Inventing the Truth: The Art and Craft of Memoir.* Rev. and expanded 1st Mariner Books ed. Boston: Houghton Mifflin, 1998.

Major Nonfiction Works

Capote, Truman. *In Cold Blood: A True Account of a Multiple Murder and Its Consequences.* New York: Random House, 1965.

Conway, Jill Ker. *The Road from Coorain.* New York: Vintage Books, 1990.

Didion, Joan. "Los Angeles Notebook." In *Slouching Towards Bethlehem.* New York: Farrar, Straus and Giroux, 1968.

Dillard, Annie. *An American Childhood.* New York: Harper and Row, 1987.

Sontag, Susan. *Regarding the Pain of Others.* New York: Farrar, Straus and Giroux, 2003.

Thomas, Linda. “Brush Fire.” In *Tapestry,* edited by Leslie Grutza-O’Leary. Women Online Worldwide. www.wowwomen.com/tapestry/arch_rambles/brushfire.html. Accessed December 17, 2004.

White, Ronald C., Jr. *Lincoln’s Greatest Speech: The Second Inaugural.* New York: Simon and Schuster, 2002.

Additional Resources

Bruffee, Kenneth A. *A Short Course in Writing: Composition, Collaborative Learning, and Constructive Reading.* 4th ed. New York: HarperCollins College Publishers, 1993.

Capote, Truman. *Truman Capote Reads Scenes from “In Cold Blood.”* Long-playing record VDM-110. Peter Dellheim, producer. Radio Corporation of America, 1966.

Carroll, Andrew, ed. *Letters of a Nation: A Collection of Extraordinary American Letters.* New York: Broadway Books, 1999.

Copeland, Cyrus M., ed. *Farewell, Godspeed: The Greatest Eulogies of Our Time.* New York: Harmony Books, 2003.

Copeland, Lewis, Lawrence W. Lamm, and Stephen J. McKenna. *The World’s Great Speeches.* 4th ed. Mineola, N.Y.: Dover Publications, 1999.

Edelman, Bernard, ed. *Dear America: Letters Home from Vietnam*. New York: Norton, 1985.

Etcoff, Nancy. *Survival of the Prettiest: The Science of Beauty.* New York: Anchor Books, 2000.

Faulkner, William. “Banquet Speech” at the Nobel Banquet at the City Hall in Stockholm, December 10, 1950. http://nobelprize.org/literature/laureates/1949/faulkner-speech.html.

Hall, Stephen S. “The Troubled Life of Boys: The Bully in the Mirror.” *New York Times Magazine,* August 22, 1999.

Herr, Michael. *Dispatches.* 1st Vintage International ed. New York: Vintage Books, 1991. Originally published in 1977. Portions of this work are excerpted in O’Nan, *The Vietnam Reader.*

Highet, Alistair. “Am I Fat? Examining the Culture of Body Anxiety.” *Hartford Advocate,* January 18, 2001. http://old.hartfordadvocate.com/articles/fatanxiety.html.

Lindemann, Erika. *A Rhetoric for Writing Teachers*. New York: Oxford University Press, 1982.

Lord, M. G. “Elegy for My Mother.” In McDonough, *The Barbie Chronicles.*

McDonough, Yona Zeldis, ed. *The Barbie Chronicles*. New York: Simon and Schuster, 1999.

Miller, John, ed. *Beauty*. San Francisco: Chronicle Books, 1997.

Monk, Lorraine, comp. *Photographs That Changed the World: The Camera As Witness, the Photograph As Evidence.* New York: Doubleday, 1989.

Murray, Donald M. “The Stranger in the Photo Is Me.” *The Boston Globe*, August 27, 1991.

O'Nan, Stewart, ed. *The Vietnam Reader: The Definitive Collection of American Fiction and Nonfiction on the War.* New York: Anchor Books, 1998.

Piercy, Marge. "Barbie Doll." In *An Introduction to Literature: Fiction, Poetry, Drama,* edited by Sylvan Barnet et al., 689. 12th ed. New York: Longman, 2001.

Quindlen, Anna. "Barbie at 35." In *Loud and Clear.* New York: Random House, 2004.

Rosen, Christine. "The Democratization of Beauty." *The New Atlantis* (Spring 2004). http://www.thenewatlantis.com/archive/5/rosenprint.htm.

Schuster, M. Lincoln, ed. *A Treasury of the World's Great Letters from Ancient Days to Our Own Time.* New York: Simon and Schuster, 1940.

Smiley, Jane. "You Can Never Have Too Many." In McDonough, *The Barbie Chronicles.*

Torricelli, Robert, and Andrew Carroll, eds. *In Our Own Words: Extraordinary Speeches of the American Century.* New York: Kodansha International, 1999.

Wharton, Edith. *The Age of Innocence: Complete Text with Introduction, Historical Contexts, Critical Essays.* Edited by Carol J. Singley. New Riverside ed. Boston: Houghton Mifflin, 2000.

Wolf, Naomi. *The Beauty Myth: How Images of Beauty Are Used Against Women.* New York: William Morrow, 1991.

Films Used in the Course

The Age of Innocence. Directed by Martin Scorsese. Produced by Barbara De Fina. Columbia Tri-Star, 1993. Available on DVD.

The Fog of War: Eleven Lessons from the Life of Robert S. McNamara. Directed by Errol Morris. Produced by Errol Morris, Michael Williams, and Julie Ahlberg. Sony Pictures Classics, 2003. Available on DVD.

Macbeth. Directed by Roman Polanski. Produced by Andrew Braunsberg. Great Britain, 1971. Available on DVD (Columbia Tri-Star Home Video, 2002).

Recommended Web Sites

American Rhetoric, by Michael E. Eidenmuller. www.americanrhetoric.com
Online source for famous speeches.

Bruce Dobler's Creative Nonfiction Compendium. www.pitt.edu/~bdobler/readingprt.html

Common Application, administered by the National Association of Secondary School Principals.
www.commonapp.org
College application form.

Questia Media America. www.questia.com/library/literature/nonfiction/
This online library allows the user to search for works by and information on various authors.

Silva Rhetoricae: The Forest of Rhetoric, by Gideon O. Burton.
http://humanities.byu.edu/rhetoric/silva.htm
Guide to classical and Renaissance rhetoric.

Writing for Business and Pleasure. "College Application Essays: Columns and Sample Essays," by Stephen Wilburs. www.wilbers.com/college.htm

Student Activities

The following routine for close reading, which I distribute to students, is based on Kenneth Bruffee's "descriptive outline" as presented in *A Short Course on Writing*.

Introduction to Says/Does Analysis—an Important Close Reading Routine

When reading text closely, consider what it *does* as well as what it *says*. When you do this, you are thinking about how language *functions,* a dimension that's distinct from what language *says*.

- "Says statements" *summarize* the content of text.
- "Does statements" *describe* construction, organization, and form with as little reference to content as possible.

Basically, says/does analysis involves grappling with the difference between the content (*says*) and the function and form (*does*) of a text as represented by its language. While exploring the distinction between form and content may seem challenging (and even artificial), it is a useful tool during close reading and analysis of text. Conducting a says/does analysis can prove especially valuable during the revision of your own writing, helping you account for coherence (or the lack of it). Here's a hint: Often, language functions can be related to how a writer (including you) conveys his or her thesis, central idea, claim, or proposition. So ask yourself—what is my (or the author's) claim (and/or what's my aim?) and what am I (is he or she) doing to get it across, in all its glory, to my (his or her) audience?

It's often harder to write *does* statements than *says* statements. Most of you have been asked to write content summaries, so *says* statements probably won't seem too odd or strange.

Here are some consecutive paragraphs from Donald Murray's "The Stranger in the Photo Is Me" essay, followed by a says/does statement:

> I was never one to make a big deal over snapshots; I never spent long evenings with the family photograph album. Let's get on with the living. To heck with yesterday, what are we going to do tomorrow? But with the accumulation of yesterdays and the possibility of shrinking tomorrows, I find myself returning, as many over 60s do, for a second glance and a third at family photos that snatch a moment from time.
>
> In looking at mine, I become aware that it is so recent in the stretch of man's history that we have been able to stop time in this way and hold still for reflection. Vermeer is one of my favorite painters because of that sense of suspended time, with both clock and calendar held so wonderfully, so terribly still.
>
> The people in the snapshots are all strangers. My parents young, caught before I arrived or as they were when I saw them as towering grown-ups. They seemed so old then and so young now. And I am, to me, the strangest of all.

Here's a version of what the above passage *says*:

> Photos were never really important to the author of this personal narrative; he wants to live life, not dwell on the past. However, as he ages and reflects on his dwindling future, he finds that he is looking at family snapshots again and again.

As a result of looking at these pictures, he thinks about the relatively short time people have had the ability to capture moments with a camera. He thinks of how Vermeer, one of his favorite artists, did so in his paintings, long ago.

Looking at family photos again, he notes that the people look different in the photos taken when he was just a child. Looking at the images, he remembers that back then these people seemed and looked so old, and now they look so young. He then says that his own images strike him as the most strange.

Now, here's a version of what the passage *does:*

In paragraph 1 the author of this personal essay *introduces* a subject and *conveys* his initial attitude toward it. He *notes* a change in his attitude and *refers* to a related change in his habits.

In paragraph 2 the author *further reflects* on the general subject. He *elaborates* on this idea; he *illustrates* his thinking when he *makes* a historical reference; he *cites* a personal preference involving a related object.

In paragraph 3 the author *focuses* on particular, personal objects associated with his subject. Extending his observations, he *cites* a paradox. He then *focuses* more narrowly on the subject and himself.

- A reference to content in a *does* statement is generalized or referred to as a type. For instance, Murray's comments about Vermeer may be called "a historical reference" in a *does* analysis. In another example, when Murray "cites a paradox" he observes the discrepancy between how people appeared in life (old) and how they now look in photos.
- A "says/does analysis" of a text results in a *descriptive outline.* Here are some words and phrases that describe what the language of a particular text or portion of it might *do:*

describe	illustrate
state a proposition	provide an example
narrate	evaluate
provide history	synthesize
list	cite
categorize	elaborate
itemize	exemplify
predict	deepen
explain	develop
reason	offer a hypothesis
compare	support
trace	contrast

Says/Does Analysis of "Reading the River" by Mark Twain

Below is an excerpt from Chapter IX of Twain's *Life on the Mississippi*, published in 1883. This text appears as "Reading the River" in *One Hundred Great Essays* (717-19).

[Paragraph 1] It turned out to be true. The face of the water, in time, became a wonderful book—a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout

the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. There never was so wonderful a book written by man; never one whose interest was so absorbing, so unflagging, so sparkingly renewed with every re-perusal. The passenger who could not read it was charmed with a peculiar sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether); but to the pilot that was an *italicized* passage; indeed, it was more than that, it was a legend of the largest capitals, with a string of shouting exclamation points at the end of it; for it meant that a wreck or a rock was buried there that could tear the life out of the strongest vessel that ever floated. It is the faintest and simplest expression the water ever makes, and the most hideous to a pilot's eye. In truth, the passenger who could not read this book saw nothing but all manner of pretty pictures in it, painted by the sun and shaded by the clouds, whereas to the trained eye these were not pictures at all, but the grimmest and most dead-earnest of reading-matter.

[Paragraph 2] Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet, I had made a valuable acquisition. But I had lost something, too. I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating, black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the sombre shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

[Paragraph 3] I stood like one bewitched. I drank it in, in a speechless rapture. The world was new to me, and I had never seen anything like this at home. But as I have said, a day came when I began to cease from noting the glories and the charms which the moon and the sun and the twilight wrought upon the river's face; another day came when I ceased altogether to note them. Then, if that sunset scene had been repeated, I should have looked upon it without rapture, and should have commented upon it, inwardly, after this fashion: This sun means that we are going to have wind to-morrow; that floating log means that the river is rising, small thanks to it; that slanting mark on the water refers to a bluff reef which is going to kill somebody's steamboat one of these nights, if it keeps on stretching out like that; those tumbling "boils" show a dissolving bar and a changing channel there; the lines and circles in the slick water over yonder are a warning that that troublesome place is shoaling up dangerously; that silver streak in the shadow of the forest is the "break" from a new snag, and he has located himself in the very best place he could have found to fish for steamboats; that tall dead tree, with a single living branch, is not going to last long, and then how is a body ever going to get through this blind place at night without the friendly old landmark.

[Paragraph 4] No, the romance and the beauty were all gone from the river. All the value any feature of it had for me now was the amount of usefulness it could furnish toward compassing the safe piloting of a steamboat. Since those days, I have pitied doctors from my heart. What does the lovely flush in a beauty's cheek mean to a doctor but a "break" that ripples above some deadly disease? Are

> not all her visible charms sown thick with what are to him the signs and symbols of hidden decay? Does he ever see her beauty at all, or doesn't he simply view her professionally, and comment upon her unwholesome condition all to himself? And doesn't he sometimes wonder whether he has gained most or lost most by learning his trade?

The says/does analysis is by two of my students, Kelsey Spiller and Victoria Williams.

Paragraph 2

Says
Knowledge of the river and its features was valuable, but that knowledge also culminated in an irrevocable loss. A memory of one particular river scene, impressive back when work on the river was new to him, was worth holding on to and subsequently representing through particular, stunning details, rich imagery, and awesome glory.
Does
The speaker opens the paragraph by characterizing, in generally positive terms, his area of expertise and valuable knowledge, which he emphasizes through a comparison. However, he offers an alternate viewpoint in his third and fourth sentences. In the next sentence, he further emphasizes this alternate view with an exclamatory statement. However, he then reverses course and extends his remarks by *fully* illustrating and detailing a particular scene from the more distant past.

Paragraph 3

Says
The river scene detailed in the preceding paragraph was fresh, new, and deeply moving. However, the time eventually arrived when its wonderful, engaging, thrilling features no longer mattered or registered. A different view of the scene, one forged out of knowledge and experience that come with routine, took its place; this view was factual, stark, raptureless, even somewhat threatening and worrisome.
Does
First, the speaker transitions from the previous paragraph by elaborating on his behavior relative to the extensive description just presented. Next, using quotations to set the statement apart, he distinguishes between his past and present circumstances by providing a detailed and elaborate account of a more recent scene, one that corresponds to ideas expressed in the first five sentences of paragraph 2. This alternate description offers content that parallels that of the first version while it specifies contrasting details. The speaker ends the paragraph with a question.

Paragraph 4

Says
The beauty of the river was gone for him; his view of the scene became merely useful as it helped him attend to the demands of his job as a river pilot. He thus learned to pity doctors, whose knowledge of what apparent beauty might actually denote is troublesome. He seems to sense that we, like doctors, encounter a paradox: as we gain knowledge, we lose the wonderful joy that comes with innocence.
Does
The speaker punctuates the contrasted scenes presented in the previous two paragraphs with a statement, one that answers his just-asked question. He then elaborates, further extending and sharing his thoughts by introducing, then developing, an analogy. The analogy is deepened by four questions that further characterize the speaker's current (and altered) perspective.

Sample Syllabus 2

Cathy D'Agostino
New Trier Township High School
Winnetka, Illinois

School Profile

School Location and Environment: New Trier Township High School, a large suburban school, is located in Winnetka, Illinois, a North Shore community of Chicago. New Trier has a very well-established national reputation as a strong performer, one with a significant level of parental involvement and pride about this exceptional public school.

Grades: 9–12

Type: Public high school

Total Enrollment: 4,000 students, with 1,000 ninth-graders on the Northfield Campus and the rest of the student body on the Winnetka Campus.

Ethnic Diversity: An ethnic breakdown of the student population includes 8.6 percent Asian/Pacific Islander, 1.6 percent Hispanic/Latino, 0.6 percent African American, and 0.2 percent Native American.

College Record: New Trier sends 95 percent of its graduates to colleges and universities. Of the class of 2004, 90 percent went to four-year bachelor's degree programs and 5 percent enrolled in two-year college programs.

Personal Philosophy

I initiated and developed the "AP Junior English" course at New Trier, and my own philosophy and that of my department are substantially intertwined. Our foremost goal is that students become critical thinkers, readers, and writers. Further, we believe that every good English course in high school should allow students opportunities to read in all genres: poetry, drama, fiction, and nonfiction. In our minds, the AP Exam is one small part of a good AP course. Our work is not driven by exam preparation: we believe that a good English class always focuses on skills—thinking, reading, and writing. Still, with this focus, we know that the testing experience will be a positive one for our students.

Course Profile

All of New Trier's junior English courses study composition and American literature, so the course prepares students for the AP English Language and Composition Exam by focusing on American literature. Currently, New Trier has seven AP English Language and Composition classes with a total of 168 students. The school policy encourages—but does not require—students to take AP Exams when enrolled in AP classes. This AP class has regularly had 100 percent participation in the exam, with 95 to 100 percent of students receiving a grade of 3 or higher. In 2004, our course's mode (grade most frequently received) on the exam was a 5.

Course Overview

The course is organized around four fundamental questions—one for each of our grading quarters. We avoid themes and chronological order as structuring devices, believing that sequencing a course according to reading and writing skills is more appropriate for authentic learning.

We structure the course—and choose texts—based on teaching critical reading, not on familiarizing our students with canonical pieces of American literature. We work within the framework of American literature, and we honor many of our great writers in the course, but the choices of texts and their sequencing is based on reading skills, not the canon—we teach reading skills, not books, in this class. Our yearlong research project (see next paragraph) also affords students the opportunity to read many other great American writers who they might otherwise have missed.

Composition study is organic in its approach, and student papers are not graded in an effort to promote risk-taking in developing writing skills (for a thoughtful rationale for not grading student writing, see Donald Murray's book, *A Writer Teaches Writing*). Only one paper in the course is a literary analysis, and all papers go through several revisions, as described later in this syllabus. The only exception to this policy is the yearlong junior theme (New Trier's required research paper in the junior year), which is due at the end of May and evaluated with the scoring guide that is included in the Student Evaluation section below.

Course Planner and Teaching Strategies

AP Junior English—Course Syllabus

Our class in American literature concentrates on the following major questions. Questions 1 and 2 are the main focus of the first semester, but we will likely cover a few of the texts from question 3 in the second quarter. Students buy only those texts marked with an asterisk. All others are provided.

1. What are the characteristics of a good reader and a good writer?
"Good Readers and Good Writers" by Vladimir Nabokov
"Education by Poetry" by Robert Frost
"Robert Frost," *Voices and Visions,* PBS production
Selected poems by Robert Frost
"The Nature of Proof in the Interpretation of Poetry" by Laurence Perrine
The Awakening by Kate Chopin
"Why I Write" by Joan Didion
"Introduction" by Susan Sontag to *The Best American Essays, 1992*
"The Essayist" by E. B. White
Selected poems by Emily Dickinson
"Emily Dickinson," *Voices and Visions*, PBS production
**Everything's an Argument* (course textbook), Chapters 1–7, 19
Op-Ed pieces from the *New York Times* (weekly rhetorical analyses)

Formal Writing Assignment: Narrative Essay with an Epiphany
Composition skills:
- Using an implicit thesis statement
- Details in narration
- Coherence (sentence-combining activity)
- Diction, tone, rhythm in narration

Structure as a device to enhance content
Appeals in writing
Connecting with readers
Contexts in writing

Professional models:
"The Art of Surgery" by Richard Selzer
"On Being the Target of Discrimination" by Ralph Ellison
"Salvation" by Langston Hughes

Practice AP Exam essay questions:
1997 Question 2 (literary analysis of Frederick Douglass)
1996 Question 2 (literary analysis of Gary Soto)

Junior theme work: In the first quarter students choose a category from 10 possibilities: the American Family, Class in the United States, Race in the United States, Religion in the United States, America's Role in the World, the Frontier in the United States, the Individual in a Democracy, Illness and Wellness, the Power of Place, and American Women. They pick their fiction books, begin the required and chosen reading, participate in the Web discussions, and submit their junior theme notebooks at the end of the quarter.

2. What is the impact of the past on the present and the future in the United States?
"In History" by Jamaica Kincaid
**Mississippi* by Anthony Walton
Poems by Phillis Wheatley and Nikki Giovanni
**The Crucible* by Arthur Miller
**The Night of the Iguana* by Tennessee Williams
"The Devil and Tom Walker" by Washington Irving and "The Devil and Irv Cherniske" by T. Coraghessan Boyle
"The Pit and the Pendulum" by Edgar Allan Poe and "The Yellow Wallpaper" by Charlotte Gilman Perkins
"My Kinsman, Major Molineux" by Nathaniel Hawthorne and "Settling the Colonel's Hash" by Mary McCarthy
Selected poems by Sylvia Plath
"Sylvia Plath," *Voices and Visions,* PBS production
**Everything's an Argument* (course textbook), Chapters 8, 9, and 18

Formal Writing Assignment: Extended Definition Essay Using the *Oxford English Dictionary*

Composition skills:
Appeals to authority, reason, and emotion in argument
Specificity in diction choices
Evidence and the rhetorical situation
Kinds of definitions in an argument
Toulmin argument

Professional models:
"Beauty" by Susan Sontag
"Appetite" by Laurie Lee

Practice AP Exam essay questions:
1997 Question 1 (literary analysis of Meena Alexander)
1996 Question 3 (argument on Lewis Lapham passage)
1994 Question 1 (literary analysis of Sir George Saville)

Junior theme work: Continued reading and Web discussions. Notebooks are due on the day of the semester exam.

3. What is the connection between nonfiction and fiction?

"Where Are You Going, Where Have You Been?" by Joyce Carol Oates
"The Pied Piper of Tucson: He Cruised in a Golden Car, Looking for the Action" from *Life* magazine, March 4, 1966
Smooth Talk, film adaptation by Joyce Chopra of Joyce Carol Oates's "Where Are You Going, Where Have You Been?"
**Young Men and Fire* by Norman Maclean
"Fate" by Ralph Waldo Emerson
**The Souls of Black Folk* by W. E. B. Du Bois
**Benito Cereno* by Herman Melville
**Everything's an Argument* (course textbook), chapters 11 and 14

Formal Writing Assignment: Causal Argument

Composition skills:

- Understanding cause and effect
- Developing specific causal claims
- Understanding and using warrants
- Developing relationships among claims, supporting reasons, warrants, and evidence
- Figurative language and argument

Practice AP Exam essay questions:

- One timed writing per week—both rhetorical analysis and open-ended questions

Junior theme work: Thesis statements are due at the end of the third quarter. Most reading is completed. Spring break is a time to reflect on what still needs to be done.

4. Story or structure? What makes great literature?

**A Tidewater Morning* by William Styron
**The Sound and the Fury* by William Faulkner
Nobel Prize acceptance speech by William Faulkner
Nobel Prize acceptance speech by Toni Morrison
**Beloved* by Toni Morrison
"Tradition and the Individual Talent" by T. S. Eliot
"The Hollow Men" by T. S. Eliot
**Everything's an Argument*: chapters 20, 21, and 22 all relate to the research paper

Formal Writing Assignments: Moment in a Novel Paper / Junior Theme Completed

Composition skills:

- Understanding the relationship of a part to a whole in literary analysis
- Synthesizing a variety of information in a lengthy argumentative essay
- Understanding and using MLA style
- Choosing organizational plans for lengthy arguments

Practice AP Exam essay questions:

- One timed writing per week until the AP English Language and Composition Exam

No final exam in the second semester. Students are expected to take the AP English Language and Composition Exam as a natural component to the course. Those who don't *will* take a final exam. Recognizing the impact of AP, 100 percent of my students have taken the AP Exam each year.

Detailed Description of the First Quarter

Below is an explanation of how the philosophy of the course translates into the daily operation of the class. Refer to the Course Planner above as necessary.

Week 1

- Introduction to the course and the philosophy of critical reading

The first days of class introduce students to all elements of the course, including the Blackboard interactive Web site (go to www.blackboard.com for information on this teaching tool). All handouts, assignments, and links to useful Web sites on our authors and their texts are here. The site has both a real-time chat capability and a discussion board that allows students to work out problems in a reading assignment or to offer each other feedback on writing assignments. Blackboard is integral to our course. To visit our class site as a guest and view every element of the syllabus, go to the New Trier High School site at www.newtrier.k12.il.us: select the drop-down menu under the Winnetka Campus, and click on the Blackboard courses item. Log in as **Apteacher** with a password of **Englishlanguage** (both are case-sensitive), and go to AP Junior English. Please note that no handouts on that site that I have developed may be used without my permission.

Our reading journal is another seminal element of the course introduced in these first days of the quarter. This is a dialectical and critical reading journal, closely modeled on Gary Lindberg's journal. It is not an affective reading journal. (For a complete explanation of this, consult the article in *The Journal Book*, edited by Toby Fulwiler.)

Our journal is an adaptation of Lindberg's, designed to fit the needs of high school students and the structure of the New Trier schedule. Without question, this critical reading journal is the most difficult part of the course for a teacher, but it has dramatically improved my students' writing as well as reading. At the end of every year, my students indicate in their exit letters to me that this was the most crucial tool in their reading skills development.

We administer the multiple-choice section of the 2001 AP English Language and Composition Exam in the first week of school. (We explain that the score will not be factored into their grades.) The purpose is twofold: we want our students to understand what they will be able to accomplish over the year, and we want a baseline score that we can compare with a score on the same exam taken in the last week of April. In April, we return the results from both testing sessions. This has proven very effective in bolstering our students' confidence the week before the actual exam.

The last bit of introductory material involves our yearlong research project. All seven classes are integrated in a collaborative learning opportunity. We work with 10 major topics in American culture, from "American Women" to "Class in America" to "America's Role in the World." A separate Blackboard Web site is devoted to the research project for our 175 students. (Access this site with the same log-in and password as above.) One nonfiction work functions as a required first text for each topic. After that, students pick and choose from among a list of 30 to 50 fiction and nonfiction texts in each category. Film is also required, reinforcing our belief that film is another type of text to read critically. Over the course of the project, students must read six to eight books and view two films. The point of the project involves both reading and writing goals: we want students to fill in the gaps of their reading of notable American literature, and we want them to develop a thesis only after they have read several texts. Too often, we believe, students write a thesis before having read anything. They then try to fit their reading into that thesis—whether it works or not. Our project allows students to develop a thesis more naturally, modeling a practice of good research in general. We, therefore, will not discuss possible thesis statements until the end of the third quarter.

In the first few weeks of the class, students investigate our 10 topics in American culture and the readings for each topic. We ask them to choose their topics by the fifth week of school. At that time, they begin reading the required texts on their own. They post comments and questions on the discussion board of the Blackboard site. The four teachers of the course oversee the 10 topics for all 175 students. Three veteran teachers of the course guide three discussion topics each, and one teacher (new to the course and teaching only one section) guides the discussions in one topic. This method allows students in different classes to interact with different students and teachers. The project's cooperative spirit removes much of the typical stress associated with such a lengthy assignment.

Weeks 2 and 3

- Summer reading for fiction assessed: *Oracle Night* by Paul Auster or *Gilead* by Marilynne Robinson
- Summer reading for nonfiction assessed: *Mississippi* by Anthony Walton
- "Good Readers and Good Writers" by Vladimir Nabokov
- "The Nature of Proof in the Interpretation of Poetry" by Laurence Perrine

The Nabokov and Perrine pieces give students practical advice on becoming critical readers, offering specific guidelines that they can practice during the course of the year. As we identify the criteria for a critical reader, students have the parameters for writing an evaluation essay about how they read their summer reading fiction text. This is their first paper in the course, one that serves as a base point for charting their progress as readers over the year.

The English Department at New Trier requires summer reading in all classes. As a department, we believe that students should be reading all year, not just in the 10 months of school. We hope that this policy will contribute to the development of a lifelong reading habit in our students. In AP Junior English, students read one piece of fiction and one piece of nonfiction, works that we believe will provide a strong foundation for our work all year long. We return to these texts periodically, and we even provide an opportunity to practice what Vladimir Nabokov suggests is a requirement of a critical reader: rereading. Students reread *Mississippi* in the second quarter of the year. Not only does this help them see how much they missed the first time, it allows them to recognize *how* and *why* they read as they did in the summer. Most students quickly acknowledge that they were reading for a plot—and not for the argument that Walton presents. One piece of nonfiction is required because we want students to understand that nonfiction is not secondary to fiction in this course. The choices of fiction texts change every few years to reflect any changes in the course, but they always echo major ideas of U.S. culture, they always have won major literary awards, and they always have been written within the past 50 years.

The summer reading evaluation essay assignment is posted on the Web site. The nonfiction text is assessed at this point only through a quiz.

Weeks 4 and 5

- Chapters 1–7 and 19 of *Everything's an Argument*

Although numerous excellent composition texts are available for an AP course, this text has exceeded our expectations. It manages a thorough, readable, contemporary approach to the fundamentals of organic writing while providing timely professional models. The book addresses all necessary elements of writing research, including MLA and APA documentation rules. Some teachers will find the Web site for the book enormously useful as well.

These chapters introduce argument to students, explaining lines of arguments and identifying fallacies of argument. Our students use Op-Ed articles from the *New York Times* in tandem with these chapters.

As students learn new terms and concepts, they need to test their understanding. These short professional pieces allow them to analyze the types of arguments writers use, to identify these writers' claims and the types of evidence they use, to examine the connections between the writers and their audience, and to identify the appeals these writers use. (Subscriptions to the *New York Times* editorial pages are available at www.nytimes.com.) Working with short, manageable pieces is critical to this endeavor. Our students read and analyze one article per week for the entire year. They will begin to internalize this information, we hope, as they write their own essays.

These three short essays function to encourage students to fully engage their writing.

- "Why I Write" by Joan Didion
- "Introduction" by Susan Sontag to *The Best American Essays, 1992*
- "The Essayist" by E. B. White

If they are to become independent writers, students must learn that the crafting of essays can and should be a creative act. As Virginia Woolf said, "Writing has for backbone some fierce attachment to an idea."

Writing Assignment: Narrative Essay with an Epiphany

The goals for all essay assignments are indicated on the syllabus. As we approach this first essay (not counting the summer reading evaluation), we want students to incorporate all they have been learning about crafting essays. To better facilitate taking risks in their writing, we ask them to write about a subject they are an authority on, one that provides them an opportunity to follow the new writing guidelines in their composition text without feeling uneasy about their knowledge of the subject matter.

All essays begin with a proposal (see Student Activities, below) that outlines the author's thesis, identifies the plan to develop that thesis, and explains the types of appeals the author will use. The proposal stage also allows students to ask the teacher questions about the paper. A proposal is never more than a page long and allows teachers to redirect a potentially off-track student draft. It also forces students to engage in the prewriting stage of the process. Proposals for all papers should be accepted within a week. All students are expected to submit a new draft every week (three drafts required in the first semester, two in the second semester). Once the process is complete, every student then writes a critical reflection on the progression of writing that paper. This reflection must include the problems the student encountered in any stage of the process, the strengths in the writing, the growth the student perceives, the risks the student took and what his or her outcomes were, and what the student will bring to the next writing assignment as a result of what he or she learned in this one. Every draft is considered a separate piece of writing. We agree with Donald Murray that writing is re*vision*—seeing again.

Week 6

- "Education by Poetry" by Robert Frost in *The Collected Prose of Robert Frost*
- "Home Burial" by Robert Frost
- "On Grief and Reason" by Joseph Brodsky
- "Robert Frost's 'Home Burial'" in *No Other Book: Selected Essays* by Randall Jarrell
- "After Apple-Picking," "Out, Out—," "Stopping by Woods on a Snowy Evening" by Robert Frost
- "Robert Frost," *Voices and Visions,* PBS production

Our goal here is to allow students to put into practice the methods of interpretation that Perrine identified and modeled in his essay. We also want students to explore a reading concept that Perrine deems important: context. This week gives students an opportunity to read Robert Frost in the context of his own philosophy of poetry as stated in "Education by Poetry" and to further explore what noted poets and critics say about his work (Joseph Brodsky and Randall Jarrell in their essays on Frost's poetry, and Seamus Heaney, Richard Wilbur, and Joseph Brodsky in the *Voices and Visions* video). While students are learning to develop a reading of a text on their own, they are also learning how major critics use and discuss the elements of language. The more students read professional models of analysis, the better their own writing becomes. Formulaic writing and inorganic approaches to writing are less and less important to students when they see how much more effective organic approaches are with a reader.

Week 7

- Selected poems by Emily Dickinson
- "Emily Dickinson," *Voices and Visions,* PBS production

Students work together in small groups or pairs this week developing interpretations of Emily Dickinson's poetry. This becomes a workshop week in which students post preliminary critiques on the Web site, and classmates offer additional insights and ask questions. The Perrine article figures prominently here as students begin to internalize the criteria that we use to develop a critical reading. It is usually at this point in the course that students begin to realize how a reading of any text is, indeed, a form of argument. The usefulness of their journals now becomes clear, and they recognize that a reading of a poem—an interpretation—is an argument that must be validated with support from the text.

Week 8

- *The Awakening* by Kate Chopin

Students come to class with a completed journal on the novel. The week is devoted to a close examination of the journal responses to learn how well students read the novel. (Journal questions for the novel are on the Web site.) Class discussion is led by students, with the journal questions as their guide. Students write their questions and problems on the board at the start of every class period as well, and these are generally connected to some aspect of the journal assignment. Without fail, the difference between critical reading and reading for entertainment ends our discussion of this novel. Students return to the Nabokov essay in this final conversation, as they now better understand why he argues that readers who identify with a character are minor readers who "like to see themselves in a pleasing disguise." Critical readers understand that this identification can cause them to miss important details in the world the author has created, to misread situations that the character is in, and even to misread the qualities of a character.

Ultimately, readers who identify with a character want that character to make the same choices they would make, and when that doesn't happen, readers too often reject the book. This novel helps students to understand Nabokov's principle, as well as the importance of meeting an author halfway.

This is a good place to introduce students to a comparable point made by Umberto Eco in *Six Walks in the Fictional Woods.* Here, Eco makes a distinction between model readers and empirical readers. According to Eco, empirical readers use the text as a "container for their own passions, which may come from outside the text." Eco uses a metaphor to further the point Nabokov makes about identifying with characters:

> It is right for me while walking in the wood to use every experience and every discovery to learn about life, about the past and the future. But since a wood is created for everybody, I must not look there for facts and sentiments which concern only myself. Otherwise, I am not interpreting a text but

> rather *using* it. It is not at all forbidden to use a text for daydreaming, and we do this frequently, but daydreaming is not a public affair; it leads us to move within the narrative wood as if it were our own private garden.

Week 9

- Introduction to AP Exam free-response questions
- In-class essay test on interpreting a poem
- Junior theme assignments made for the second quarter

At the end of the grading period we are ready for an assessment of critical reading and composition skills. Here, we give students their first 40-minute timed writing exam in class. Students are asked to offer a reading of a Frost or Dickinson poem that we haven't studied together. They must support that reading with evidence from the poem only.

The slow and steady work with poetry in this quarter, as well as the careful study of argument, prepares students for their first exposure to the AP Exam free-response questions. The types of problems they might have had in August with these questions are gone. Because the students have worked so carefully with the development of an argument, with the connections between writer and reader, and with the way claims and evidence are developed and organized, they are far better prepared to answer the questions on this section of the AP Exam.

Student research for the junior theme becomes more independent now as students make individual reading choices based on their interests. We expect that students will read two books for the junior theme in the second quarter.

The following three quarters of the syllabus follow the same skill-building sequence as this first quarter. Our focus is always on developing reading and writing skills.

Student Evaluation

The following shows the weighting of the various assessments that make up the students' grades. Slight variations may occur in any given quarter.

- Writing assignments (both in and out of class) and essay tests: 50 percent
- Reading journal: 25 percent
- Daily work and quizzes (including homework): 15 percent
- Research (this changes in the fourth quarter): 10 percent

The information below is provided to students so that they will understand the measures and conditions on which their grades are based.

General Grading Guide

This guide is intended to help you adjust your own level of work and your own expectations about grades. Please understand that your effort is not the criterion for an A. I expect that you are *always* working hard.

A Students working at this level engage fully every assignment and demonstrate a willingness to examine their own thinking and assumptions. All work reflects a level of thinking far beyond the obvious

and the superficial. Students come to class fully prepared to discuss assigned readings and to participate actively in all phases of the course. All assignments are submitted on time and all makeup work from authorized absences is managed in a timely fashion. Obviously, all work is the student's own.

- Every writing assignment has undergone meaningful revisions (three in the first semester; two in the second semester) in content, diction, syntax, and style. Writing conferences are marked by the student's understanding of the assignment's goals.
- Proposals for writing assignments are accepted within three submissions in the first semester; within two submissions in the second semester. Drafts are submitted once a week, and the entire process from proposal through final draft to the critical reflection is completed within a five-week period.
- Reading journals indicate not only the questions and problems a student has while working with a text but an honest attempt at logical answers and solutions. They also move far beyond the superficial identification of rhetorical and literary devices and provide a full and rich argument on the student's reading of the text. They address all parts of the assignment. Finally, the reading journal conference is focused on the reading skills emphasized in class and led by the student. Reading journals are also completed on time.
- Students make and keep appointments with me.
- Research assignments change every quarter, but A work involves critical reading and writing, not superficial summaries, at every phase of the project. All reading is completed on time, as is all written work.
- All objective quiz and test grades are above 70 percent.

B Students working at this level competently engage every assignment and consistently attempt to examine their own thinking and assumptions. The majority of the student's work reflects a level of thinking beyond the obvious and the superficial. Students come to class fully prepared to discuss assigned readings and to participate actively in all phases of the course. Most assignments are submitted on time and most makeup work from authorized absences is managed in a timely fashion. All work is the student's own.

- All writing assignments have undergone meaningful revisions (three in the first semester; two in the second semester) in content, diction, syntax, and style. Writing conferences are marked by the student's understanding of the assignment's goals.
- Proposals for writing assignments are accepted in approximately five submissions in the first semester; three in the second semester. Drafts are submitted weekly, and the entire process from proposal through critical reflection is completed within a five- to six-week period.
- Reading journals indicate not only the questions and problems a student has while working with a text, but also an honest attempt at logical answers and solutions. They also provide an adequate argument on the student's reading of the text. Finally, the reading journal conference, led by the student, is focused on the reading skills emphasized in class. Reading journals are also generally completed on time.
- Students make and keep appointments with the teacher.
- Research assignments change every quarter, but B work involves critical reading and writing, not superficial summaries, at every phase of the project. All reading and writing is completed on time.
- All objective quiz and test grades are above 70 percent.

C Students working at this level do not yet engage every assignment and inconsistently demonstrate a willingness to examine their own thinking and assumptions. Only a minor portion of the student's work reflects a level of thinking beyond the obvious and the superficial. Students are reluctant to challenge themselves beyond what they have already accomplished in reading and writing and thus show little or no growth in those areas. Students come to class minimally prepared to discuss assigned readings and to participate actively in all phases of the course. A majority of assignments are submitted on time and most makeup work from authorized absences is managed in a timely fashion. All work is the student's own.

- Writing assignments have not undergone meaningful revisions in content, diction, syntax, and style. Some papers have not met the minimum three-revision standard, and some revisions ignore the specific requirements set in class for the assignment.
- Proposals for writing assignments are not submitted on time and are not accepted within five or six submissions. Drafts are not submitted weekly, and the entire writing process is not completed within a six-week period.
- Reading journals often indicate the questions and problems a student has while working with a text, but the student makes only minor attempts at logical answers and solutions. In addition, the journal entries provide only an opinion of the text or a personal reflection, not a supported argument on the student's reading of the text. Finally, the conference with me about the journals is not fully focused on the reading skills emphasized in class. Reading journals are not completed on time and/or are often incomplete.
- Required conferences with me are sometimes ignored.
- Research assignments change every quarter, but C work involves only minimal critical reading and writing, focusing instead on superficial summaries of assigned reading. Reading and writing are not completed in the time allotted.
- All objective quiz and test grades average 70 percent.
- Conferences require considerable help from me and often lack focus. Students often seem confused about the goals of the assignments in both reading and writing.

D Students working at this level seldom engage any assignment and consistently demonstrate an unwillingness to examine their own thinking and assumptions. The student's work reflects a level of thinking that is obvious and superficial. Students come to class ill prepared to discuss assigned readings and to participate actively in the course. Several assignments are submitted late; some assignments may be missing completely. Makeup work from authorized absences may be missing or seriously late. All work is the student's own.

- Writing assignments have not undergone meaningful revisions in content, diction, syntax, and style. Some or all papers have not met the minimum three-revision standard in the first semester and two in the second semester; some revisions ignore the specific requirements set in class for the assignment.
- Reading journals might indicate the questions and problems a student has while working with a text, but the student seldom attempts logical answers and solutions. He or she may deal with only a portion of the text or address the entire text on only a surface level (perhaps offering a plot summary or personal connections to a story line or character). In addition, the journal entries provide only broad judgmental statements of the text, not a supported argument on the student's reading of the text. Many of the required elements are incomplete or missing. Finally, the conference with me about the journals is unfocused and ignores required discussion of particular reading skills.

- Research assignments change every quarter, but D work ignores critical reading and writing while offering only superficial summaries of the reading. Some work may be incomplete or missing entirely.
- Objective quiz and test grades average 60 percent.
- Required conferences with me are sometimes ignored by the student, or the student is not prepared to discuss the reading or writing skills identified in class.

F This level of work is obviously unacceptable. Work is often not submitted, or the student may completely ignore the requirements of the assignment, or the student is in violation of the New Trier Academic Integrity Policy.

Scoring Guide for the Research Paper

A These outstanding arguments are clear, cohesive, organized essays with an active sense of style. The authors manage a sophisticated synthesis of careful reasoning, historical background, and appeals to authority, logic, and emotions in crafting a persuasive essay. They have not structured the essays chronologically or by the texts they have read, but by the points of the argument. The papers present a thesis that is debatable and can be defended in the amount of space available. Each statement offered in support of the thesis is backed up with enough evidence to give it credibility. The texts read in preparation for the paper are not simply summarized or explained but used in the service of the thesis. Data cited in the paper come from a variety of sources, and all quotations are fully documented following the rules of the MLA. The warrants linking claims to support are either specified or implicit in the author's data and line of reasoning, and no claim depends on an unsubstantiated warrant with which skeptical readers might disagree. Supporting statements and data are organized in a way that builds the argument, emphasizes the author's main ideas, and justifies the paper's conclusion. These papers are written in a style and tone appropriate to the topic and the intended audience. The writing demonstrates an effective command of sentence style and diction and reveals an ability to choose from and control a wide range of the elements of effective writing. Finally, these papers are without editing errors and comply with all rules of MLA documentation.

B These well-written papers lack the more carefully nuanced thought or the more detailed development of evidence of A papers. The synthesis of careful reasoning, historical background, and appeals to authority, logic, and emotions is uneven. Students have not attempted to structure the essays chronologically or by the texts they have read, but by the points of the argument; nonetheless, their attempts are not fully realized. Some lapses in diction or syntax may be present, but the writing demonstrates sufficient control of the elements of composition to present the writer's ideas clearly. The arguments in these essays are sound but may be presented with less coherence, sense of style, or persuasive force than A papers. Finally, some minor editing errors or flaws in MLA documentation are present.

C These essays attempt an argumentative stance but do not sustain a coherent presentation. They are marked by one or more of the following: (1) a two-part structure, the first of which is expository, the second of which is argumentative; (2) a thesis that is not debatable; (3) insufficient evidence; (4) insufficient reasoning from the author; (5) a reliance on just one or two sources; (6) claims dependent on unstated warrants with which skeptical readers might disagree; (7) an attempt to cover more than is possible in the amount of space available; or (8) a style and tone inappropriate to the topic and the intended audience. These papers also demonstrate inconsistent control over the elements of composition, and while organization is evident, it may not be realized or particularly effective. Finally, these papers often have several editing errors and do not completely comply with the rules of MLA documentation.

D Essays earning this grade do not respond adequately to the assignment. They may not define a clear position or may attempt to develop a position with evidence that is not well chosen or well integrated for the purpose. They are further marked by one or more of the following: (1) any of the identified problems of C papers but more serious in nature; (2) no internal documentation; (3) a disregard for the length requirement; (4) a reliance on quoted material with little writing from the author; or (5) a presentation of only assertions without substantive evidence. These essays also may be poorly written on several counts, suggesting weak control over diction, syntax, and organization. Finally, they may contain consistent editing errors and a disregard for the required MLA format.

F No submission, or these essays have the problems of a D paper compounded.

Teacher Resources

Texts Used In the Course

Auster, Paul. *Oracle Night.* New York: Henry Holt, 2003.

Boyle, T. Coraghessan. "The Devil and Irv Cherniske." In *If the River Was Whiskey.* New York: Viking, 1989.

Brodsky, Joseph. "On Grief and Reason." In *On Grief and Reason: Essays.* New York: Farrar, Straus and Giroux, 1997.

Chopin, Kate. *The Awakening.* New York: Avon Books, 1972.

Didion, Joan. "Why I Write." In *The Bedford Reader,* edited by X. J. Kennedy, Dorothy M. Kennedy, and Jane E. Aaron, 104-5. Shorter 4th ed. Boston: Bedford Books of St. Martin's Press, 1991.

Du Bois, W. E. B. *The Souls of Black Folk.* Mineola, N.Y.: Dover Publications, 1994.

Eliot, T. S. "The Hollow Men."
www.cs.umbc.edu/~evans/hollow.html

Eliot, T. S. "Tradition and the Individual Talent."
www.bartleby.com/200/sw4.html

Ellison, Ralph. "On Being the Target of Discrimination." In *The Bedford Reader,* edited by X. J. Kennedy, Dorothy M. Kennedy, and Jane E. Aaron, 43–53. Shorter 4th ed. Boston: Bedford Books of St. Martin's Press, 1991.

Emerson, Ralph Waldo. "Fate."
http://rwe.org/works/Conduct_1_Fate.htm

Faulkner, William. Nobel Prize Speech.
www.mcsr.olemiss.edu/~egjbp/faulkner/lib_nobel.html

Faulkner, William. *The Sound and the Fury: The Corrected Text.* New York: Vintage Books, 1990.

Frost, Robert. "Education by Poetry." In *Selected Prose of Robert Frost,* edited by Hyde Cox and Edward Connery Lathem, 33–46. New York: Collier Books, 1966.

Gilman, Charlotte Perkins. "The Yellow Wallpaper." http://etext.lib.virginia.edu/toc/modeng/public/GilYell.html.

Hawthorne, Nathaniel. "My Kinsman, Major Molineux." http://www.eldritchpress.org/nh/mm.html

Hughes, Langston. "Salvation." In *The Winchester Reader,* edited by Donald McQuade and Robert Atwan, 52–54. Boston: St. Martin's Press, 1991.

Irving, Washington. "The Devil and Tom Walker." http://classiclit.about.com/library/bl-etexts/wirving/bl-wirving-devil.htm

Jarrell, Randall. *No Other Book: Selected Essays.* Edited by Brad Leithauser. New York: HarperCollins, 1999.

Kincaid, Jamaica. "In History." In *The Best American Essays, 1998,* edited by Cynthia Ozick. Series edited by Robert Atwan, 163-72. Boston: Houghton Mifflin, 1998.

Lee, Laurie. "Appetite." In *The Riverside Reader,* edited by Joseph F. Trimmer and Maxine C. Hairston, 2:289-91. 2nd ed. Boston: Houghton Mifflin, 1987.

Maclean, Norman. *Young Men and Fire*. Chicago: University of Chicago Press, 1992.

McCarthy, Mary. "Settling the Colonel's Hash." In *The Norton Reader: An Anthology of Expository Prose,* edited by Caesar Blake et al. General editor, Arthur M. Eastman, 425-36. 4th ed. New York: Norton, 1977.

Melville, Herman. *Benito Cereno.* In *Bartleby and Benito Cereno.* Mineola, N.Y.: Dover Publications, 1990.

Miller, Arthur. *The Crucible*. New York: Penguin Books, 1981.

Morrison, Toni. *Beloved*. New York: Vintage International, 2004.

Morrison, Toni. *The Nobel Lecture in Literature, 1993.* New York: Alfred A. Knopf, 1994. Also available online at www.nobelprize.org/literature/laureates/1993/morrison-lecture.html

Nabokov, Vladimir. "Good Readers and Good Writers." In *Lectures on Literature,* 1–7. New York: Harcourt Brace Jovanovich, 1980.

Oates, Joyce Carol. "Where Are You Going, Where Have You Been?" In "*Where Are You Going, Where Have You Been?*", Elaine Showalter, ed. New Brunswick, N.J.: Rutgers University Press, 1994.

Perrine, Laurence. "The Nature of Proof in the Interpretation of Poetry." *English Journal* (September 1966): 393-98.

Poe, Edgar Allan. "The Pit and the Pendulum." www.literature.org/authors/poe-edgar-allan/pit-and-pendulum.html

Robinson, Marilynne. *Gilead.* New York: Farrar, Straus and Giroux, 2004.

Selzer, Richard. "The Art of Surgery." In *The Practical Stylist with Readings,* edited by Sheridan Baker and Robert E. Yarber, 315-20. 6th ed. New York: Harper and Row, 1986.

Sontag, Susan. “Beauty.” In *The Riverside Reader,* edited by Joseph F. Trimmer and Maxine C. Hairston, 2:300–303. 2nd ed. Boston: Houghton Mifflin, 1987.

Sontag, Susan. “Introduction” to *The Best American Essays, 1992,* edited by Susan Sontag. Series edited by Robert Atwan. New York: Ticknor and Fields, 1992.

Styron, William. *A Tidewater Morning: Three Tales from Youth*. New York: Random House, 1993.

Walton, Anthony. *Mississippi: An American Journey.* New York: Alfred A. Knopf, 1996.

White, E. B. “The Essayist.” In *The Practical Stylist with Readings,* edited by Sheridan Baker and Robert E. Yarber, 271-72. 6th ed. New York: Harper and Row, 1986.

Williams, Tennessee. *The Night of the Iguana*. In *Three by Tennessee*. New York: Signet Classic, 1976.

Videos Used in the Course

Smooth Talk. Directed by Joyce Chopra. Screenplay by Tom Cole. Goldcrest Films, 1985. Film adaptation of Joyce Carol Oates’s “Where Are You Going, Where Have You Been?” Available at Amazon (www.amazon.com) or at Facets Multimedia (www.facets.org).

Voices and Visions. “Emily Dickinson,” “Robert Frost,” and “Sylvia Plath.” PBS video collection on four tapes. Available at Shop PBS for Teachers. http://teacher.shop.pbs.org/product/index.jsp?productId=1403566.

Texts for Teachers

Calvino, Italo. *The Uses of Literature: Essays.* Translated by Patrick Creagh. San Diego: Harcourt Brace Jovanovich, 1986.

Delbanco, Andrew. *Required Reading: Why Our American Classics Matter Now.* New York: Farrar, Straus and Giroux, 1997.

Dillard, Annie. *Living by Fiction*. New York: Perennial Library, 1988. First published 1982 by Harper and Row.

Eco, Umberto. *Six Walks in the Fictional Woods.* Cambridge, Mass.: Harvard University Press, 1994.

Finkel, Donald L. *Teaching with Your Mouth Shut.* Portsmouth, N.H.: Boynton/Cook, 2000.

Fulwiler, Toby, ed. *The Journal Book*. Portsmouth, N.H.: Boynton/Cook, 1987.

hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.

James, William. *Talks to Teachers on Psychology and to Students on Some of Life’s Ideals.* Mineola, N.Y.: Dover Publications, 1962.

Lindemann, Erika. *A Rhetoric for Writing Teachers.* 3rd ed. New York: Oxford University Press, 1995.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything’s an Argument: With Readings.* 3rd ed. Boston: Bedford/St. Martin’s, 2004. http://bedfordstmartins.com/everythingsanargument

Morenberg, Max, and Jeff Sommers. *The Writer's Options: Lessons in Style and Arrangement.* 6th ed. New York: Longman, 1999.

Murray, Donald M. *A Writer Teaches Writing.* Rev. 2nd ed. Boston: Heinle, 2004.

Nabokov, Vladimir. *Lectures on Literature.* Edited by Fredson Bowers. New York: Harcourt Brace Jovanovich, 1980.

Scholes, Robert E. *The Crafty Reader.* New Haven, Conn.: Yale University Press, 2001.

Student Activities

My classes do not engage in specifically designed "activities," per se; the students are always reading and writing. But in order to focus their attention and to help them learn more about their own style and to assess their progress, each writing assignment requires a proposal before it is submitted and later a formal critical reflection by the student on his or her completed work.

Proposals for Writing Assignments

Rationale: Proposals are a useful method of ensuring that students have an idea before they write. They encourage students to spend meaningful time in the prewriting stage before simply sitting down to finish an assignment. For teachers, the proposals can be evaluated quickly, allowing us to provide immediate feedback to students. Teachers will want to alter the content of proposals depending on the assignment. This is the proposal for the narrative writing assignment in the first quarter.

Proposal for the Narrative with an Epiphany

- What is your thesis? Even though you will use an implicit thesis statement in this paper, you need to know what your point will be. Articulate it in a clear, clean, specific sentence or two. If you cannot do that, you are not ready to submit a proposal. Consider additional prewriting strategies to help: more conversation with a friend about the topic, a journal entry on the topic, a focused free-write on the topic.
- Where is the story set? How will you use the setting to establish a mood and set the tone of the essay?
- Will you use dialogue in the essay? How and why?
- What professional model(s) influenced you the most? How? What will you try to emulate from those models?
- What appeals does the argument use? Go back to *Everything's an Argument* to review these, if necessary.
- What values does the argument invoke or count on? Go back to *Everything's an Argument.*
- In class we discussed ways you can avoid ending your essay with a little moralistic statement. Have you thought of your ending yet?
- What questions or concerns do you have at this point?

The Critical Reflection

Rationale: As an integral part of the process of writing, students must reflect on the entire experience—from prewriting through multiple revisions—to consider what they have learned. The items in the reflection may change over the course of the year, indicating the needs of the students. Following is the model for critical reflection used in the first quarter.

Assessment of the Writing Process

When you have completed an essay, write a critical assessment of your work throughout the entire process. Your purpose is to examine what you learned about yourself as a writer. What have you learned about writing in this series of drafts that will now better facilitate your development as an independent thinker and writer? You and I are the audience for this informal essay of approximately two to three pages. Consider the following, but understand that you are not confined to these points or questions:

- The dates you started and finished the essay.
- The number of conferences you had with me and at what stages in the process you had them.
- Was this a student- or teacher-directed assignment?
- Consider your level of involvement with the assignment. If you aren't interested in what you have to say, chances are good that your readers won't be either.
- What type of writing were you asked to do? Have you ever written in this rhetorical mode before? How did that affect you here?
- What appeals did you use in this paper? How do they best fit your audience in this paper?
- How did you make decisions about the structure of this paper?
- How much did you use the professional models I gave you? How did they help you as you moved through the process of finding an idea to finally polishing your essay?
- What was easy for you? Some people, for example, find an idea rather quickly.
- What was difficult for you? Some people, for instance, don't realize that they have no support to offer until they have written an entire draft.
- What attention did you give to the structure of the entire essay? And at what stage of the process?
- What coherence problems did you have in the essay?
- How satisfied are you with your agility with language? How much did you work on finding the right word to communicate your exact denotative and connotative meaning? How much did you work on sentence variety and rhythm?
- How reliant were you on my comments and guidance? Keep track of this. As we move through the year, you'll want to note your movement toward independence.

Several of these questions will require references to parts of your various drafts. This will function as supporting evidence for your claims. These questions are simply a guideline. As you get more comfortable with the process, you will rely less and less on this set of questions. You will find yourself naturally reflecting on the process of writing.

Sample Syllabus 3

Teri Marshall
Saint Mary's Hall
San Antonio, Texas

School Profile

School Location and Environment: Saint Mary's Hall was founded in 1879 on the principles of knowledge, self-confidence, and respect for others. The original philosophy remains intact in conjunction with a comprehensive college-preparatory program. The school was organized by the Episcopal Church; however, in 1925, it became a nonparochial, independent school and was placed under the direction of a 25-member board of trustees.

St. Mary's has been at its present San Antonio location, a 60-acre wooded campus in a northeast suburb, since 1968. Most students live in the immediate San Antonio area; some have moved from other towns in South Texas for the strict purpose of attending the school, and several commute from surrounding cities and towns.

Saint Mary's is accredited by the Independent Schools Association of the Southwest (ISAS). The college-preparatory curriculum places strong emphasis on writing, researching, and analytical thinking.

Grades: Preschool–12

Type: Coeducational, nondenominational, college-preparatory and day school

Total Enrollment: Approximately 900; about 350 in the Upper School (grades 9–12)

Ethnic Diversity: Approximately 24 percent of the students in the Upper School are minority students, with the largest group consisting of Hispanic/Latino students.

College Record: Nearly 100 percent of the graduates of Saint Mary's Hall attend four-year colleges and universities across the country.

Personal Philosophy

Like most of my students, I have always felt somewhat lacking when it comes to my writing skills—all the more so because it is my responsibility to actually teach writing. Without a doubt, the AP English Language and Composition course has energized and more fully developed my ability to teach writing than any other program. In addition, no other teaching experience has given me more professional and personal satisfaction, thanks to the confidence and skill it has brought my students.

Class Profile

About 50 percent of the junior class at Saint Mary's Hall enrolls in AP English Language and Composition each year. Because the actual number of grade 11 students varies from year to year, the number of sections also varies. Given that the average class size is 15 students, there are always at least two sections of AP English Language and Composition—sometimes three. The school year includes two semesters of approximately 18 weeks, with each day divided into seven 45-minute class periods. The AP English Language and Composition course is a two-semester course that meets every day.

Course Overview

The course overview and objectives for the course are taken from the *AP English Course Description* published by the College Board. The choice of texts is based on the representative authors list found therein. With the exception of Mark Twain, all authors chosen for the course come from that particular list, a list that is predominantly nonfiction. In addition, since the stated purpose of the course is to "emphasize the expository, analytical, and argumentative writing that forms the basis of academic and professional communication," it is most appropriate that the reading selections provide models for such writing. The course textbooks, along with complete publication data, are listed in the Teacher Resources section at the end of this syllabus.

Course Planner

Fall Semester

The fall semester is dedicated to developing fluency in key aspects of argumentative writing, introducing critical thinking strategies and the canons of rhetoric, reviewing key style concepts, and exploring major themes in expository and argumentative writing.

Assertion Journals

In the first eight weeks, students receive one quote per week from a writer whom we will be studying sometime during the course of the year. For each quote, students must provide a clear explanation of the writer's assertion, then defend or challenge it, noting the complexity of the issue and acknowledging any possible objections to the student's point of view. These "short writes" are only 300 to 400 words, just enough to practice a key concept in argumentation: acknowledging alternative points of view. As the students become comfortable with these informal pieces of writing and as we review components of clarity and style, students must include one example of each of the following syntactical techniques in their assertion journals: coordination, subordination, varied sentence beginning, periodic sentence, and parallelism.

Strategies

Students receive instruction in the SOAPSTone strategy developed by Tommy Boley and included in the College Board workshop "Pre-AP: Interdisciplinary Strategies for English and Social Studies" for use in analyzing prose and visual texts. (For further details, see the Teaching Strategies section, below.) In addition, students are introduced to strategies for analyzing prose and visual texts in relation to three of the five canons of rhetoric: invention, arrangement, and style. These strategies are included in the College Board workshop "Pre-AP: Strategies in English—Rhetoric" developed by David Jolliffe. Students practice these strategies with the following pieces of prose and visual text:

Selected essays from *Satire or Evasion? Black Perspectives on "Huckleberry Finn,"* edited by James S. Leonard, Thomas A. Tenney, and Thadious M. Davis
"Don't Drink and Drive" ad, chapter 2 in *Everything's an Argument*
Americans for the Arts ad, chapter 12 in *Everything's an Argument*
"The Libido for the Ugly" by H. L. Mencken (*Oxford Book of Essays*)
"Sinners in the Hands of an Angry God" by Jonathan Edwards
"The Qualities of the Prince" by Niccolò Machiavelli (*A World of Ideas*)

Discussion

The course offers many opportunities for students to collaboratively practice the skills they need, derived from my belief that learning can only occur if students have opportunities to check their understanding

and clarify their thinking. Additionally, in the fall semester, students conduct a Socratic seminar over *Hunger of Memory* by Richard Rodriguez (see Student Activities, below). They actually develop their own questions based on the Socratic seminar models provided by the National Center for the Paideia Program at the University of North Carolina in Chapel Hill.

Style

Because style is a major component of writing skill, students review the use of appositive phrases, participial phrases, and absolute phrases to improve the quality and sophistication of their writing. Initially, students complete sentence- and paragraph-imitation exercises; later, they are expected to highlight their use of these phrases in their major compositions. In addition, students receive instruction in how to recognize and incorporate figures of rhetoric in a piece of writing, particularly schemes and tropes. Our study of schemes in context includes parallelism, isocolon, antithesis, zeugma, anastrophe, parenthesis, ellipsis, asyndeton, polysyndeton, alliteration, anaphora, epistrophe, anadiplosis, antimetabole, chiasmus, erotema, hypophora, and epiplexis; our study of tropes includes metaphor, simile, synecdoche, metonymy, antonomasia (periphrasis), personification, anthimeria, litotes, irony, oxymoron, and paradox.

Exposition and Argumentation

Students need many models of expository and argumentative writing to see the possibilities for their own writing. The following list of readings is organized by the two quarters of study in the fall semester:

First Quarter: An Introduction to the Canons of Rhetoric (eight weeks)

Selected essays from *Satire or Evasion? Black Perspectives on "Huckleberry Finn,"* edited by James S. Leonard, Thomas A. Tenney, and Thadious M. Davis
"The Libido for the Ugly" by H. L. Mencken (*The Art of the Personal Essay*)
"Sinners in the Hands of an Angry God" by Jonathan Edwards
"The Qualities of the Prince" by Niccolò Machiavelli (*A World of Ideas*)
Excerpt from *A Definition of Justice* by Aristotle (*A World of Ideas*)
"Everything's an Argument," chapter 1 in *Everything's an Argument*
"Reading and Writing Arguments," chapter 2 in *Everything's an Argument*
"Structuring Arguments," chapter 8 in *Everything's an Argument*
"Proposals," chapter 12 in *Everything's an Argument*
"Figurative Language and Argument," chapter 14 in *Everything's an Argument*

Second Quarter: A Study of Justice (nine weeks)

"Second Inaugural Address" by Abraham Lincoln (2002 AP English Language and Composition Exam)
Narrative of the Life of Frederick Douglass, An American Slave by Frederick Douglass
    "Reply to A. C. C. Thompson's Letter"
    "I Am Here to Shed Light on American Slavery"
    "What to the Slave Is the Fourth of July?"
"Declaration of Sentiments and Resolutions" by Elizabeth Cady Stanton (*A World of Ideas*)
"Civil Disobedience" by Henry David Thoreau (*A World of Ideas*)
"The Battle of the Ants" by Henry David Thoreau (*The Longwood Reader*)
"Letter from a Birmingham Jail" by Martin Luther King Jr. (*A World of Ideas*)
"The Position of Poverty" by John Kenneth Galbraith (*A World of Ideas*)
Hunger of Memory: The Education of Richard Rodriguez by Richard Rodriguez
"Arguments of Definition," chapter 9 in *Everything's an Argument*
"Evaluations," chapter 10 in *Everything's an Argument*

Essay Writing

The fall semester is geared to introducing the structure of arguments and varying styles of argumentative essays. Students complete three major arguments, each one consisting of 750 to 1,000 words and each one fully described in our textbook, *Everything's an Argument:* an argument of proposal, an argument of definition, and an argument of evaluation. In addition, students write a précis of a criticism of the *Adventures of Huckleberry Finn* (our summer reading requirement) and an essay responding to Niccolò Machiavelli's "The Qualities of the Prince."

All essays are accompanied by a profile or information page and a rubric (scoring guideline). Each rubric has a self-assessment component to help students learn how to be better assessors of their own writing development. The following profile and corresponding rubric are given to students; they relate to the argument of proposal assignment, which is due early in the course.

Essay: Argument of Proposal
Due Date: Wednesday, September 22 (65 points)
Length: Approximately 750–1,000 words (typed)
Resources: Thesis and Organization (*Little, Brown Compact Handbook,* 19–26)
MLA Text Citation (*Little, Brown Compact Handbook,* 356-63)
MLA Works Cited (*Little, Brown Compact Handbook,* 363-88, 397)
MLA Paper Format (*Little, Brown Compact Handbook,* 388-96)
Syntax (*Sentence Composing for College,* 1-96)
Proposals (*Everything's an Argument,* 238-52)

Overview: Your argument of proposal needs to be centered on a problem or need that would be significant for individuals in your sphere of influence. The essay can be a proposal of practice or a proposal of policy (page 240 of *Everything's an Argument*); however, the proposal must be authenticated by your ability to connect the proposal to your audience.

Proposal: Your initial proposal is due on Monday, September 13. It should include a listing of the following information:

claim
reason
effects
warrant
evidence
significance of proposal
intended audience
writer's ethos (credibility to make the proposal)

Examples of this type of information are on page 243 of *Everything's an Argument*.
NOTE: Your final draft will *not* be accepted without prior approval of your proposal.

Essay (65 points): The final essay is due Wednesday, September 22. The rubric for this essay is attached to these guidelines. You will be expected to complete a self-assessment prior to turning in your final copy. You may make notes on the attached rubric; a clean one will be provided to you closer to the deadline of the essay.

AP English Language and Composition Profile Grading Rubric/Argument of Proposal

ELEMENT	POINTS POSSIBLE	SELF-ASSESSMENT	TEACHER ASSESSMENT
Clear Establishment of Claim	22		
Proposes a practice/policy to address a problem/need (3) Establishes the significance of the problem or need, especially its effect on the audience (4) Stresses the ethos (credibility) of the writer (4) Orients toward action and future considerations (4) Demonstrates feasibility of adopting the proposal (4) Addresses, refutes, and/or concedes alternative considerations (3)			
Specific Detail and Use of Sources	10		
Provides detailed evidence to address the need or solve the problem (5) Cites all sources adequately and correctly (5)			
Effective Organization	18		
Strong introduction establishes validity of the claim (3) Claim incorporated in an argumentative thesis (3) Clear connections among elements of the proposal (3) Paragraphing and overall organization enhances effectiveness (3) Clear and effective transitions (3) Concluding paragraph adds depth and closure (3)			
Sophisticated Style and Voice	5		
Effective syntactical and stylistic techniques add clarity and meaning (5)			
Effective Formatting and Use of Conventions	10		
MLA standards of presentation observed (5) Meaning enhanced by overall attention to grammar, mechanics, and spelling (5)			
TOTAL	65		

Timed Writings

During the fall semester, students complete five timed essay questions, one of which appears on the semester exam. Of all the techniques I have tried, I have found that integrating the timed writings into the natural progression of the course helps build students' confidence and expertise. For example, when we read *Narrative of the Life of Frederick Douglass*, students complete the timed free-response (essay) question on Abraham Lincoln's "Second Inaugural Address" from the 2002 AP English Language and Composition Exam; when we read *Hunger of Memory*, students complete the timed free-response question on Richard Rodriguez's *Days of Obligation* from the 2004 AP Exam.

Assignments

All teachers are required to post their assignments on our Web site at www.smhall.org. (To see mine, for example, choose "Academics" from the main menu, and then "Our Curriculum." Next, click on "Upper School Faculty Assignments," find the AP English Language and Composition course under my name, click on that, and finally, when the course page appears, select "Assignments" in the left-hand menu column.) The following is an example of a three-week assignment sheet from the fall semester of 2004, which gives an idea of the day-to-day operation of an AP English Language and Composition class. All sophomores and juniors at Saint Mary's Hall take the PSAT/NMSQT®.

Three-Week Segment from the First Semester

Monday, October 11
Student Holiday / Teacher In-service

Tuesday, October 12
Class Focus: Final review/questions for the PSAT/NMSQT
Introduce justice unit—*A World of Ideas,* 106-8
Homework: Read introduction to *A Definition of Justice* in *A World of Ideas,* 111-14

Wednesday, October 13—PSAT/NMSQT
Class Focus: Review requirements for Machiavelli essay due by 4 p.m. on Friday
Discuss introduction to Aristotle's *A Definition of Justice*
Homework: Annotate/prepare *A Definition of Justice* for discussion

Thursday, October 14
Class Focus: Discuss Aristotle's *A Definition of Justice*
Homework: Machiavelli essay (due by 4 p.m. on Friday)

Friday, October 15
Class Focus: In-class writing: finalize Machiavelli essay
Homework: Arguments of definition—chapter 9 of *Everything's an Argument,* 147-73

Monday, October 18
Class Focus: Discuss chapter 9 of *Everything's an Argument,* 147-73
Introduce argument of definition essay due Wednesday, November 3
Homework: Read introduction to Frederick Douglass—*A World of Ideas,* 125-27
Read preface (vii–ix) and chronology (185-86) from *Narrative of the Life of Frederick Douglass, an American Slave* (Norton Critical Edition)

Tuesday, October 19
Class Focus: Discuss Frederick Douglass
Introduce concept of the slave narrative

Homework: Prepare for timed writing
Proposal for argument of definition due Monday, October 25

Wednesday, October 20
Class Focus: Timed writing (20 points)
Homework: Analyze/annotate chapters 1–2 (justice, slave narrative, rhetoric) in *Narrative of the Life of Frederick Douglass*

Thursday, October 21
Class Focus: Discuss chapters 1–2 in *Narrative of the Life of Frederick Douglass*
Homework: Begin analysis/annotation of chapters 3–9 in *Narrative of the Life of Frederick Douglass*

Friday, October 22
Class Focus: In-class reading/writing day
Homework: Complete analysis/annotation of chapters 3–9 in *Narrative of the Life of Frederick Douglass*
Proposal for argument of definition due Monday, October 25

Monday, October 25
Class Focus: Check proposals for argument of definition
Discuss chapters 3–9 in *Narrative of the Life of Frederick Douglass*
Homework: Begin analysis/annotation of chapters 10–11 and appendix in *Narrative of the Life of Frederick Douglass*

Tuesday, October 26
Class Focus: In-class reading/writing day
Homework: Complete analysis/annotation of chapters 10–11 and appendix in *Narrative of the Life of Frederick Douglass*

Wednesday, October 27
Class Focus: Discuss chapters 10–11 and appendix in *Narrative of the Life of Frederick Douglass*
Homework: Analyze letters in *Narrative of the Life of Frederick Douglass,* 88–96

Thursday, October 28
Class Focus: Discuss letters in *Narrative of the Life of Frederick Douglass,* 88–96
Homework: Analyze "What to the Slave Is the Fourth of July?" 116-27

Friday, October 29
Class Focus: Discuss "What to the Slave Is the Fourth of July?" 116-27
Homework: Complete the analysis/annotations for *Narrative of the Life of Frederick Douglass* (20 points)
Work on argument of definition essay due Wednesday, November 3

Spring Semester

The spring semester focuses on personal reflective writing, a study of the essay as art form, issues of public discourse, and prose and visual argumentation.

Writer's Notebook

Students begin the new semester by reading an excerpt from Joan Didion's *Slouching Towards Bethlehem* (1968) where she talks about the difference between a journal and a notebook. Each student receives a composition book to record 12 notebook entries on a variety of topics over a period of two weeks. Discussion centers on how writers will use a notebook as a way to catch the bits and pieces of life and

experience for their writing projects. As the students are working on their notebooks, we are studying the personal reflective essay as a writing form. Students examine the characteristics of personal reflective writing with the following pieces of prose:

"Once More to the Lake" by E. B. White
"The Courage of Turtles" by Edward Hoagland
"In Bed" by Joan Didion
"The Knife" by Richard Selzer

The assignment is given: Each student must select an experience from his or her life that has brought some personal insight. Students are encouraged to examine their writer's notebooks for ideas. Each student's essay is ultimately published in a class book titled *Reflections*. It is the highlight of the year!

A Study in Style and Influence

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

This five-week study begins with an overview of the essay as genre, noting its early beginnings as a Renaissance invention. As the weeks progress, students study the characteristics of the seventeenth, eighteenth, and nineteenth centuries and approximately 25 representative essays. Each student selects a pre-twentieth-century essayist from an established list and is responsible for making a *PowerPoint* presentation on the day assigned to discussion of that particular writer's work. This study provides a fascinating look at the growth of language and ideas. The culmination of the study is the research-based causal argument.

Following is the profile and rubric given to students:

Essay: Formal primary/secondary causal argument
Due Date: Friday, March 4 (80 points)
Length: Approximately 1,500–2,000 words
Resources: Thesis and Organization (*Little, Brown Compact Handbook,* 19–26)
Integrating Sources (*Little, Brown Compact Handbook,* 337-41)
MLA Text Citation (*Little, Brown Compact Handbook,* 356-63)
MLA Works Cited (*Little, Brown Compact Handbook,* 363-88, 397)
MLA Paper Format (*Little, Brown Compact Handbook,* 388-96)
Syntax (*Sentence Composing for College,* 1–103)
Causal Arguments (*Everything's an Argument,* 205-32)
Representative essay(s) from *The Oxford Book of Essays*

Your research-based causal argument will examine the contextual influences (historical, cultural, environmental, etc.) on your chosen essayist and the impact and effects of those influences on his or her style, purpose, and intent in at least one representative essay.

Requirements: You must have at least three secondary sources for your contextual influences, two of which must be *credible* online sources. The additional secondary source(s) can be from print or the Internet. In addition, you must have at least one primary source from *The Oxford Book of Essays*. All sources must be synthesized; in other words, your essay should not be organized by sources but rather by

the influences. Synthesize means that two or more sources must be brought together to provide evidence for a point within the argument.

You must appropriately document within the body of your essay each piece of textual evidence from your research and study: evidence of contextual influences can be taken from online sources and other secondary source material. Each piece of text used as evidence from these sources must have a parenthetical text citation following MLA style (*Little, Brown Compact Handbook,* 356-63). Primary source (the representative essay) citations must also have parenthetical text citations following MLA style (356-63).

In addition, you will include a Works Cited page at the end of your essay. This page includes all the sources you quoted, paraphrased, or summarized in your essay. The list of works cited always begins a new page and is presented according to MLA format (363-88, 397).

Your essay must be formatted according to MLA style (388-96), and you must have your proposal and thesis outline approved prior to beginning the actual draft of your research essay.

Sample Thesis Sentences:

- The aggressiveness, intimacy, and loose, allusive structure characteristic of William Hazlitt's essays are products of Hazlitt's spicy personality and the immense political turmoil and literary change occurring in eighteenth- and nineteenth-century England.
- John Stuart Mill pursued an early, rigorous academic career that drastically influenced his changing ideals, a transition that is evident in his more open-minded and self-exploring work "Bentham and Coleridge" and helped mold the plain and commonplace style seen in much of his writing.

Due Dates:
Monday, February 7: Proposal approved
Wednesday, February 16: Thesis outline approved
Monday, February 21: Works Cited approved, complete with annotated/highlighted copies (you keep the originals) of three secondary sources
Monday, February 28: Rough draft, complete with internal documentation and Works Cited
Friday, March 4: Final draft with all working documents submitted in a pocket folder (80 points)

A process completion page is attached for you and your instructor to note your progress throughout this project. The format for the thesis outline is also attached.

The rubric (scoring guideline) for this essay is attached to these guidelines. You will be expected to complete a self-assessment prior to turning in your final copy. You may make notes on the attached rubric; a clean one will be provided to you closer to the deadline of the essay.

Process Completion:

Due Date	Element	Approved	Not Approved	Comments/ Initials
February 7	Proposal			
February 16	Thesis Outline			
February 21	Works Cited			
	Annotated/highlighted secondary source #1			
	Annotated/highlighted secondary source #2			
	Annotated/highlighted secondary source #3			
February 28	Rough draft			
March 4	Final draft			

Thesis Outline:

Thesis:

___

___

___

Influence	Impact / Effect	Secondary Source #1 Evidence*	Secondary Source #2 Evidence	Secondary Source #3 Evidence	Primary Source #1 Evidence
Alternative Influence	**Refutation / Concession**	**Secondary Source #1 Evidence**	**Secondary Source #2 Evidence**	**Secondary Source #3 Evidence**	**Primary Source #1 Evidence**

*The number of columns is determined by the number of secondary and primary sources used. This chart represents the minimum requirements.

AP English Language and Composition Profile Grading Rubric / Causal Argument

ELEMENT	POINTS POSSIBLE	SELF-ASSESSMENT	TEACHER ASSESSMENT
Clear Establishment of Claim	20		
A clear causal relationship is established in the claim. (5) There is a clear explanation of the claim's significance. (5) Evidence substantiates each cause or effect. (5) Consideration of alternative causes/effects is included. (5)			
Specific Detail and Use of Sources	15		
Specific, sufficient evidence and reasoning is included. (5) Primary source(s) are referred to and documented accurately and correctly. (5) Secondary sources are referred to and documented accurately and correctly. (5)			
Effective Organization	15		
The claim is incorporated in an argumentative thesis. (3) There are clear connections among the claim, reasons, warrants, and evidence. (3) Paragraphing and overall organization enhances effectiveness. (3) There are clear and effective transitions throughout. (3) Concluding paragraph adds depth and closure. (3)			
Sophisticated Style and Voice	15		
The essay has a strong sense of purpose and audience. (4) It has effective, sophisticated diction. (3) Effective syntactical and stylistic techniques add clarity and meaning. (4) Syntax mirrors the formal tone of the essay. (4)			
Effective Formatting and Use of Conventions	15		
MLA standards of presentation are observed. (5) Works Cited page is properly formatted and connected to citations within the text. (5) Meaning is enhanced by overall attention to grammar, mechanics, and spelling. (5)			
TOTAL	80		

Discussion

Students participate in a roundtable discussion as they present their research on their chosen pre-twentieth-century essayist and examine the rhetoric of pre-twentieth-century prose. Additionally, in the spring semester students again conduct a Socratic seminar, this time on *Pilgrim at Tinker Creek* by Annie Dillard, developing their own questions.

Analyzing Visual Arguments

Students learn OPTIC, a new strategy for analyzing visual arguments, which is fully described in the Teaching Strategies section below. In addition, appendix B in *Seeing and Writing* presents key guidelines and questions for reading images, advertisements, paintings, and photographs that help students complete a close reading of visual text.

Exposition and Argumentation

Students continue to work with models of expository and argumentative writing to see the possibilities for their own writing. The following list of readings is organized by the two quarters of study in the spring semester:

Third Quarter: A History of the Essay as an Art Form (nine weeks)
Excerpt from *Slouching Towards Bethlehem* by Joan Didion (*The Longwood Reader*)
"Once More to the Lake" by E. B. White (*The Art of the Personal Essay*)
"The Courage of Turtles" by Edward Hoagland (*The Art of the Personal Essay*)
"In Bed" by Joan Didion (*The Art of the Personal Essay*)
"The Knife" by Richard Selzer (*The Art of the Personal Essay*)
Thirty selected pre-twentieth-century essays from *The Oxford Book of Essays*
"Causal Arguments," chapter 11 in *Everything's an Argument*

Fourth Quarter: A Final Look at Argumentation (eight weeks)
"The Four Idols" by Francis Bacon (*A World of Ideas*)
"Nature Fights Back" by Rachel Carson (*A World of Ideas*)
"Nonmoral Nature" by Stephen Jay Gould (*A World of Ideas*)
Pilgrim at Tinker Creek by Annie Dillard
"Pernicious Effects Which Arise from the Unnatural Distinctions Established in Society" by Mary Wollstonecraft (*A World of Ideas*)
"Shakespeare's Sister" by Virginia Woolf (*A World of Ideas*)
"Black Women: Shaping Feminist Theory" by bell hooks (*A World of Ideas*)
"Visual Arguments," chapter 15 in *Everything's an Argument*
"Fallacies of Argument," chapter 19 in *Everything's an Argument*

Essay Writing

The spring semester continues to acquaint students with various argumentative structures: causal argument, argument of proposal, and visual arguments.

Timed Writings

During the spring semester, students complete eight timed essays. As in the fall semester, the timed writings are integrated into the natural progression of the course. When we are working with the reflective essay, students complete the 2002 AP English Language and Composition Exam free-response question on an excerpt from Virginia Woolf's memoirs; when we are studying pre-twentieth-century essayists, students complete the 2004 exam question on Lord Chesterfield's letter to his son; and when we are reading *Pilgrim at Tinker Creek*, students complete the question from the 2003 exam that asked students to compare and contrast Dillard's and Audubon's styles.

St. Mary's Plagiarism Policy

The following paragraph must be submitted with proposals and all drafts of student assignments. Students must sign below the paragraph to indicate that they are aware of this policy:

> Plagiarism is using another person's thoughts and accomplishments without proper acknowledgment or documentation. It is an unconscionable offense and a serious breach of the honor code. In keeping with the Saint Mary's Hall Upper School policy, students will receive a zero for the plagiarized work.

Teaching Strategies

Even though students in an AP English Language and Composition class may be strong readers and writers, they still need a bank of strategies to draw from as they encounter challenging text. The most effective strategies are those that teach students how to infer and analyze.

Speaker-Occasion-Audience-Purpose-Subject-Tone (SOAPSTone)

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

- **S**peaker: the individual or collective voice of the text
- **O**ccasion: the event or catalyst causing the writing of the text to occur
- **A**udience: the group of readers to whom the piece is directed
- **P**urpose: the reason behind the text
- **S**ubject: the general topic and/or main idea
- **T**one: the attitude of the author

Syntax Analysis Chart

A syntax analysis chart is an excellent strategy for style analysis as well as an effective revision technique for a student's own writing. One of the key strategies mentioned in *The AP Vertical Teams® Guide for English,* published by the College Board, the syntax analysis chart involves creating a five-column table with the following headings: Sentence Number, First Four Words, Special Features, Verbs, and Number of Words per Sentence. This reflective tool not only helps students examine how style contributes to meaning and purpose but also helps students identify various writing problems (repetitiveness, possible run-ons or fragments, weak verbs, and lack of syntactical variety).

Overview-Parts-Title-Interrelationships-Conclusion (OPTIC)

The OPTIC strategy is highlighted in Walter Pauk's book *How to Study in College* and provides students with key concepts to think about when approaching any kind of visual text. A sample OPTIC lesson would include the following steps:

1. Provide students with a single visual text that presents a position or point of view on an issue. One example is James Rosenquist's 1996 painting "Professional Courtesy" (*Seeing and Writing*, 588), which portrays handguns as instruments of violence.

2. Pair students and lead them through the OPTIC strategy, step by step.
   - **O** is for *overview*—write down a few notes on what the visual appears to be about.
   - **P** is for *parts*—zero in on the *parts* of the visual. Write down any elements or details that seem important.
   - **T** is for *title*—highlight the words of the *title* of the visual (if one is available).
   - **I** is for *interrelationships*—use the title as the theory and the parts of the visual as clues to detect and specify the *interrelationships* in the graphic.
   - **C** is for *conclusion*—draw a *conclusion* about the visual as a whole. What does the visual mean? Summarize the message of the visual in one or two sentences.
3. Debrief the effectiveness of the strategy in analyzing visuals.
4. Compare and contrast the visual with a piece of expository text dealing with the same subject but perhaps a different position. In *Seeing and Writing,* Gerard Jones's essay on "Killing Monsters" presents the author's viewpoint on why children are helped, not harmed, by viewing images of imagined violence. Both these texts could be used to discuss different positions on the effects of violence on children and young people.

Students need to practice new strategies in a safe environment, one that allows them to explore and clarify their ideas with their peers. In this course, students are always paired or grouped in threes to practice the components of the strategies. Spencer Kagan's Think–Pair–Share grouping technique works well when students are learning a new strategy.

1. Teacher explains and models the strategy.
2. Students individually wrestle ("think") with applying the strategy to a piece of text or their own writing. Written notes or highlighting is required during this stage.
3. After students have completed writing notes or highlighing, they pair with another student (or group of three) to share their ideas. Groups of four or more are not recommended, as large groups often have difficulty allowing all members equal opportunities for sharing and discussion.
4. Teacher brings the partners or trios back together as a class for a large-group "share" discussion.

In our school calendar, there are three weeks left in the quarter after the AP English Language and Composition Exam, allowing for a variety of activities and assignments to be completed. Sometimes we read a novel or drama as a transition to AP English Literature and Composition, and other times we study techniques in composing the college application essay. However, since the May and June administrations of the College Board's SAT Reasoning Test™ come directly after the AP English Language and Composition Exam, I primarily use that time to help students prepare for the critical reading and writing sections of the SAT®. I find the *Official SAT Study Guide* and *ScoreWrite™: A Guide to Preparing for the New SAT Essay* to be valuable resources as I work with my students.

Student Evaluation

Students' grades are based on an accumulated-point system. Each graded assignment or activity is assigned a certain number of points based on its complexity and overall importance to the objectives of the course. Typically each assessment within each quarter equates to about one-eighth of the total average for that marking period. At the end of each quarter, the student's quarter grade is determined by dividing the number of points earned by the number of points possible.

Very few grades are given during the class; students are mostly assessed on major assignments such as out-of-class essays, timed writings, Socratic seminars, grammar exercises, annotated readings, practice on multiple-choice questions based on reading passages, informal writings, and class participation. Traditional daily grades are not given, as I prefer to model a college course rather than a high school one.

The percentages that are figured using the accumulated-point system translate into the following letter grades:

100–97 percent = A+	82–80 percent = B–	66–63 percent = D
96–93 percent = A	79–77 percent = C+	62–60 percent = D–
92–90 percent = A–	76–73 percent = C	59–50 percent = F
89–87 percent = B+	72–70 percent = C–	
86–83 percent = B	69–67 percent = D+	

Teacher Resources

Course Texts

Aaron, Jane E. *The Little, Brown Compact Handbook.* 5th ed. New York: Longman, 2004.

Dillard, Annie. *Pilgrim at Tinker Creek.* New York: Harper's Magazine Press, 1974.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself: Authoritative Text, Contexts, Criticism.* Edited by William L. Andrews and William S. McFeely. New York: W. W. Norton, 1996.

Gross, John, ed. *The Oxford Book of Essays.* New York: Oxford University Press, 1991.

Jacobus, Lee A., ed. *A World of Ideas: Essential Readings for College Writers.* 6th ed. Boston: Bedford/St. Martin's, 2002.

Killgallon, Don. *Sentence Composing for College: A Worktext on Sentence Variety and Maturity.* Portsmouth, N.H.: Boynton/Cook, 1998.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument: With Readings.* 3rd ed. Boston: Bedford/St. Martin's, 2004.

Rodriguez, Richard. *Hunger of Memory: The Education of Richard Rodriguez; An Autobiography.* New York: Bantam Books, 2004.

Twain, Mark. *Adventures of Huckleberry Finn: An Authoritative Text, Contexts and Sources, Criticism.* 3rd ed. Edited by Thomas Cooley. New York: Norton, 1999. (Summer reading.)

Course Supplements

Dornan, Edward A., and Charles W. Dawe, eds. *The Longwood Reader.* 3rd ed. Boston: Allyn and Bacon, 1997.

Edwards, Jonathan. "Sinners in the Hands of an Angry God." Christian Classics Ethereal Library [online database]. Grand Rapids, Mich.: Calvin College. www.ccel.org/e/edwards/sermons/sinners.html. Accessed September 15, 2004.

Leonard, James S., Thomas A. Tenney, and Thadious M. Davis, eds. *Satire or Evasion? Black Perspectives on "Huckleberry Finn."* Durham, N.C.: Duke University Press, 1992.

Lopate, Phillip, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present.* New York: Anchor Books, 1994.

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Adler, Mortimer J. *The Paideia Proposal: An Educational Manifesto.* New York: Macmillan, 1982.

College Board. 2007, 2008 *AP English Course Description.* New York: College Board, 2006.

College Board. *The AP Vertical Teams Guide for English.* New York: The College Board, 2005.

College Board. *The Official SAT Study Guide: For the New SAT.* New York: College Entrance Examination Board, 2004.

College Board. *ScoreWrite: A Guide to Preparing for the New SAT Essay.* New York: College Entrance Examination Board, 2004.

Corbett, Edward P. J., and Robert J. Connors. *Classical Rhetoric for the Modern Student.* 4th ed. New York: Oxford University Press, 1999.

Covino, William A., and David A. Jolliffe. *Rhetoric: Concepts, Definitions, Boundaries.* Boston: Allyn and Bacon, 1995.

Kagan, Spencer. "The Structural Approach to Cooperative Learning." *Educational Leadership* 47 (December 1989–January 1990): 12–15.

Kolln, Martha. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects.* 4th ed. New York: Longman, 2002.

Pauk, Walter. *How to Study in College.* 7th ed. Boston: Houghton Mifflin, 2001.

Ruddell, Martha R. *Teaching Content Reading and Writing.* 2nd ed. Boston: Allyn and Bacon, 1997.

Workshops

"Pre-AP: Interdisciplinary Strategies in English and Social Studies" and "Pre-AP: Strategies in English—Rhetoric." For more information on these and other College Board workshops for AP and Pre-AP, visit the Pre-AP and Professional Development pages on AP Central.

Student Activities

Socratic Seminars

In her book of strategies, *Teaching Content Reading and Writing*, Martha Ruddell notes that reading is the process of constructing meaning from text, and constructed meaning is shaped, not just enhanced, through "social interaction and communication" (23–24). Students need to talk about what they have read, explore varied meanings within a single text, ask questions, and clarify ideas. For this interaction to be successful,

teachers need to create a learner-centered environment, one where ground rules help create an atmosphere of safety and respect, discussions have focus and purpose, student participation remains central, students learn how to initiate their own inquiries, and thinking is paramount.

Using tenets from Mortimer Adler's book *The Paideia Proposal*, the National Center for the Paideia Program at the University of North Carolina at Chapel Hill conducts extensive training for teachers interested in implementing learner-centered strategies, like the Socratic seminar, in their classrooms. The Socratic seminar is based on a 2,400-year-old philosophy that teaches students to raise probing questions, to think critically about their own ideas and the ideas of others, to support ideas with textual evidence, and to take greater responsibility for their own learning.

The heart of the Socratic seminar lies in three categories of questions:

- Opening question (usually only one per seminar)
  - Introduces a broad generalization that looks into the text for an answer
  - Introduces and explores topics, ideas, and themes
- Core questions (usually four to eight per seminar)
  - Require content-specific information
  - Seek an examination and/or clarification of central points
  - Explore cause-effect relationships
  - Call for interpretation and exploration
- Closing question (usually one per seminar)
  - Establishes relevance
  - Asks for a connection with the real world
  - Directs an application to self

Students at our school learn the Socratic seminar in the ninth grade as part of our curriculum alignment efforts. What changes each year in each course is the complexity of the text used during each seminar, requiring students to dig deeper into critical thinking. The first Socratic seminar in AP English Language is on Richard Rodriguez's *Hunger of Memory*. The following materials are distributed to students and discussed prior to the seminar.

Handout #1

Hunger of Memory

We will be conducting two Socratic seminars based on assigned readings from *Hunger of Memory* by Richard Rodriguez. You will prepare for each seminar in the following manner:

- Carefully read the text for both facts and ideas.
- Underline or highlight ideas that are especially intriguing or meaningful.
- Make notes in the margin for easy reference.
- Prepare a set of five **typed** seminar questions and answers. You will need to have one opening question, three core questions, and one closing question. Each answer to each question should be approximately 150 words.

- Mark any passages in the text that you did not understand when you read the selection.
- Note connections between this selection and other pieces we have discussed or you have read on your own. You many want to note those connections in the margins.
- Reflect critically on what you have read.
- Be prepared to support your ideas with textual evidence.

On each seminar day you will need to bring your text, your questions, and any preparatory notes you have made. By the end of the two seminars, you should have made *four significant contributions* to the discussion—two per seminar. Remember that part of your grade will depend on how well you listen and contribute to your seminar group's dynamic.

In addition, you will be expected to take notes and formulate a general conclusion about the intent and purpose of each essay for which you are a listener rather than a discussant. Each set of notes/conclusion will be worth 5 points for a total of 10 points separate from the seminar grade.

Important note: Any student absent on any Socratic seminar day will make it up by having a one-on-one discussion session with yours truly!

Handout #2

Sample Questions

"Middle-Class Pastoral" from *Hunger of Memory*

Opening question

- What is the problem with assimilation?

Core questions

- Why does Rodriguez refer to his book as a pastoral? (6)
- What is the purpose of the Caliban allusion? (3, 5)
- What is Rodriguez's attitude toward education? (6–7)
- What is the purpose of the word "anoint"? (5)
- What is ironic about the last line of the prologue? (7)
- What evidence is there to support a(n) (indignant, disdainful, scornful, sorrowful, reflective, resentful, didactic) tone?

Closing question

- What is the purpose in today's society in distinguishing among lower, middle, and upper class?

Handout #3

Grading Criteria per Socratic Seminar

Hunger of Memory

One opening question and answer	______	(2 points)
Three core questions and answers	______	(6 points)
One closing question and answer	______	(2 points)

Contribution #1 ______ (5 points)

- Contributed significantly to the conversation through extension or elaboration
- Provided new insight or perspective on the text being discussed
- Referenced specific lines or words from the text as a source for the contribution
- Directed comments and responses to the seminar group
- Spoke clearly and eloquently when providing responses
- Demonstrated purposeful, critical, and appreciative listening

Contribution #2 ______ (5 points)

- Contributed significantly to the conversation through extension or elaboration
- Provided new insight or perspective on the text being discussed
- Referenced specific lines or words from the text as a source for the contribution
- Directed comments and responses to the seminar group
- Spoke clearly and eloquently when providing responses
- Demonstrated purposeful, critical, and appreciative listening

Total points per seminar = 20 points

Jigsaw Discussions

In addition to the Socratic seminar, Spencer Kagan's jigsaw discussion technique is another learner-centered strategy designed to actively involve students in their own education. Students receive individual pieces of an assignment on which they will become experts. Small groups of three to four students are then combined, with each expert presenting his or her piece of the puzzle. Concluding discussions strengthen students' abilities to see connections and make associations within and among texts and ideas.

One of the students' favorite jigsaw discussions centers on the concept of feminism that we explore in the spring semester. The following materials are distributed to students and discussed prior to this jigsaw.

Handout #1

Feminism Discussion (27 points)

Each student will become an expert on one of the following essays from *A World of Ideas* and teach that essay to the students within his or her assigned group.

- "Pernicious Effects Which Arise from the Unnatural Distinctions Established in Society" by Mary Wollstonecraft (782-92)
- "Shakespeare's Sister" by Virginia Woolf (801-12)
- "Black Women: Shaping Feminist Theory" by bell hooks (863-76)

Students will be organized in groups of three, with an "expert" on each of the above essays assigned to each group. Each expert will be allotted 15 minutes for his or her presentation and will be evaluated on oral presentation of critical information (appeal, arrangement, style). "Students" will be evaluated on their attentiveness, note taking, and questions.

Following all three expert presentations, students will discuss and provide written responses to the following questions found on page 877 of *A World of Ideas:*

1. In what ways do the selections by Mary Wollstonecraft and Virginia Woolf reveal the problems that hooks describes?
2. Would Wollstonecraft and Woolf be open to the problems of black women? Why or why not?
3. Would Wollstonecraft and Woolf be open to the problems of women of the servant classes of their own time? Why or why not?
4. How might bell hooks critique their work?

Handout #2

Grading Criteria

Feminism Discussion (27 points)

Expert Text:

____

Group Members:

____

Oral presentation of critical information ______ (10 points)

Attentiveness, note taking, and questions (as listener) ______ (5 points)

Answers to the following questions: ______ (12 points)
(*A World of Ideas,* 877)

1. In what ways do the selections by Mary Wollstonecraft and Virginia Woolf reveal the problems that hooks describes?
2. Would Wollstonecraft and Woolf be open to the problems of black women? Why or why not?
3. Would Wollstonecraft and Woolf be open to the problems of women of the servant classes of their own time? Why or why not?
4. How might bell hooks critique their work?

TOTAL POINTS ______ **(27 points)**

Sample Syllabus 4

Judy Griffith
Wartburg College
Waverly, Iowa

School Profile

Location and Environment: Wartburg College is a residential learning community located in northeastern Iowa in the relatively small community of Waverly. Many of our students are from Iowa, but a substantial number come from out of state, and a sizable proportion is the first generation of their families to attend college. Our school is named after Wartburg Castle in Eisenach, Germany, where Martin Luther completed some of the most significant intellectual work in Western history. The background of the Evangelical Lutheran Church in America, with which we are affiliated, has been a history of challenging conventional thought, rigorous debate, and intellectual exploration.

Type: Private, undergraduate, liberal arts college

Total Enrollment: Approximately 1,800 students. We are experiencing our seventh consecutive year of record enrollment, a fact that has all of us scrambling to meet students' needs, maintain our small class size, and construct new facilities for both faculty and students.

Ethnic Diversity: Ethnicity, including international students, breaks down this way: Asian, 3.8 percent; Black 4.7 percent; Hispanic/Latino, 1.4 percent; multiracial, 0.3 percent; and Native American, 0.1 percent. International students come from 28 countries.

Personal Philosophy

To paraphrase Samuel Johnson,[6] when students know they must write, it concentrates their minds wonderfully. I find the comparison of "writing" and "hanging" instructive, with fear and loathing probable responses to both. My task as a teacher is to obviate the fear and loathing while somehow reinforcing the concentration.

Philosophy of the Department

Students who attend Wartburg College will have extensive writing requirements in their general education core and also in their majors, no matter what those majors are. Many of our courses require students to produce at least 5,000 words with varied purposes and forms. One key to any writing-intensive course is that instructor intervention must be designed into the assignments. It is not sufficient for students to write 5,000 words. Their writing must be for specific purposes and be read and responded to by their professors.

Every single member of the English department teaches first-year composition courses, perhaps not every term, but usually every year. This commitment in action illustrates how the department values the development of writing and argumentation skills. And we all value each other enough to support and honor the diverse ways in which we approach this task. The current course catalog outlines our goals thus:

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6. "Depend upon it, sir, when a man knows he is to be hanged in a fortnight, it concentrates his mind wonderfully." *The Life of Samuel Johnson, LL.D.* by James Boswell (1791).

> Wartburg's English program—including majors in English, English writing, and English teaching—offers students the flexibility to prepare for a wide range of careers. Wartburg English graduates are sought by companies, organizations, and institutions that want people who communicate well. Current English graduates work in human services, mass media, publishing, technical writing, and business; teach in the secondary schools; or continue their education in law, English, and other graduate and professional degree programs. To give students the appropriate preparation, the English program focuses on three curricular goals:
>
> - To engage students in a variety of creative responses to human experience through encounters with ideas, values, and artistic achievements in written, spoken, and visual media
> - To assist students in understanding their own writing processes and in using writing as a tool for thinking, learning, and communicating
> - To prepare students to teach English, to become members of the business community, to work in human services, or to enter graduate and professional school

Our standard English composition class, required for all first-year students, is English 112. I have also included an abbreviated description of English 111, a preliminary writing course that about 20 percent of the students take to ready them for English 112.

Class Profile: English 111: English Composition

Students who enter Wartburg with ACT scores below 20 are required to begin their course sequence with EN 111. Students may attain an exemption from EN 111 (and go right to EN 112) by achieving a score of 50 percent on the College-Level Examination Program® (CLEP®) English Composition exam.

In my experience, of the 20 percent of entering students required to enroll in EN 111, one-third simply does not test well and might be successful in EN 112; one-third just needs more practice than their limited high school experience provided; and one-third has serious writing deficits requiring intervention before they proceed to the next course.

Wartburg College basically operates on the semester system, but we call our 14-week time frames "terms." Our four-week, end-of-year class is called "May term." Fall term runs from about September 10 to December 16; winter term begins around January 2 and ends near April 20; and May term occupies all of that month. We teach four to five sections of English 111 each year, and all but one are offered in the fall term. One section of EN 111 is offered during the winter term to accommodate international students who are newly arrived on campus or who want to get several months of English-speaking experience before they undertake a composition class. The average enrollment in each section is 20 students, and the class is offered in both Tuesday–Thursday (3 hours and 20 minutes per week) and Monday–Wednesday–Friday (3 hours and 15 minutes per week) configurations. We also have sections that meet two evenings a week for a total of 3 hours and 20 minutes and sections that meet once a week for 3 hours.

Course Overview

This course in basic college-level composition integrates writing process activities with issues related to the transition to college. Frequent student-teacher conferences lead to the development of students' ability to analyze and improve their own writing.

Required Texts and Materials

- Anson, Chris, Robert Schwegler, and Marcia Muth. *The Longman Writer's Companion.* 3rd ed. New York: Longman, 2005. This handbook is closely aligned with issues of audience, purpose, and research as represented in writing instruction in this course. It has expanded and updated sections on technology, speaking, and editing and contains more student-written examples than many other texts.
- Kirszner, Laurie G., and Stephen R. Mandell, eds. *Patterns for College Writing: A Rhetorical Reader and Guide*. 9th ed. Boston: Bedford/St. Martin's, 2004. This text and reader contains excellent material about the writing process and the structural patterns of development that students will be asked to employ.
- Wartburg planner. This is a college-issued, six-by-nine-inch spiral-bound notebook, each two-page spread of which lists all the campus events and administrative deadlines for each week on the top halves of the pages. The bottom halves provide space for students to make their own notes about each day's schedule.
- Three-ring binder (2-inch or larger) to hold a working portfolio-notebook that will include handouts, drafts, activity journals, reading journals, and other materials.

Course Objectives

Note that the general goals for EN 111 and 112 are the same. EN 111 does not directly address as many of these goals as does EN 112, but they serve as the overarching guide to the purpose of the course.

General Goals for Verbal Reasoning Courses
(Wartburg Plan of Essential Education)

- Students will develop reading skills for the close, careful analysis of text and the comprehension of its meaning.
- Students will gain and/or sharpen writing skills that employ correct English form and usage as well as the techniques of advanced argumentation.
- Students will be able to employ critical thinking to distinguish facts from opinions, identify intelligent and productive approaches to the issues of our time, shape well-supported and logically reasoned positions regarding these issues, and analyze others' and one's own arguments.
- Students will develop speaking skills that enable them to communicate clearly, confidently, and rationally in various rhetorically appropriate presentational forms.

Goals Specific to EN 111

(Boldface indicates a connection to the Essential Education Verbal Reasoning Goals.)

- To review and practice the stages of the writing process: prewriting, drafting, revising, editing, and publishing
- To recognize and respond appropriately to the purposes and audiences for a variety of writing assignments
- To improve skills in:
  - **close and critical reading**
  - individual and collaborative composing, responding, and editing (especially for **usage**)
  - **research** (finding, **evaluating**, using, and citing external sources)

- To become a member of the Wartburg community through exploration of and active engagement in a broad range of educational opportunities
- To define what it means to be a liberally educated person and to move toward that goal
- To make progress toward a specific **objective of your own**

Course Planner

This course is pretty traditional; it stresses basic writing skills that students need to survive their first year of college. Most of the work focuses on identifying an audience and purpose, developing an effective and personalized writing process, recognizing each student's most problematic grammatical/mechanical problems, and developing ideas using a limited range of specific organizational structures. Students devote time to crafting theses and topic sentences, eliminating the use of the second person, correcting shifts in point of view and tense, and mastering pronoun-referent agreement. It is essential that students have a good grasp of the fundamentals—they cannot concentrate on EN 112's more sophisticated requirements if they have to spend all their time editing drafts for minutia instead of revising for content.

Week 1

We spend this week addressing college expectations, beginning to establish a learning community, and examining and experiencing models of college-level discourse. I usually teach a section of this class at 7:45 a.m. and find my students to be prompt (but sleepy), hardworking, and focused on succeeding in college. Most of the difficulties faced by these students are founded in the differences between high school and college settings. It is ironic that just when they finally attain many of the freedoms they desired during high school, they find they must make decisions that are restrictive. Yes, they can stay up until all hours playing video poker. No, they do not do so well in class if they make this kind of choice. The results of these choices often do not come home to roost, however, until midterms.

Weeks 2–3

We spend the next two weeks working on description, exemplification, and related readings. We read and discuss several models of each type, and students write examples of each, usually one to two pages long. Students practice the writing process and are introduced to peer review as we practice it in my classes.

Weeks 4–5

Students develop a two- to four-page process paper, and this paper is integrated with information literacy work, facilitated by the college librarians.

Weeks 6–7

The focus of these two weeks is the development of a three- to four-page cause-and-effect paper, and students are required to employ the information literacy skills they learned for the previous paper.

Week 8

Students craft the preliminary stages (up through a very rough draft) of a comparison and contrast paper.

Week 9

Students craft the preliminary stages (up through a very rough draft) of a classification/division paper.

Week 10

Students select one of the preliminary drafts from the past two weeks and complete a final draft of three to five pages. They also visit the library for a second information literacy session that centers on finding information for inclusion in this final draft.

Weeks 11–12

The five- to six-page extended definition paper, our culminating assignment, is written during this time.

Week 13

I leave this week open as a “fudge factor” for the original schedule.

Week 14

I cancel classes this week and hold final individual portfolio conferences that are usually about 25 minutes in length. Students bring their portfolios to my office and walk me through the material, describing the changes in their writing over the term and explaining what their goals are for progress in EN 112. They talk; I listen and ask an occasional question. At least, that is my goal.

Course Requirements

All assignments listed below must be completed to obtain course credit:

1. Diagnostic paper (ungraded, topic to be announced)
2. Major writing assignments with complete process work
3. Exploration journal (due approximately once a week, number to be determined)

   Part I: Reflective responses to assigned readings

   Part II: Transition activity reflections
4. Cooperative/collaborative work
5. Miscellaneous
6. Final exam

Assignments 1–5 listed above are kept in a three-ring binder that is collected and evaluated during review conferences generally held in the middle of the term and in the last week of classes. During these conferences, students discuss the materials with me, explaining what they see as the strengths, concerns, and progress in their own writing.

Student Evaluation

The following material is distributed to the students. It explains how their performance will be assessed, along with all the associated requirements.

Attendance

I expect your attendance and active engagement in *every* class session. Part of your course grade derives from evidence of participation and collaboration in the form of in-class activities and short written responses. You cannot make these up later because they reflect a group experience that cannot be duplicated by an individual. If you miss a class because of a commitment to a college-sponsored activity, you must complete and submit your work in advance.

Grading

Final course grades will reflect your achievement of course goals and objectives. Letter grades will be based on a percentage of total possible points (cutoffs, not a curve), and these percentages will be figured by a software program. You will receive frequent updates on your standing in relation to the cutoff percentages. In general, 93 percent and above = A, 90–92 percent = A–, 87–89 percent = B+, 83–86 percent = B, 80–83 percent = B–; this pattern continues down the scale. Grades will be posted several times during the term, and you will be identified by a four-digit number of your choice (known only to you and me). It is your responsibility to check these printouts and take appropriate action.

Format Requirements

All major papers, and others as specified by the instructor, must:

- Have a heading that contains your full name, the assignment title, the due date, and the word count
- Be written on a word processor
- Be double-spaced with one-inch margins
- Have 10- or 12-point fonts
- Have last names and numbered pages in the header (right justified)

I will not accept papers without process work. For example, a draft is not acceptable until its prewriting has been assessed; an edited draft is not acceptable until evidence of its revision has been examined.

Academic Integrity

Two of the most common issues related to academic integrity are plagiarism and "double-dipping." Plagiarism is the use of another person's words or ideas without appropriate attribution. "Double-dipping" is the submission of a single paper or assignment in two or more classes. Both these actions are serious offenses with serious repercussions, including course failure. Refer to your *Student Handbook* and the Wartburg Honor Code for clarification of the college's positions and philosophy on such issues.

Student Activities

Major Writing Assignments

a. Description/exemplification: first impressions of Wartburg, shared in conjunction with a poster presentation
b. Process
c. Cause and effect (supported by research)
d. Comparison and contrast (preliminary work only)
e. Classification/division (preliminary work only)
f. Full final draft of *either* comparison and contrast or classification/division (using preliminary work already completed)
g. Extended definition

The process work for each paper includes:

- Prewriting (with audience and purpose statements)
- Preliminary draft for peer response
- Responses to peers' drafts
- Revised draft for conference (if required)
- Conference attendance concerning revision and editing
- Revision and editing draft and/or evidence
- Final (published) draft

Exploration Journal

Exploration journals are due, on average, once a week. The explorations require students to provide an academic citation (using American Psychological Association style) and to summarize and write a personal response to the assigned reading or college event. Each journal entry should be at least a page long and should contain the following elements:

- Documentation of the event/reading using a specific academic format
- A three- to five-sentence description/summary of the event/reading (third person)
- A description of the writer's emotional, affective response to the entry's topic (first person, "I felt ...")
- An explanation of the writer's intellectual, analytical response to the entry's topic (first person, "I thought/understood/learned ...")

Part I: Reflective Responses to Content
Entries for assigned readings or groups of readings (from *The Longman Writer's Companion, Patterns for College Writing,* and handouts)

Part II: Reflective Responses to Six Experiences (minimum)

> One Involvement Fair [This is an evening when all the co- and extracurricular organizations at Wartburg set up recruiting tables in a single location (a gym, the student union) and provide information about their groups. The objectives are (1) to connect first-year students to upper-division students and people with interests similar to—and different from—their own, and (2) to increase first-year students' awareness of the options available to them.]
> Two convocations
> One visit to the Pathways Reading/Writing/Speaking/Listening Center
> Two cultural events (concert/theater/art exhibit)

Cooperative/Collaborative Work

These assignments include peer responses and critiques, as well as informal records of cooperative work and small-group discussions.

Miscellaneous Writings

This category may include informal essays that demonstrate the students' understanding of a concept, give the instructor feedback, and provide a picture of how the entire class is responding to course content and procedures. Such responses are usually less than half a page in length and are often written at the very beginning or end of class.

Class Profile: EN 112: Intermediate Composition

EN 112 is a first-year writing course with a focus on argumentative rhetoric. All students are required to take it unless they received a grade of 4 or 5 on the AP English Language and Composition Exam or have submitted a portfolio containing six pieces of college-level work employing argument and research. The English faculty frequently reviews our requirements, and we remain committed to the rigorous teaching of argument and research for all first-year students. Enrollment in this course requires a minimum ACT score of 20 or the successful completion of EN 111: English Composition as prerequisites.

Approximately 80 percent of our students qualify for EN 112, skipping EN 111. We expect them to enter with strong—but not perfect—grammatical/mechanical skills and with the well-developed ability to focus and elaborate on their writing purposes. In my experience, most students who arrive without those skills have simply not been required to write very much or very often.

As I explained in the Class Profile section for EN 111, above, Wartburg basically operates on the semester system, but we call our 14-week time frames "terms" (fall term, winter term, May term). We offer approximately 23 to 25 sections of EN 112 each academic year, taught by nine professors and four adjuncts. The average enrollment in each section is 20 students. For the weekly class schedule, see the Class Profile section for EN 111; the two courses follow the same schedule.

Course Overview

Students in EN 112 will practice and enhance skills required for the intense writing requirements of both the Wartburg Plan of Essential Education and their eventual majors. Emphasis is placed on argumentation, research, essentials of good writing, and cultivation of critical facility.

I require a great deal of writing from my EN 112 students. This syllabus includes an ungraded diagnostic theme, four major papers of increasing length and complexity, and anywhere from 10 to 15 short pieces (250–800 words each) in which students analyze argument as it is used in writing, speeches, art, and various media.

Required Texts and Materials

- Anson, Chris, Robert Schwegler, and Marcia Muth. *The Longman Writer's Companion.* 3rd ed. New York: Longman, 2005. This handbook is closely aligned with issues of audience, purpose, and research as represented in writing instruction in this course. It has expanded and updated sections on technology, speaking, and editing and contains more student-written examples than many other texts.
- Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument: With Readings.* 3rd ed. Boston: Bedford/St. Martin's, 2004. This is my favorite text on writing arguments because students find it clear, interesting, and helpful. It makes the point that we can view almost all communications as forms of argument.
- A binder for use as a resource and as a demonstration of the students' progress toward course goals and objectives. The required contents of this binder are listed under "EN 112 Portfolio Requirements" at the end of the Course Planner section below.

The resources above are my favorites, but we are all free to choose our own texts. My choices vary each year, yet they always include the *Everything's an Argument* text because its frequent new editions keep current with issues in my students' lives. The portfolio requires students to document their writing process and serves as a source of material for reflective self-assessment.

The following segment focuses on goals and outcomes. Wartburg has collegewide long-term aims for verbal reasoning. My colleagues expect me to send my students into the second- through fourth-year courses with significant improvement in their skills. They do not expect me to send them students who write flawless papers.

Course Objectives

General Goals for Verbal Reasoning Courses
(Wartburg Plan of Essential Education)

- Students will develop reading skills for the close, careful analysis of text and the comprehension of its meaning.
- Students will gain and/or sharpen writing skills that employ correct English form and usage as well as the techniques of advanced argumentation.
- Students will be able to employ critical thinking to distinguish facts from opinions, identify intelligent and productive approaches to the issues of our time, shape well-supported and logically reasoned positions regarding these issues, and analyze others' and one's own arguments.
- Students will develop speaking skills that enable them to communicate clearly, confidently, and rationally in various rhetorically appropriate presentational forms.

Goals Specific to EN 112

- Students will write grammatically and effectively.
- Students will use a variety of authoritative and credible sources for information gathering.
- Students will distinguish facts from opinions and support assertions with valid evidence.
- Students will shape individual positions into sound deductive, inductive, and Toulmin-style arguments.
- Students will utilize appropriate styles of documentation and handle quoted, paraphrased, and summarized material accurately, honestly, and correctly.

In my dreams, all first-year students arrive with these skills well in hand. However, our students' high school writing experiences vary wildly. In practice, I expect my students to analyze and reflect on their own writing so that they can set individual goals. They must talk with me about these goals in conference, work on them over the term, document that they have done so, and provide evidence of progress toward these goals in our final conference.

Personal Goals Developed by Individual Students

I also remind members of my classes that as college students, they have become increasingly aware of the skills and content necessary for success at this institution. Yet the objectives of the institution and of the instructor are only part of the content of this course. I also make it clear that they must develop, document, and work toward additional objectives congruent with both course requirements and personal needs.

Instructor's Goals for the Course

Finally, I hope that the personal goals below provide a concise statement of my teaching philosophy and agenda for this course, which are to design and facilitate experiences and assignments that will accomplish the following:

- Build on the writing skills of class members
- Foster continued growth and development of each student

- Support students' progress toward course objectives (institutional, departmental, and personal)
- Challenge students to move beyond their entry-level writing and analysis skills

Course Planner

The work AP English Language and Composition teachers do with their high school students is incredibly difficult and valuable. As an AP Exam Reader, I have read hundreds of student responses to free-response questions; these essays are a tribute to AP teachers and to the challenging expectations they address every day. I try to honor this work by respecting and enjoying the students AP teachers send to me, always remembering that none of us can accomplish everything we wish. I spent 17 years as a high school English teacher, and I wish I had known then what I know now about the expectations of college English professors and about how AP courses work. The syllabus that follows is based on both past experience (including high school teaching) and new learning (including my experiences at the AP Reading).

Note: When texts are listed for a class session, students should arrive having already read and reflected on this material. Assignments are listed on the dates they are due, using the winter term of 2005 as an example. See Teaching Strategies, below, for explanations of the various assignments.

Week 1 (January 3–7)

W Introduction to course/Syllabus review/Assignment of diagnostic theme
F Quiz, *Everything's an Argument,* Chapters 1–3/Discussion

Week 2 (January 10–14)

M Meet in Vogel Library (information literacy session on overview, finding, and fact sources)
Diagnostic theme due at the beginning of this session
W Meet in Vogel Library (session on annotation)
Draft of references without annotation due at the beginning of this session
F Annotated reference list due/Lines of argument assignment given

Week 3 (January 17–21)

M Martin Luther King Jr. Day (note modified schedule)
Argumentation analyses introduced (#1 and #2 due Wednesday)
T Convocation, Carl Raye, "A Killing in Choctaw" (attendance and analysis required)
W Argumentation analyses #1 and #2 due
F No class meeting
Lines of argument draft with annotated reference due/Peer responses

Week 4 (January 24–28)

M Lines of argument final paper due
W *Everything's an Argument*, 121-46, structuring arguments (possible quiz)
Definition assignment given
F *Everything's an Argument*, 147-73, discussion/Quiz/Assignment review

Week 5 (January 31–February 4)

M Definition draft with annotated references due/Peer responses
W Definition draft workshop/Integrating references into text
F Final definition paper due/Readings assignment chosen (*Everything's an Argument*, part 6)

Week 6 (February 7–11)

M No class meeting: group meeting/reading day
W Modeling academic discussion (metadiscussion)
F Group meetings/practice

Week 7 (February 14–18)

M Discussion presentations
W Discussion presentations/Evaluation assignment given
F *Everything's an Argument*, 174–204, discussion/Possible quiz/Evaluation prewriting

Week 8 (February 21–25)

M Evaluation draft workshop with annotated tentative references/Peer responses
W Evaluation final paper due
F To be announced

[Winter Break]

Week 9 (March 7–11)

M *Everything's an Argument*, 205-37/Causation discussion and possible quiz
T Convocation, Jeff Cohen, media criticism (attendance and analysis required)
W Argumentation analysis due/Causation workshop
F Causation draft due with annotated tentative reference list/Peer responses

Week 10 (March 14–18)

M Causation final paper due/Proposal assignment given
W *Everything's an Argument*, 238-61, discussion/Possible quiz/Topic search
F Proposal topic declaration with confirmation of available references
Structural work

Week 11 (March 21–25)

M Individual conferences
W No class meeting: research and writing day
Conferences may be scheduled by individual students.
F No class meeting: research and writing day
Conferences may be scheduled by individual students.

Week 12 (March 28–April 1)

M Proposal draft due with annotated tentative references/Peer responses
W Proposal workshop
F Proposal final paper due/Review expectations for final portfolio conferences and final test (questions given)

Week 13 (April 4–8)

M Final portfolio conferences
W Final portfolio conferences
F Final portfolio conferences

[Spring Break]

Week 14 (April 18–22): Finals Week

You were given a list of 12 possible essay questions on April 1; each question related to one of the original course goals or objectives. When you come to the exam, we will roll dice to determine the numbers of the three essay questions you will answer. Prepare to answer all 12 questions; all questions have equal odds of selection. Your final grade will be based on your essays' content, demonstration of goal attainment, and general quality of writing.

EN 112 Portfolio Requirements

The information below is distributed to the students. It outlines the components of the portfolio notebook binder that they will compile throughout the term.

I. Goals

Syllabus
Statement of personal goal
Self-assessment section (in-class essay)

This section reiterates the institutional, instructional, and personal goals for this course. With the exception of major papers, most contents of the notebook count toward the participation or short assignment components of the final grade. The final portfolio conference counts as a major paper/assignment component. During this conference you will review changes in your writing over the course of this term, and you will also show me evidence of your progress toward your personal goal.

II. Three Argumentation Analyses (*Everything's an Argument* Readings)

Each assigned reading from your *Everything's an Argument* text will provide the basis for an analytical response. Some will be done in class; others will be assigned ahead of time. The readings for these analyses will be drawn from the assignments for definition, evaluation, causation, and proposal.

III. Five Argumentation Analyses (Other)

Required: One Martin Luther King Jr. Day activity and two convocations
Plus two of the following: performance, film, gallery exhibit, architecture, or work of fiction or poetry

Sections II and III (as described above) provide evidence of your ability to recognize, summarize, and analyze various forms of argument using the following:

- a citation/reference
- a summary of the text/event/artifact (third person)
- an analysis of the argument(s) represented by the material or activity (third person)
- a personal response (first person)

IV. Major Papers and Associated Process Work

Diagnostic theme
Lines of argument portfolio (one reference per "line," minimum)
Definition (four in-text citations/references minimum)
Evaluation (six in-text citations/references minimum)
Causation (eight in-text citations/references minimum)
Proposal (10 in-text citations/references minimum)

Section IV contains evidence of completion of basic course requirements. This section also enables both the instructor and you to evaluate your improvement during the term.

V. Notes/Handouts/Miscellaneous Assignments

Be sure to include documentation of your work with the group discussion assignment.

This final section contains a collection of course materials that provide evidence of your consistent and thoughtful involvement in the processes and content of the course.

Teaching Strategies

Before you begin browsing the assignments, I want to make clear that it is fine to rely on a well-chosen text to organize your course. I do. Lunsford, Ruszkiewicz, and Walters have saved me an immense amount of time that I can now spend on student essays. There is no virtue (and much madness) in reinventing the wheel. We all need to spend more time helping our students with their writing than we do designing new materials. If you can find a well-written text that provides an underlying structure for your course, that is good news—not cheating. Teachers at all levels are creative individuals, and it can be difficult to accept someone else's instructional design. But if the design is a good one and it addresses your goals, use it and devote the time you save to working with students.

In my course, students write an ungraded diagnostic theme, a portfolio of lines of arguments, and four major papers of increasing length and complexity. These essays are spaced out over 12 weeks of our 14-week term. In addition to the major papers, students complete one or two analyses a week of assigned readings, presentations by guest speakers on campus, media, art, and cultural artifacts. The process work involved in prewriting is critical to students' progress. I know that when students write AP Exam essays, they have little time to write, let alone plan. But if the process of focusing and developing an idea for a specific purpose is practiced over and over, that process becomes a template that works, even in a compressed time frame. I wish I had time to require more than two drafts of the major papers, but I have chosen to require more papers rather than more time on individual pieces.

As someone who at one time taught six high school classes a day, I know how difficult it is to read and review frequent writing assignments for 180 students. Ideally, students' papers should be returned quickly so that they know where they stand academically. That is not humanly possible at all times, so I just do the best I can. I have found that using an electronic grade book program (*ClassMaster*[7]) saves an immense amount of time and makes it possible for me to weight grades and show students where they stand—and I do try to get papers back within a week (or in the next class period for short analyses). Please do not imagine that I am always successful at this.

The perennial question from students is (I know you hear this, too), "How long does it have to be?" I won't tell them. It's not easy to refuse to answer that question, but I want students to focus on the writing purpose and whether or not they have accomplished it. I have read marvelous AP Exam responses that were pithy but brief, and truly awful responses that were detailed and long. Audience, purpose, and the author's approach are the determining factors in length. I do find that early papers tend to run between 5 and 8 pages. The proposal arguments are often more than 10.

The order of these assignments is predicated on their increasing complexity and, frankly, the text I use. I review new texts every year, but the order of presentation is generally the same. The material that follows includes a brief description of each major assignment and a description of the lines of argument portfolios

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7. For information about *ClassMaster* software, go to www.wkbradford.com/classmaster.html.

and the analyses. You will find assignment sheets for each of these in the Student Activities section. I have found that when students stick with a single topic throughout the term, their research base, and thus their writing, improves much more than when they jump from topic to topic. I never require students to use a single topic for the whole course, but if they do, their progress is exponential.

Finally, note that you cannot teach all of the valuable skills of argument that you know are useful. You may or may not get through all of the logical fallacies, inductive and deductive logic, Toulmin enthymemes, or classical syllogistic logic. You may not be able to cover argument on the Web, tropes, visual argument, and advertising. What you can do is instill an awareness that argument is powerful and, if used in rigorous intellectual ways, that it helps us understand and deal with problems in the real world.

Analysis/Exploration Assignments

Students hand these in throughout the term, usually completing 10 to 15 of them. These assignments require students to practice citation format, explore a variety of argument forms, and shift between first- and third-person points of view. They also require summarizing skills and argument analysis skills. Most important, you can grade these very quickly and get a good idea of how individuals and the class as a whole are progressing.

Diagnostic Theme

These are ungraded because I want students to fearlessly show me what they can do and how they write when they enter my class. I ask them to write about something they care about, something they know about, and something on which they have done research (and they often use topics from their high school research papers for this). They have about five days to write this piece while we continue with readings and other work. Generally I end with brief comments about two strengths and two areas of work for each paper. I also note general patterns of GUMPS (grammar/usage/mechanics/punctuation/spelling) errors for future whole-group work.

Lines of Argument

Students select a *single topic* and then write four short pieces on it:

1. An argument from the heart (emotion, humor)
2. An argument based on values (accepting, rejecting, comparing values)
3. An argument based on character (character, authority, credibility)
4. An argument based on facts and reason (data, logic)

Suppose a student wants to argue that physical education in American schools should be restructured. See how that topic might be addressed using each of the lines above? An argument from the heart might focus on the hurtful effects of being chosen last for dodgeball; an argument based on values might question why so many resources are devoted to team sports as opposed to lifetime wellness skills; an argument based on character might use a justly admired national figure as a model of fitness; an argument based on facts and reason could employ recent data about childhood obesity. This opening assignment requires students to think about how purpose and audience—not topic—determine rhetorical approach.

Definition

Students prewrite, exploring their chosen term in a formal definition, an operational definition, and a definition by example. They then develop a structure that makes the best use of one or more of these approaches for their term in a fully researched formal paper.

Evaluation

Students must develop both quantitative and qualitative evaluations. They must set up criteria for their judgments and find and share valid credible evidence in support of them. This essay is especially relevant for students making critical judgments about intellectual issues, something most of my students have never done before.

Causation

Arguing for cause and effect sounds simple at first. But think about the issue of global warming. How we select the cause or effect from which we reason, how we evaluate evidence as valid and credible, and what definitions we must convince our readers are accurate—all these complex matters must be addressed in a paper that aims to combine all the approaches from the previous assignments.

Proposal

This is the ultimate assignment of the term. Students must use research and structure to argue that a particular approach can solve a particular problem. To do this, they must spend significant time and thought engaging in arguments of all the previous types.

Each paper takes a little longer than the previous one and is a little more complex. My expectations of research work (selection, in-text, and reference pages) also increase with each paper. I never collect any papers during the last 10 days of class. Trying to grade that quickly is just too stressful. Instead, I set aside the last week of class for conferences (portfolio presentations) and reflective self-assessment activities. Our final test consists of essays tied to the original course goals (included as an assignment sheet), and while students must prepare for all 12, we randomly select only three for the final test. I do that by rolling dice, but your school might prefer another means. I can holistically score the final essays written by students in one section of the course in about an hour and a half.

Student Evaluation

First, it is important to remember that students receive credit (points) for all kinds of writing-to-learn work, class participation, evidence of completion of stages in the writing process, and quizzes. I use the following rubrics to clarify expectations and award points for final drafts of major papers.

5	4	3.5	3	2.5
Highest rating 5 of 5 = 100% (A)	Pretty darn good 4 of 5 = 80% (B)	Adequate: meets minimum competency 3.5 of 5 = 70% (C)	Off-target: doesn't meet minimum competency 3 of 5 = 60% (D)	Something was turned in. It was very bad. 2.5 of 5 = 50% (F)

Then I use them in two ways:

1. Students must rate their own papers before they submit them, and they must use these rubrics so that I can see how well they believe they did. If a student and I are more than one rating apart (the writer thinks a paper is a 5 and I score it a 3.5 or lower), he or she must schedule a conference with me to discuss the discrepancy. I tell my students that my rating is less important than theirs. The goal of the course is not for them to please me. The goal of the course is for them to be able to assess their own work so that they know how well their writing addresses the assignment criteria for any class before they turn in their papers.

2. I use the points for grading. Here's a conundrum I spend much time explaining to colleagues. Why can't I use a four-column rubric? Why are my columns headed 5, 4, 3.5, 3, and 2.5? Because if points are intended to be converted to percentages, the four-column rubric is inadequate. Four out of four is 100 percent; three out of four is only 75 percent—a C; and ratings of two or one are F's. There is no B range. I also weight rubric components. So if the heading for a GUMPS rubric component says "x2" at the end, it means that I multiply the total possible points in that section of the rubric by 2.

Note that scoring rubrics for the assignments included in the Student Activities section below are shown in the appendix to this Teacher's Guide.

I distribute the following information to students. It explains the manner in which their performance will be assessed, along with all the associated requirements:

Grading

Your final letter grade for this course will be based on evaluations of process skills (discussion, conferences, collaborative work); products (short written assignments, writing process work, and papers); and rubric ratings for each major paper. I will use the following weighted categories to figure your final percentages:

Participation/miscellaneous assignments	20 percent
Analyses of argument models	30 percent
Major papers (including your portfolio)	40 percent
Final test/activity	10 percent

Assignments will be recorded on grade book software, and you will have access to frequently updated printouts. Your final grade will be based on your percentage of the cumulative weighted point total. In general, an A will be given for 94 percent and above, an A– for 90–93 percent. The rest of the letter grades follow the pattern of B+ = 87–89 percent, B = 83–86 percent, B– = 80–82 percent, with Cs ranging from 70 to 79 percent, and Ds from 60 to 69 percent. Assessment is criteria referenced, not based on a curve.

In order to receive a grade for this course, all major papers and the associated process work must be completed. No paper will be accepted unless all process work has been completed and approved.

Attendance

Attendance is required. Almost all class sessions include time for student interactions, collaborative work, and other large- and small-group activities that cannot be duplicated by individuals. The 20 percent of your grade that is based on participation comes from activities that occur during class meetings. These activities cannot be made up, because the learning community setting cannot be replicated. Your presence is vital and valued.

Late Work

It is important to remember that "catching up" is nearly impossible because of the volume and sequence of academic tasks. Once assignments are late, you must either do twice as much work in the allotted time, or push all other assignments back so that they, too, are late. It is important for you to note that no major assignments will be accepted without my approval of preliminary work and that some participation credits simply cannot be made up. [Note: I deal with late work on an individual basis and generally find that students do not turn in work late.]

Honor Code/Plagiarism

Plagiarism is the representation of the work or ideas of others as your own. Charges of plagiarism can result from failing to cite a source, giving insufficient credit to the original authors, closely paraphrasing without attribution, and direct copying. The Academic Policies Committee of the Student Senate and the Honor Council have asked faculty to remind students that they have a ". . . responsibility to promote academic honesty by opposing cheating and plagiarism and reporting dishonest work." All forms of plagiarism and cheating will result in severe academic penalties.

The college also considers the act of "double-dipping"—the completion of a single project and its submission for credit to more than one class—a form of academic dishonesty. It may indeed be true that your research and writing seem equally applicable to assignments in two different courses. However, it is up to you to consult the instructors involved in order to differentiate among the assignments and to produce a unique work for each class.

Student Activities

This section presents the detailed handouts and assignment sheets that are given to the students in preparation for their major writing projects. The scoring guidelines for each assignment are in the appendix to this Teacher's Guide.

I run this class as a type of writing workshop. The minimal lectures will be primarily about structures, strategies, and contexts for employing argument. We will also discuss the assigned readings and many other examples of argument from a variety of text forms. You will spend a large portion of the class time working at various stages of the writing process, both independently and collaboratively. Every stage of the writing process will be subject to review by me and/or by your peers, and you should assume that all writing done for this class is public. If you choose to write and share material that is deeply personal, we will read and respond to it respectfully, as we will do with all writing and discussion commentary.

Diagnostic Theme Assignment

The purpose of the diagnostic theme is to establish a baseline for instruction. I will be able to tell what work we need to do as a class and as individuals by reading your themes. Everyone who completes this assignment will receive full credit, and I will comment on the work and return it to you so it can become part of your portfolio notebook.

The purpose of this theme is for you to clearly state and support one of your personal positions or beliefs. The audience is this class, including the instructor. When you turn in your theme, you are also to turn in any process work you completed. The assignment is due at the beginning of the class on Monday, January 10.

Your syllabus lists the institutional course objectives. Your diagnostic theme should demonstrate your current level of competence both in Wartburg's Essential Education Verbal Reasoning Goals and in the course objectives. Feel free to use any resources you wish, including the text for this course. Be sure to follow the format guidelines listed in the syllabus.

Application of *Everything's an Argument* to the Diagnostic Theme

1. Identify your theme as "agonistic" or "invitational" and justify your identification.
2. Explain the primary purpose or goal of your argument (as written) as an argument to inform, to convince, to explore, to make decisions, or to meditate.

3. Explain why your argument is primarily a forensic argument (past), deliberative argument (future), or epideictic argument (about values in the present).
4. Use stasis theory to classify your argument as one of fact, definition, evaluation, or proposal.
5. In what ways, if any, do you seek to connect your argument to the reader?
6. Consider the lines of argument you use and explain why your argument is from the heart, from values, based on character, or based on fact and reason.
7. What claim(s) do you make in your paper?
8. Explain how you use any of the following—background information, qualifiers, rebuttals—or discuss why you did not use them.
9. In what ways did you establish credibility (demonstrate knowledge, show shared values, refer to common experiences, use language, respect readers)?

You will be assigned a question and asked to analyze the argumentative component of your diagnostic theme through that question. Think, perhaps make a few notes, and then answer the question specifically and concisely in a well-structured paragraph. Turn this paragraph in with your diagnostic theme.

Lines of Argument Assignment

The purpose of this assignment is to provide practice in recognizing, defining, and using the four lines of argument described in *Everything's an Argument,* 65–118. Each line of argument should consist of one to three paragraphs, between 200 and 500 words in all, and all four pieces should focus on the *same* topic.

Definition Assignment

This assignment incorporates a general review of argumentation strategies (see *Everything's an Argument*, 147-73), introduction of Toulmin logic, and the information literacy skills acquired from the Vogel Library sessions. In addition, this paper will serve as a demonstration of proficiency in developing arguments of definition.

You will select a term, concept, or idea from one of your other classes and define it fully in this paper using a minimum of four sources. This exercise should support your learning about argumentation as well as your learning about material from another course. The "Guide to Writing an Argument of Definition" (160-61) should serve as an assignment description and development outline. Writers should use the headings and instructions to create prewriting for their individual topics.

Due dates
Prewriting: January 28
Full draft with annotated *four references* (peer review): January 31
Final draft: February 4

Prewriting

Use the guide below to select a topic and to gather information. You must turn in completed prewriting for your topic, so if you change your mind in midstream, you will have to start over on the prewriting.

1. Read *Everything's an Argument,* 147-73, annotating your text as you read. Annotations will be perused.

2. List below the courses you are taking this term (in addition to EN 112), and for each course, identify an important term, concept, or idea that is integral and crucial to course content. Make certain the terms you select are complex and worthy of the effort of an extended definition. For example, "civil discourse" works; "speech" does not. "Punctuated equilibrium" works; "dinosaur" does not. The term you choose to define should be complex, rich with multiple possible meanings, and approachable from various perspectives.

   Course #____________Term ______________________________

   Course #____________Term ______________________________

   Course #____________Term ______________________________

   Course #____________Term ______________________________

3. Identify the selected course and term by circling it.
4. Develop and write below three preliminary definitions of your term using the formats below:
   a. Formal (151-52): Write a statement in which you state the term, a class to which it belongs, and distinguishing features of the term that separate it from others in its class.
   b. Operational (152-53): Write a statement using the term and stating what it does or the conditions that create it.
   c. Exemplary (153-54): Write a definitional statement that puts your term in a class and identifies at least four other examples in that class.
5. Review the key features of definitional arguments (159), and create questions about each one that might be answered through research. For example, for the term "civil discourse," each bulleted item (key feature) below might generate the sample associated question that requires research:
   - "A claim involving a question of definition"
     How do social scientists define "civil discourse"?
   - "An attempt to establish a general definition acceptable to readers"
     What are the common characteristics among various definitions of civil discourse?
   - "An examination of the claim in terms of the accepted definition and all its conditions"
     Does "civil discourse" describe what takes place in most Wartburg College discussions?
   - "Evidence for every part of the argument"
     What do authoritative sources say about "civil discourse"?
   - "A consideration of alternative views and counterarguments"
     Is "civil discourse" valued and defined differently from culture to culture?
   - "A conclusion, drawing out the implications of the argument"
     Why does "civil discourse" matter?

Argument of Evaluation Assignment

The next assignment is the creation of an argument of evaluation in which you do the following:

- Formulate an evaluative claim about a topic of your choice
- Research and identify evidence for the reasons to support your claim
- Write a well-structured paper, which presents your argument to a specific audience
- Incorporate a minimum of six references to credible sources in the body of your paper

The "Guide to Writing an Evaluation" (*Everything's an Argument,* 190-94) should serve as a development outline for your paper.

Prewriting

1. Identify your topic and explain why it is within your area of expertise.
2. Write a one-sentence claim of evaluation that includes an overview of your reasons. Then evaluate your claim and label it as "strongly held" or "clearly qualified." Why did you choose this approach?
3. What are the characteristics of the audience for which you are writing, and why is your type of claim especially suited to that group?
4. Create an informal annotated source list (eight—you can eliminate two of these in the final reference list), using an equal number of hard copy and Web sources. Annotate these, and attach them to the draft you submit for peer review.
5. Now revisit your enthymeme and, on the back of this sheet, answer the six questions at the top of page 191.

Bring your prewriting and draft reference list to class on Monday, February 21. At minimum, you need to arrive with this prewriting complete, a sentence outline of your paper, and a draft of your references.

Argument of Evaluation: Peer Response

After you have identified the claim, take a position in opposition to it (whether or not you actually disagree). Now note for the author:

1. The stance in opposition
2. The part of the enthymeme your stance opposes—
   the claim itself
   the reasons for the claim
   the credibility of the evidence in support of the reasons
3. An underlying warrant that might place you in opposition

Author Response to Peer Response

After the drafts are returned, as an author, respond to the opposition by developing a rebuttal to the opposing stance(s).

Opposition(s) to your claim
Opposition(s) to your reasons
Opposition(s) to the credibility of your sources
Opposition(s) to your underlying warrant

Causal Argument Assignment

The next assignment is the creation of a causal argument in which you do the following:

- Formulate a causal claim about a topic of your choice
- Research and identify evidence for reasons that support your causal claim
- Write a well-structured paper, which presents your argument to a specific audience

The "Guide to Writing a Causal Argument" (*Everything's an Argument,* 219-23) should serve as a development outline for your paper.

Due dates
Prewriting: March 9
Draft for peer response: March 11
Final draft: March 14

Prewriting

1. Identify your topic and explain why it is (or will be) within your area of expertise or interest.
2. Write a one-sentence claim of causal argument that includes both cause(s) and effect(s).
   a. Look at the three schematics at the bottom of page 209. Now represent your claim according to the most appropriate one. It might be useful for you to try to use all three schematics to see which approach works best with your claim.
   b. List reasons the cause(s) is linked to the effect(s).
3. What are the characteristics of the audience for which you are writing?
   a. Why is your claim especially suited to that group?
   b. What types of evidence will be most credible to that audience?
4. Create a tentative, briefly annotated reference list, and identify at least as many hard copy as Web sources. (Note that for this paper, the number of required sources has increased to eight.) Attach this reference list to the prewriting.
5. Now revisit your material and discuss your argument in terms of the four italicized statements on page 210:
   a. Is your causal argument part of other arguments?
   b. How is it complex?
   c. What definitions must be clarified in order to understand your argument?
   d. Is your conclusion probable rather than absolute? Why?

Causal Argument: Peer Review

This assignment is the creation of a causal argument in which the author does the following:

- Formulates a causal claim about a topic of his or her choice
- Researches and identifies evidence for reasons in support of the causal claim
- Writes a well-structured paper, which presents the argument to a specific audience

The "Guide to Writing a Causal Argument" (219-23) should serve as a development outline for the paper.

Activity I: Reading and 10-Minute Conversation
Distribute copies of a draft to group members, and have someone other than the author read the piece aloud to the group. During the reading, group members should make marginal notations of comments and questions they wish to bring to the attention of the author. After the reading is finished, group members should discuss the paper with the author, sharing their comments and insights and responding to comments and questions by the author. This postreading conversation must last 10 minutes.

Activity II: Close Reading for Analysis of Argument

Reader 1____________________________________

Review the examples of claims, reasons, and warrants on page 212. Identify and restate in full sentences the author's:

Claim (including causes and effects)

Reasons (links between causes and effects)

Warrant (underlying point of agreement the author expects to have with the audience)

Reader 2____________________________________

Review the three schematics at the bottom of page 209. Schematically represent the author's argument as it is presented in this paper.

Review the sections where the author identifies specific reasons that link cause and effect. (There should be several of these sections, and each one of them will be one paragraph or more.) Pick one of these sections and craft an enthymeme that accurately summarizes it.

Reader 3____________________________________

Review the paper, put a star in the margin at each place that the author provides specific evidence from a cited reference, and label each of the pieces of evidence as "qualitative" or "quantitative." Now make an evaluative statement about the amount and type of evidence used in this paper.

Review the references/works cited page, and comment on the amount and type of sources used.

How would you suggest the author use additional research time?

Author (Reader 4)____________________________________

Review the causal argument rubric. With what aspect of this draft are you most pleased? Why?

With what aspect of this draft are you least pleased? Why?

Outline your plans (activities and time frame) for revision and editing.

Proposal Argument Assignment

This assignment requires the creation of a proposal argument in which the author does the following:

- Makes a proposal claim that is
  - action oriented
  - focused on the future
  - centered on the audience
- Researches and identifies evidence (10 source minimum) that the proposal is an appropriate response to a specific need or problem
- Writes a well-structured paper that presents the argument to a specific audience

The "Guide to Writing a Proposal Argument" (*Everything's an Argument,* 248-52) should serve as a development outline for the paper.

Due dates
Topic and prewriting: March 18
Research and drafting: March 21–25 (no class meetings)
Full draft for peer response: March 28 (bring four copies to class)
Final draft: April 1

Life at Wartburg College may be good, but, as with anything anywhere, there is always room for improvement. Perhaps you have met with a snag or two along the way already: Have the computers been down when you needed them? Have you had problems with the heating or cooling of your dorm room? How is the food? How did the registration process go for you for this year? How is it going for next? Are you able to get the classes you want during the times that you need them? How well do you get along with your roommate(s)? How crowded are your living conditions? How is the parking situation? What about the money issue? Do you have a way to make some? Is it enough? Does it work well with the hours you need to put into your classes?

These are only a few questions to get you thinking about college life as you know it and what might be done to improve it. I am not asking you to find fault with everything. Far from it! I would hope that most things are going along quite well for you here. However, for the purpose of this assignment, I want you to find one thing here at Wartburg that bothers you or that you think could be feasibly improved and write a proposal to implement the necessary change(s).

This essay, then, requires that you first explain the problem and show how and why it is a problem. Second, explore some options that might solve the problem—or at least lessen it so that the situation might be improved. And third, propose the best way to improve this situation and show how it really could be accomplished. I want you to do some outside research in preparing for this paper. You will need to have at least 10 sources; some combination of personal interviews and hard copy information will be permitted.

Proposal Argument: Peer Review

This assignment is the creation of a proposal argument in which the author does the following:

- Makes a proposal claim that is
    - action-oriented
    - focused on the future
    - centered on the audience
- Researches and identifies evidence (10 source minimum) that the proposal is an appropriate response to a specific need or problem
- Writes a well-structured paper that presents the argument to a specific audience

The "Guide to Writing a Proposal" (*Everything's an Argument*, 248-52) should serve as a developmental outline for the paper.

Activity I: Reading and 10-Minute Conversation
Distribute copies of a draft to group members and have someone other than the author read the piece aloud to the group. During the reading, group members should make marginal notations of comments and questions they wish to bring to the attention of the author. After the reading is finished, group members

should discuss the paper with the author, sharing their comments and insights and responding to comments and questions by the author. This postreading conversation must last 10 minutes.

Activity II: Close Reading for Analysis of Argument

Reader 1____________________________________
Identify the author's:

Claim

Reason(s)

Warrant(s)

Now restate the author's enthymeme in your own words.

Reader 2____________________________________
Identify the problem the proposal seeks to address.

How does the author link the problem/need to the proposed solution?

Evaluate the strength of these links (with special regard for evidence).

Reader 3____________________________________
Review the paper, put a star in the margin at each place that the author provides specific evidence from a cited source, and label each of the pieces of evidence as "qualitative" or "quantitative." Now make an evaluative statement about the amount and type of evidence used in this paper.

Review the references/works cited page, and comment on the amount and type of sources used.

How would you suggest the author use additional research time?

Author (Reader 4)______________________________
Review the proposal argument rubric. With what aspect of this draft are you most pleased? Why?

With what aspect of this draft are you least pleased? Why?

Identify the personal goal for which you developed a rubric (see the last rubric item following the GUMPS section on the evaluation form). Then outline your plans for revision and editing, and provide a tentative timeline for these activities.

Chapter 4
The AP Exam in English Language and Composition

Exam Development

Fellow teachers often ask me who creates the AP English Language and Composition Exam. The answer is simple: teachers. The membership of the AP English Language and Composition Development Committee—which is responsible for the exam's content—consists of three high school English teachers, three college English teachers, and the Chief Reader for the English Language and Composition Exam. Content experts from ETS also work with the committee.

The committee meets two times a year. Several weeks before each meeting the members are given a homework assignment: find passages that will yield multiple-choice questions; find passages and create stems (questions) for them as possible essay questions; construct stems for argument questions; and find passages and create stems that might work in evaluating students' ability to read carefully and to synthesize ideas drawn from several passages about a particular topic.

Committee members weigh many factors in developing the exams. Lively conversations characterize committee meetings as members discuss proposed passages, the wording of questions, and similar topics. We all know how intensely English teachers can debate the connotations of words, arrangement of sentence elements, and placement of punctuation. What results from all the homework and conversations are, we hope, exams that challenge the most capable students but remain accessible to *all* students.

Materials that are chosen by the committee are developed into short exams that are pretested with college students in order to make sure that the questions are appropriate for inclusion in the AP English Language and Composition Exam. Committee members are always conscious that their choices of texts and questions should reflect the skills and level of difficulty that they seek in their classes. By having both high school and college teachers discuss the abilities that they value, the committee ensures that questions on the exams reflect these same skills.

The AP English Language and Composition Exam is three hours in length; the first hour is for the multiple-choice section (generally just over 50 questions) and the next two hours for the free-response essay section (three 40-minute questions). (Beginning in 2007, there will be an additional 15-minute reading period for the new synthesis essay: see page 104 for more information.) Sample exam questions are included in the *AP English Course Description,* which can be downloaded for free from AP Central or purchased from the College Board Store.

Preparing Students

There are as many ways to prepare for the AP English Language and Composition Exam as there are AP teachers. Prepare in a way that is comfortable for you; remember there is no set procedure that you need to

follow. However, it is important to understand that the exam has begun to reflect the changes in the course previously discussed in this Teacher's Guide: a shift to an emphasis on rhetoric and away from stylistic analysis for its own sake. Certainly style and tone remain important elements of analysis, but now they should be seen as incorporated into a passage's rhetorical context.

As recently as even two or three years ago, new teachers were often counseled by experienced teachers that the free-response section of the exam would include a rhetoric question, a style question, and an argument question and that the first two types could be recognized by prompts containing both a "what" and a "how." Actually, the questions were never really locked into that pattern. With the introduction of a synthesis essay in May 2007, the exam will move even more explicitly toward questions that evaluate students' skills of rhetorical analysis in the service of argument and synthesis.

For the synthesis essay, students will read a number of related documents and respond to a prompt that requires them to cite a certain number of the documents. An additional 15-minute reading period will accommodate the added reading. (The total number of free-response questions will still be three, and there will still be 40 minutes of writing time allotted for each question.)

Regardless of question type or focus, it is good pedagogy that is central to students' performance on the exam. Teaching students to read carefully is of foremost importance: they need to identify clearly what the exam question is asking of them and to read the text that the question includes. As others have noted, "AP stands for 'Address the Prompt.'" That is, students must do what the question asks.

Teaching Analysis and Synthesis

Among the skills that the AP English Language and Composition Exam evaluates are analysis and synthesis. To help students understand what these skills mean, I tell them that in a general sense, *analysis* means to identify the parts or features of something and explain how these parts or features work together. I add that when examining a particular source, both on the exam and when doing research, writers may use analysis to identify main ideas and supporting details, or reasons and evidence. Writers also use analysis to evaluate research sources, judging the quality of the source by measuring it against criteria such as accuracy, credibility, objectivity, currency, and comprehensiveness. I explain that *synthesis* means to combine various parts into a new whole. Synthesis is the ultimate goal of research writing. After examining and evaluating several sources, the writer combines this information in order to create new information. I emphasize that a research essay shouldn't just be a scrapbook of quotations or a collection of summaries; it should be an integrated presentation of new knowledge the author has gained through the research process.

—Gary Hatch, Brigham Young University,
Salt Lake City, Utah

For the free-response section, and for the multiple-choice section, too, students should be reminded that skimming and scanning, although often valuable skills, do not serve them well on the AP English Language and Composition Exam. Instead, they should slow down and absorb the text, which means reading it from beginning to end. They must note the tone, the structure, the transitions, and so on before they select the correct multiple-choice answer or begin to write their essay. For the free-response section, the 5 or 10 minutes that students spend on prewriting tasks may mean the difference between a good score and a lesser one.

Beginning with the May 2007 AP Exam, some multiple-choice questions will ask students to identify elements of footnotes and bibliographical citations: not whether a comma or period goes between author and title but, for example, what the footnote reference is indicating about the original publication. At least one passage in the multiple-choice section will come from a published work that includes footnotes or a bibliography; the documentation questions will be based on these passages.

Although English and the Modern Language Association's research format have been happily married for many years, the citation questions will assume that students can glean information from citations that appear in any format or style. These research questions, then, will be conceptual rather than rule based: students will not be expected to have memorized different format styles, but they will be expected to be able to understand what information is conveyed by citations.

On another note, I am asked by new teachers whether they should teach terminology—those Greek terms like anaphora, chiasmus, polysyndeton (the list goes on and addresses every letter in the English alphabet). Please do so cautiously and always contextually, explaining to students that they will score few points with the Exam Readers if all they do is label and not analyze. Any term should be taught only in the service of a larger discussion about how it functions rhetorically in a particular passage.

Another question that new AP teachers often have is whether to use particular structural formulas. I strongly suggest that you allow students to break free from the five-paragraph essay and other such models. Reassure them that organic essays—essays in which students write their way into meaning—are valued and valuable. The word *essay* derives from the French verb meaning "to try," doesn't it? Students should see themselves as writing toward meaning, noting complexities along the way, not making definitive pronouncements. A three-part thesis can sometimes box them in. Encourage students to experiment through timed, in-class writings ("quick writes") and through out-of-class essays in which their voices can sing.

As for practice exercises for the exam, use some of the Released Exams in AP English Language and Composition, and do some practice multiple-choice questions in class. Although some teachers begin using past exams at the outset of the course, I wait until the second semester. I assign one passage and a set of questions every week or two and discuss the answers in class.

Writing Practice Is Crucial

By the time of the May AP Exam, my students have invested considerable time in close reading and analysis. They have written major out-of-class papers that allow them the luxury of time to revise as they develop analytical and argumentative skills. On the exam, however, they do not enjoy unlimited time, and they need to demonstrate the ability to read quickly as well as deeply and prepare a fluent essay on demand.

During the first semester in my class, students are initially provided with a bit more than the suggested 40 minutes per free-response question. By the final pair of practice prompts, they must read and write in 35 minutes. Through the first semester exam, students will typically write at least three but no more than five free-response questions. As the AP Exam date approaches and they develop increasing familiarity with rhetoric and tactics of expressive argument, they encounter more frequent free-response questions of varying types. Still, students are cautioned to expect questions that are unpredictably unique. They are reminded that many past questions were surprises. The important thing is to help students build confidence as they face unexpected texts.

—John Brassil, Mt. Ararat High School,
Topsham, Maine
(See John's syllabus in chapter 3)

One way to familiarize students with previous questions is to have them compile a glossary of terms that appear in the questions and answers. Invite them to describe the structure, development, and tone of the passage. Such "exam prep" is actually a valuable exercise in close reading and analysis. Also, it can be helpful to give students practice in writing timed essay responses. Much college writing is timed, making the ability to write effectively under a set time constraint a valuable tool for college courses. When you do these timed writing exercises using essay questions from Released Exams, it's best to give students the

Scoring Guide and show them sample responses (available online at AP Central). Students need to see that their essays are scored on clearly defined criteria; ask students to score their own essays based on the Scoring Guide and samples.

To practice holistic scoring yourself, after the students have evaluated their essays, collect the essays and score them using the Scoring Guide. This exercise will help to familiarize you with holistic scoring and will approximate what actually happens at the AP Exam Reading.

"Cut-and-Paste" Practice

"Prepping" for the multiple-choice section of the AP English Language and Composition Exam actually begins in that first month of school, but not with the take-the-test/call-out-the-answers routine. Instead, it starts with selecting a passage and its questions from any previous multiple-choice exam you have and then grabbing a pair of scissors and a tube of school glue. The idea is to manipulate the focus. Organizing each passage takes a little time, but it pays off in big skill dividends.

First, cut and paste the passage so that it fits on one sheet of paper. That becomes the first handout. Second, cut out—remove, delete—all the responses to each question, leaving only the stem and the five letters for choices. That becomes the second handout. Third, make a clean copy of the questions and their five actual choices. That becomes the third handout. Make copies of all three handouts for each student.

Then, follow this process: Distribute the passage sans questions. Direct students to read silently for 5 minutes or so, then to read a second time for approximately 10 minutes and mark anything they want to. Give them a little direction about how to find the main idea(s), supporting evidence, development, shifts, images, and so forth. Place them in pairs to discuss and compare their findings, then in groups of four to come to a consensus on ideas and techniques (another 10 minutes or so). Now broaden the discussion to include the whole class, and ask them to convert their ideas and observations into questions. Get a facilitator to list the questions on the board.

Next, distribute the questions sans answers. Enjoy their delight when they see they asked some of the same questions that the AP Exam does. Smile a lot with them. It's such an affirming moment. Then, redirect the groups of four to write the correct answer to each of the exam questions (10–15 minutes).

The last step, of course, is to write the foils (the alternative choices to the correct response; often they contain surface connections and possibilities). At this point you distribute the handout showing the questions with all their possible responses so that students can analyze the nature and shape of foils. This part can take as much or as little time as you want it to. Students should write foils for at least one of the questions they originally asked.

My classes run an hour and a half, so I can introduce, model, and practice this entire exercise in one class meeting. It moves more quickly as we all get more skilled.

—Sylvia Sarrett, Hillsborough High School,
Tampa, Florida

The AP English Language and Composition Exam challenges students to use all their language skills to answer multiple-choice questions and to write essays. As long as teachers are teaching close reading and argumentation, they will be preparing their students to succeed in college writing and beyond. And yes, their students will do well on the exam. More important than the three-hour exam, though, are the skills-building and confidence-enhancing experiences that occur in the classroom every day as teachers move students forward in their appreciation of how language works. These are lessons for a lifetime.

Help Students Develop Confidence

Worrying about the AP Exam and spending too much time on timed writing exercises—both sins that I was guilty of during my first two years as an AP teacher—can be counterproductive. If we read fewer texts but analyze them more deeply, give fewer assignments but spend more time on revision, and inspire students to stick with a text or a writing skill until they feel comfortable with their competence, an interesting thing can happen: their exam scores will improve, just as those of my students did. No magical concoction of acronyms, drills, and timed writing exercises, if one exists, can compensate for the confidence that comes with mastering a variety of reading and writing skills.

—Marilyn Elkins, California State University, Los Angeles

After the Exam

Debriefing Students

When the exam is over, teachers want to know how their students did, and many students want to discuss the test. However, in doing so you must keep specific restrictions in mind.

Begin any postexam discussion by reminding students of their agreement not to disclose specific multiple-choice questions. Students sign a statement to that effect on their multiple-choice test booklets before they take an AP Exam. The focus should be on a general discussion of topics on the exam, not on the passages or the individual questions. It is perfectly appropriate to ask students how well the course prepared them for topics *X*, *Y*, or *Z* and to discuss areas where students felt especially prepared or unprepared. However, avoid asking questions that would lead students to discuss actual exam questions or passages.

The AP Program reuses a set of multiple-choice "equating" questions each year. These questions come from a previous AP Exam—not necessarily from the most recent one. (For more details about the process, see the "Exams" section on AP Central.) If exam questions are disclosed, the AP Program can no longer use those questions in the future. This creates a potential threat to the quality of the scoring process and the fairness and reliability of AP grades.

Students who disclose multiple-choice questions after the exam risk having their exam grades canceled if their activities are discovered. Teachers who share reconstructed multiple-choice questions risk being the targets of legal action by the College Board, and schools may be barred from administering AP Exams. So be very careful when discussing these questions after the exam.

The free-response essay questions are a different matter. Those questions are posted on AP Central and the student section of the College Board Web site 48 hours after the exam, and you can discuss them as much as you like once they are made public. In fact, the free-response questions often become the topic of much conversation on the AP electronic discussion groups. However, note that free-response questions from exams administered in the late-testing period are not released and may never be discussed or shared.

Classroom Activities

What should you do if you have several weeks of the school year left after the AP Exam administration? It's important to remember that your students—especially if they are juniors—still have plenty to learn. With both juniors and seniors, I prefer teaching films, poems, and plays after the exam; these genres generally require less out-of-class reading. Absurdist texts and other forms of humor, for some reason, seem to work

especially well. I also like to have students present something or perform something so that they remain engaged in the class.

For other suggestions on activities to challenge students in those last days or weeks of the school year, be sure to check out the Teaching Tips in chapter 2 and the syllabi in chapter 3. You could also query other teachers who participate in the electronic discussion group for AP English on AP Central.

Exam Scoring

When students have completed the exam, the AP Coordinator returns the testing materials to ETS, which is contracted by the College Board to score the AP Exams. The multiple-choice section of the exam is machine scored, but the free-response section is scored by Exam Readers in a weeklong session held each June.

Each AP subject has a Chief Reader: a college faculty member with significant substantive expertise in the particular AP subject. This person is responsible for the accurate, reliable, and timely scoring of the exam. Other Readers for AP English Language and Composition include high school teachers who teach the course and college faculty who teach comparable courses at their institutions.

Following the weeklong scoring period, the composite scores are converted into grades 1–5: 5 indicates a student is “extremely well qualified”; 4, “well qualified”; 3, “qualified”; 2, “possibly qualified”; and 1, “no recommendation.” High-scoring students may be eligible for advanced placement, credit, or both at certain colleges and universities.

Teachers are encouraged to apply to be a Reader after teaching an AP course for three years. While the week of the AP Reading is very hard work, the camaraderie and professional development makes participation well worth the effort. Go to AP Central for more information on the AP Reading process and an application form.

AP Grade Reports

AP grades are reported to students, their schools, and their designated colleges in July. Each school automatically receives an AP Grade Report for each student, a cumulative roster of all students, rosters of all students by exam, an AP Scholar roster for any qualifying students, and an *AP Instructional Planning Report.* (Note: Data for students testing late with an alternate form of the exam are not included in this report.) For a fee, schools may also request their students’ free-response booklets.

Using the AP Instructional Planning Report

Schools receive the *AP Instructional Planning Report* for each of their AP classes in September. The report compares your students’ performance on specific topics in the AP Exam to the performance of students worldwide on those same topics, helping you target areas for increased attention and focus in the curriculum. To get the most out of the report, please read the interpretive information on the document. It explains how the data, when used correctly, can provide valuable information for instructional and curricular assessment as well as for planning and development. Contact your school’s AP Coordinator for this report.

Chapter 5
Resources for Teachers

How to Address Limited Resources

Resources abound for anyone who wants to offer an AP course. Start by going to the source: the College Board. A recent Board publication, *Building Strong AP Programs at Small Rural Schools,* includes a host of suggestions for making AP courses a reality at schools with small enrollments, isolated locations, and/or limited budgets. The Board also sponsors one-day workshops and weeklong AP Summer Institutes, online resources, and other supports. The College Board Fellows program provides stipends for the Summer Institutes. (For comprehensive information on these opportunities, see the Professional Development section at the end of this chapter.)

Consult the English Language and Composition Course Home Page at AP Central, and join the AP English electronic discussion group (EDG). Also consider joining the small-school EDG, which *Building Strong AP Programs at Small Rural Schools* says "is one of the fastest-growing forums on AP Central, and allows small-school educators to discuss their unique set of concerns with one another" (page 20).

If the right people are involved, an AP course can develop almost anywhere. The key resource is a teacher who wants to offer one. The next most critical factor is an administrator who supplies the support that teacher needs. It's not about having the latest, most expensive texts, multiple computer labs and techno-gadgetry, or parents who themselves took AP classes. A motivated teacher who believes in challenging the students, who is willing to grade a few extra essays, and who values the beauty and power of language trumps any other consideration. Socrates used no textbooks; Plato had no classroom—he taught outside, in the Grove of Academe. He also established his own curriculum, teaching those skills that transcended texts. If Plato could do it with so little at his disposal, so can you.

Be Creative When Choosing Texts

Limited finances may hinder the creation of sustainable AP programs, for most districts favor funding core classes necessary in graduating mainstreamed students. Teachers may need to be flexible and creative when adapting the AP English Language and Composition course to a required course curriculum, such as traditional literature textbooks and grade-level novels. Although nonfiction is a preferable training ground for the AP English Language and Composition Exam, fictional selections may be used to help students learn to do analytical reading and writing, master rhetorical terms, and practice test-taking skills. Be sure to investigate free or low-cost materials available from the College Board, AP Central, and the public domain.

—Katherine O'Connor Henderson, Berkeley High School,
Moncks Corner, South Carolina

As for selecting teaching materials, I suggest several steps:

- Peruse the reviews of teaching materials in the Teachers' Resources section of AP Central; reviews are written by AP teachers and college faculty and focus on an item's usefulness in the AP classroom.
- Visit book fairs and used bookstores, and buy anything you think might be useful.
- Order Dover Thrift Editions of texts, which cost only a dollar or two (http://store.doverpublications.com).
- Contact publishers and request sample copies of college composition texts, rhetoric handbooks, and essay anthologies so that you can see what is happening in college composition classes and make informed choices about what texts to purchase.
- Use your school library to find appropriate newspaper and magazine articles and editorials.
- Avail yourself of online sources. The *New York Times* (www.nytimes.com) is one of many newspapers available online. *Salon* (www.salon.com) is one of the more well-known online magazines, offering useful articles about contemporary culture.

Remember, too, that some states cover the cost of the AP Exams, wholly or in part, to help students who cannot afford exam fees. Check with your school administration or with your state's Department of Education to find out what assistance is available.

One of the most important resources any teacher can have is a mentor. Find one, whether a college professor with whom you connected, a veteran teacher—particularly of AP English Language and Composition—or a workshop or institute leader. Learn all you can from these folks. Share your mistakes and your successes. Become part of an AP Vertical Team (see Barbara Kolupke's comments in Chapter 2). Check out the sample syllabi on the AP English Language and Composition Course Home Page at AP Central and in this guide. Visit AP Central regularly to read articles and reviews of teaching texts and to participate in online discussion groups. Contact the College Board regional office in your area for information about its grants, programs, and teaching materials. Computers have shortened the distance between all of us, and that's a reason to celebrate.

Adapt Suggestions to Your School's Culture

I've been at Alamosa High School for five years. We are located in the San Luis Valley in south central Colorado, the largest alpine valley (elevation 7,500 feet) in the United States, a four-hour drive south and west from Denver. I'm not sure that my school is a stereotypical rural school, but my experience has been that teaching an AP course is less about the number of resources than about what one does with what's available. Probably the best thing you can do is to attend an AP Summer Institute and one of the workshops sponsored by the College Board. Couple what you learn with an appreciation of your own school's culture, and try to meld those factors into an approach that works for your unique environment.

—Ken Burt, Alamosa High School,
Alamosa, Colorado

Choosing Resources

Anyone who teaches English knows how much English teachers like to talk—and write. The problem, then, is not a shortage of resources but an overabundance of them. On AP Central alone you can find reviews of hundreds of English language–related books. Visit college bookstores and you will see an array of books

for teaching Comp 101. Online sources let your fingers do the walking. Amazon.com can help you find publication information if all you have is a title or an author. Check an online catalog for a publisher like Bedford/St. Martin's (www.bedfordstmartins.com), and you will find under the category "Composition" multiple resources on topics such as visual literacy, research, and plagiarism. Or try Boynton/Cook (www.boyntoncook.com), Longman (www.longman.com), Allyn & Bacon (www.ablongman.com), or Prentice Hall (http://vig.prenhall.com). Follow the links and you will discover a brave new world of resources for teaching writing—so many as to be overwhelming. Where to begin?

In chapter 1, David Jolliffe offers a short list of books about rhetoric. Pick one that sounds engaging and peruse it. Another suggestion: walk down the aisles of a college bookstore and check out the "hot" books for the first-semester composition course. Or contact textbook publishers' sales representatives or visit publishers' Web sites to get a sense of what is selling well. Ask other AP English Language and Composition teachers for a bibliography. If you attend an AP Summer Institute or workshop or venture into an EDG, you will hear about many texts and may even locate free copies.

The textbooks and readers you select should address the essential skills of an AP English Language and Composition course: rhetorical analysis, analysis and construction of argument, synthesis, and research. They should offer both student and professional models, both contemporary and classic essays. Below is a list of texts about rhetoric that will be useful in helping you build your own knowledge of rhetorical theory and practice.

This first list of books, then, is for you rather than for your students—and it is by no means definitive.

Books About Composition Theory

These scholarly works, suggested by members of the AP English Development Committee, will help you learn more about the concepts that are important to the teaching of rhetoric and composition. Some are published by university presses, others by publishers known as leaders in the field of composition. They will give you some sense of the history of the field, some of the constants in teaching writing, and some useful suggestions and reminders based on research and practice.

Anson, Chris M., ed. *Writing and Response: Theory, Practice, and Research.* Urbana, Ill.: National Council of Teachers of English, 1989.

Berthoff, Ann E. *The Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers.* Upper Montclair, N.J.: Boynton/Cook Publishers, 1981.

Bizzell, Patricia, and Bruce Herzberg. *The Bedford Bibliography for Teachers of Writing.* 4th ed. Boston: Bedford/St. Martin's, 1996.

Bloom, Lynn Z., Donald A. Daiker, and Edward M. White, eds. *Composition in the Twenty-First Century: Crisis and Change.* Carbondale: Southern Illinois University Press, 1996.

Clark, Irene et al. *Concepts in Composition: Theory and Practice in the Teaching of Writing.* Mahwah, N.J.: Laurence Erlbaum Associates, 2003.

Clifford, John, and John Schilb, eds. *Writing Theory and Critical Theory.* New York: Modern Language Association of America, 1994.

Cooper, Charles R., and Lee Odell, eds. *Evaluating Writing: The Role of Teachers' Knowledge About Text, Learning, and Culture.* Urbana, Ill.: National Council of Teachers of English, 1999.

Elbow, Peter. *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing.* New York: Oxford University Press, 2000.

Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process.* New York: Oxford University Press, 1981.

Emig, Janet. *The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking.* Edited by Dixie Goswami and Maureen Butler. Montclair, N.J.: Boynton/Cook, 1983.

Hauser, Gerard. *Introduction to Rhetorical Theory.* 2nd ed. Prospect Heights, Ill.: Waveland Press, 2002.

Hillocks, George Jr. *Teaching Writing as Reflective Practice.* New York: Teachers College Press, 1995.

Kinneavy, James L. *A Theory of Discourse: The Aims of Discourse.* Englewood Cliffs, N.J.: Prentice Hall, 1971.

Lindemann, Erika. *A Rhetoric for Writing Teachers.* 3rd ed. New York: Oxford University Press, 1995.

Lindemann, Erika, and Gary Tate. *An Introduction to Composition Studies.* New York: Oxford University Press, 1991.

Roskelly, Hephzibah, and Kate Ronald. *Reason to Believe: Romanticism, Pragmatism, and the Teaching of Writing.* Albany: State University of New York Press, 1998.

Tate, Gary, Amy Rupiper, and Kurt Schick. *A Guide to Composition Pedagogies.* New York: Oxford University Press, 2001.

White, Edward M. *Assigning, Responding, Evaluating: A Writing Teacher's Guide.* 3rd ed. New York: Bedford/St. Martin's, 1998.

Winterowd, W. Ross, with Jack Blum. *A Teacher's Introduction to Composition in the Rhetorical Tradition.* Urbana, Ill.: National Council of Teachers of English, 1994.

Textbooks: My Top Five

First, let me assure you that no one is paying me a commission to recommend any books. And let me also confess that I haven't actually "taught" all of these texts but may instead have used pieces of them. When you first teach the course, what you probably want is a user-friendly text: one that's easy to follow, contains a glossary, and won't be too heavy in a student's backpack. You want something that is general rather than specialized, that addresses a variety of genres and rhetorical modes (compare/contrast, evaluation, argument, definition, cause/effect), and that contains sample student papers. Students appreciate seeing what their peers can do.

Rhetoric readers generally feature the works of professional writers, so if you have the funds, get a textbook that tells how to teach various rhetorical modes and a reader that shows what they look like when professionals write them. Also check the news magazines and editorial pages of newspapers for additional, and timely, resources.

In choosing textbooks, consider your students, your budget, and your willingness to live with a text for several years. Consider how well the text covers the topics that are central to the recommended course of study. How extensive are the chapters about argumentation, including visual argument? How well does

the text explain research skills, especially evaluation and synthesis of sources? Are the practice exercises worthwhile? What online resources does the publisher provide to supplement the text?

No text has it all; in fact, you may decide that you want to forgo a hardbound textbook altogether, opting instead for softcover texts or articles and essays that you find in other sources. Be sure to request sample copies of texts that you are considering; you can do so on most publishers' Web sites as well as from sales representatives. Check to see if the publisher offers discounts on the purchase of new editions of the text that you are considering. Consult other AP teachers in nearby districts to find out what texts they use. You can follow their lead in text selection or at least learn what other teachers in your region are using so that you have something to discuss at the next teacher social event or conference.

Note: Inclusion of any titles in the lists in this chapter, or elsewhere in this Teacher's Guide, does not imply official endorsement by the College Board or the AP English Language and Composition Development Committee.

The following are some texts that I like:

Axelrod, Rise B., and Charles R. Cooper. *The St. Martin's Guide to Writing.* 7th ed. Boston: Bedford/St. Martin's, 2004.
The heaviest book on the list, it contains everything your students need for an introduction to composition class: discussion of the writing process, presentation of rhetorical modes, sample essays by both students and professionals (some of which use visual elements), a handbook for teaching research skills, and a glossary. New features include chapters about design of documents, oral presentations, and collaboration.

Barnet, Sylvan, and Hugo Bedau. *Current Issues and Enduring Questions: A Guide to Critical Thinking and Argument, with Readings.* 7th ed. Boston: Bedford/St. Martin's, 2004.
A text that complements *Subjects/Strategies* (see below), this collection offers chapters on various forms of argument and presents a point–counterpoint approach to issues and questions, both contemporary and classic, with professional writers and students offering their varying perspectives on these topics.

Eschholz, Paul, and Alfred Rosa, eds. *Subjects/Strategies: A Writer's Reader.* 10th ed. New York: Bedford/St. Martin's, 2004.
That this book is in its tenth edition attests to its popularity with teachers of rhetoric. Our school has used this text for more than 10 years, and we find that it explains rhetorical modes well, presents research-based writing assignments, and offers good sample essays by professionals and students. New to the tenth edition are "Seeing/Reading," pairings of thematically linked texts and images, as well as a chapter on writers discussing writing.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument: With Readings.* 3rd ed. Boston: Bedford/St. Martin's, 2004.
Considering that all four syllabi contributors in this Teacher's Guide list this publication as central to their course, you can be sure that it's a "go-to" kind of book. It's highly readable and eminently engaging— in fact, you might find yourself reading it for enjoyment rather than solely for course preparation. The illustrations and the student samples are simply wonderful.

Trimmer, James F., and Maxine C. Hairston. *The Riverside Reader.* 8th ed. Boston: Houghton Mifflin, 2005.
This reader is another favorite in my department; we have used it with sophomores in our nonfiction-focused first semester. The chapters address various rhetorical modes and offer powerful sample essays. The table of contents is helpful in that it groups essays and writing assignments by theme and mode.

Other Resources Worth Owning

Gibson, W. Walker. *Persona: A Style Study for Readers and Writers*. New York: Random House, 1969.
This is a classic of the genre, which I first encountered as a college student in an advanced rhetoric class. It defines and illustrates three rhetorical styles: "tough," "sweet," and "stuffy," and as such it offers a valuable tool for students trying to grapple with point of view and tone.

hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge, 1994.
This collection of pieces on race, class, and gender issues in the classroom is by a well-known feminist author and teacher.

Lopate, Phillip, ed. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. New York: Anchor Books, 1994.
This reader shows students how the essay genre has evolved and contains both serious and lighter examples of essay writing over the years.

McQuade, Donald, and Christine McQuade. *Seeing and Writing*. 3rd ed. New York: Bedford/St. Martin's, 2005.
"Hip" is the adjective to describe this book, which focuses on visual argument, computer technology, and all sorts of contemporary forms of rhetoric. The book emphasizes the importance of recognizing context, offers a discussion of rhetorical strategies linked to images, and provides a glossary. The authors are a father and daughter, and the tone is informal and engaging.

Palmer, Parker J. *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*. San Francisco: Jossey-Bass, 1997.
This is the best book about teaching I've ever read.

Rosenblatt, Louise. *The Reader The Text The Poem: The Transactional Theory of the Literary Work*. Carbondale: Southern Illinois University Press, 1979.
This work considers Rosenblatt's reader-response theory in the classroom.

Roskelly, Hephizibah. *Breaking (into) the Circle: Group Work for Change in the English Classroom*. Portsmouth, N.H.: Boynton/Cook, 2002.
Roskelly discusses how to use groups to enhance learning and help students practice valuable social skills. One chapter considers issues of race, ethnicity, and gender that affect group work.

Smith, Frank. *Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read*. 6th ed. Mahwah, N.J.: Lawrence Erlbaum Associates, 2004.
This work has been a classic in the field of reading theory since 1971. The sixth edition has updated references and information.

Spatt, Brenda. *Writing from Sources*. 6th ed. Boston: Bedford/St. Martin's, 2003.
This text concentrates on research and synthesis of sources, with sections about finding and evaluating sources, paraphrasing and quoting, and integrating sources. It offers step-by-step instruction on how to synthesize and highlights the differences between synthesizing and analyzing.

Strunk, William. Jr. and E. B. White. *The Elements of Style*. 3rd ed. New York: Macmillan, 1979.
If you want to teach writing, you need something by which to swear—and nothing is more "swear-by-able" than this handbook. E. B. White, Strunk's student, was one of the best stylists of the twentieth century, and he shares his advice with us.

Handbooks/Grammar and Style Texts

The following are helpful when students (or you) need to find an answer to a question about punctuation, source citation, or usage. Encourage students to purchase one such handbook for use in high school and college.

Bernstein, Theodore M. *The Careful Writer: A Modern Guide to English Usage.* New York: Free Press, 1998. First published in 1965 by Atheneum.

Faigley, Lester. *The Penguin Handbook.* 2nd ed. New York: Longman, 2006.

Fowler, H. Ramsey, and Jane E. Aaron. *The Little, Brown Handbook.* 9th ed. New York: Longman, 2004.

Hacker, Diana. *The Bedford Handbook.* 6th ed. Boston: Bedford/St. Martin's, 2002.

Hacker, Diana. *A Writer's Reference.* 5th ed. Boston: Bedford/St. Martin's, 2003.

Hall, Diane, and Mark Foley. *Longman Advanced Learners' Grammar.* New York: Longman, 2003.

Hall, Donald, and Sven Birkerts. *Writing Well.* 9th ed. New York: Longman, 1998.

Lanham, Richard A. *Revising Prose.* 4th ed. Boston: Allyn & Bacon, 2000.

Lunsford, Andrea A. S*t. Martin's Handbook*. 5th ed. Boston: Bedford/St. Martin's, 2003.

Miles, Robert, Marc Bertonasco, and William Karns. *Prose Style.* 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1990.

Murray, Donald M. *The Craft of Revision.* Boston: Heinle, 2004.

Scharton, Maurice, and Janice Neuleib. *Things Your Grammar Never Told You.* 2nd ed. New York: Longman, 2002.

Troyka, Lynn Quitman, and Douglas Hesse. *Simon and Schuster Handbook for Writers* with i-Book. 7th ed. Upper Saddle River, N.J.: Prentice Hall, 2004.

Weaver, Constance. *Teaching Grammar in Context.* Portsmouth, N.H.: Boynton/Cook, 1996.

Zinsser, William K. *On Writing Well: An Informal Guide to Writing Nonfiction.* 3rd ed. New York: Harper and Row, 1985.

Textbooks: Composition Rhetorics and Readers

Additional resources for use in the classroom are listed below. The list includes suggestions from veteran AP teachers and college composition teachers as well as from members of the AP English Development Committee.

Barnet, Sylvan, William Burto, and William E. Cain. *Literature for Composition.* 7th ed. New York: Longman, 2005.

Bartholomae, David, and Anthony Betrosky. *Ways of Reading.* 7th ed. Boston: Bedford/St. Martin's, 2005.

Bazerman, Charles. *The Informed Writer: Using Sources in the Disciplines.* 5th ed. Boston: Houghton Mifflin, 1995.

Bazerman, Charles, and Paul Prior, eds. *What Writing Does and How It Does It.* Mahwah, N.J.: Erlbaum, 2004.

Bell, Kathleen. *Developing Arguments: Strategies for Reaching Audiences.* Belmont, Calif.: Wadsworth, 1990.

Bizzell, Patricia, and Bruce Herzberg, eds. *Negotiating Difference: Cultural Case Studies for Composition.* Boston: Bedford/St. Martin's, 1996.

Bloom, Lynn Z. *Fact and Artifact: Writing Nonfiction.* 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1993.

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research.* 2nd ed. Chicago: University of Chicago Press, 2003.

Cohen, Samuel. *50 Essays: A Portable Anthology.* New York: Bedford/St. Martin's, 2003.

Colombo, Gary, Robert Cullen, and Bonnie Lisle. *Rereading America: Cultural Contexts for Critical Thinking and Writing.* 6th ed. Boston: Bedford/St. Martin's, 2004.

Cooley, Thomas, ed. *The Norton Sampler: Short Essays for Composition.* 6th ed. New York: W. W. Norton, 2003.

Corbett, Edward P. J., and Robert J. Connors. *Classical Rhetoric for the Modern Student.* 4th ed. New York: Oxford University Press, 1999.

Corbett, Edward P. J., and Robert J. Connors. *Style and Statement.* New York: Oxford University Press, 1999.

Covino, William A. *The Elements of Persuasion.* Boston: Allyn & Bacon, 1998.

Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students.* 3rd ed. New York: Longman, 2004.

DiYanni, Robert, ed. *One Hundred Great Essays.* 2nd ed. New York: Longman, 2005.

DiYanni, Robert, and Pat C. Hoy II. *Frames of Mind: A Rhetorical Reader with Occasions for Writing.* Boston: Wadsworth, 2004.

Ede, Lisa. *Work in Progress: A Guide to Academic Writing and Revising.* 6th ed. New York: Bedford/St. Martin's, 2003.

Faigley, Lester, Diana George, Anna Palchik, and Cynthia Selfe. *Picturing Texts.* New York: W. W. Norton, 2004.

Flachman, Kim, and Michael Flachman, eds. *The Prose Reader.* 7th ed. Upper Saddle River, N.J.: Prentice Hall, 2005.

Gordon, Jane Bachman, and Karen Kuehner, eds. *NTC's Anthology of Nonfiction.* Lincolnwood, Ill.: NTC Publishing, 1996.

Gross, John, ed. *The Oxford Book of Essays.* New York: Oxford University Press, 1991.

Jolliffe, David A. *Inquiry and Genre: Learning to Write in College.* Boston: Allyn & Bacon, 1999.

Kennedy, X.J., Dorothy M. Kennedy, and Jane E. Aaron. *The Bedford Reader.* 8th ed. Boston: Bedford/St. Martin's, 2003.

Kirszner, Laurie G., and Stephen R. Mandell, eds. *Patterns for College Writing: A Rhetorical Reader and Guide.* 9th ed. New York: Bedford/St. Martin's, 2004.

Lanham, Richard A. *Analyzing Prose.* New York: Scribner, 1983.

Lester, James D. *Diverse Identities: Classic Multicultural Essays.* Lincolnwood, Ill.: NTC Publishing, 1996.

McCuen-Metherell, Jo Ray, and Anthony C. Winkler, eds. *Readings for Writers.* 12th ed. Boston: Heinle, 2006.

Miller, George, ed. *The Prentice Hall Reader.* 8th ed. Upper Saddle River, N.J.: Prentice Hall, 2006.

Miller, Robert K. *The Informed Argument.* 7th ed. Boston: Wadswortb, 2006. (Earlier editions were written by Miller and Robert P. Yagelski.)

Nadell, Judith, John Langan, and Eliza A. Comodromos. *The Longman Reader.* 7th ed. New York: Longman, 2005.

Nadell, Judith, John Langan, and Eliza A. Comodromos. *The Macmillan Reader.* 6th ed. New York: Longman, 2002.

Peterson, Linda H., John C. Brereton, and Joan E. Hartman, eds. *The Norton Reader.* 10th ed. New York: W. W. Norton, 1999.

Root Jr., Robert L., and Michael J. Steinberg. *The Fourth Genre: Contemporary Writers of/on Creative Non-Fiction.* 4th ed. New York: Longman, 2007.

Rosa, Alfred, and Paul Eschholz, eds. *Models for Writers: Short Essays for Composition.* 9th ed. Boston: Bedford/St. Martin's, 2006.

Roskelly, Hephzibah, and David A. Jolliffe. *Everyday Use: Rhetoric at Work in Reading and Writing.* New York: Longman, 2005.

Schwegler, Robert A., ed. *Patterns of Exposition.* 18th ed. New York: Longman, 2006. (Earlier editions were edited by Schwegler and R. E. Decker.)

Sunstein, Bonnie Stone, and Elizabeth Chiseri-Strater. *Fieldworking: Reading and Writing Research.* 2nd ed. New York: Bedford/St. Martin's, 2002.

Tibbetts, A. M., and Charlene Tibbetts. *Strategies of Rhetoric.* 6th ed. New York: HarperCollins, 1991.

Trimbur, John. *The Call to Write.* New York: Longman, 1999.

Wescott Barrows, Marjorie et al. *The American Experience: Nonfiction.* New York: Macmillan, n.d.

Yagelski, Robert. *Literacies and Technologies: A Reader for Contemporary Writers.* New York: Longman, 2000.

Newspapers and Magazines

All the major news magazines and papers of record are available online; e.g., the *New York Times* (www.nytimes.com) and the *Washington Post* (www.washingtonpost.com). Consult online magazines too: *Salon* (www.salon.com) is one of the best. Other useful publications, because they deal with a range of issues from various fields, include the *New Yorker* (www.newyorker.com), *Harper's Magazine* (http://harpers.chadwyck.com), the *Atlantic* (www.theatlantic.com), *Discover* (www.discover.com), and *Scientific American* (www.sciam.com).

Professional Organizations and Journals

Conference on College Composition and Communication
1111 W. Kenyon Road
Urbana, IL 61801-1096
217 328-3870 or 877 369-6283
www.ncte.org/groups/cccc

Council of Writing Program Administrators
Shirley K. Rose, President
Box 8101, English Department
Purdue University
500 Oval Drive
West Lafayette, IN 47907-2038
765 494-3740
roses@purdue.edu
www.wpacouncil.org

Journal of American Culture
Blackwell Synergy
www.blackwellpublishing.com
Since the AP English Language and Composition course draws on writing from a variety of fields, you might want to peruse periodicals like this one. It's the official publication of the American Culture Association and offers articles from a variety of fields, including history, science, and the arts.

Modern Language Association (MLA)
26 Broadway, 3rd floor,
New York, NY 10004-1789
646 576-5000
www.mla.org

National Council of Teachers of English (NCTE)
1111 W. Kenyon Road
Urbana, IL 61801-1096
217 328-3870 or 877 369-6283
www.ncte.org

NCTE publishes several journals addressing theory and pedagogy in the field of English. Classroom teachers and educators at the middle school, high school, and college levels write the articles. *English Journal,* addressing secondary education, includes articles about the teaching of literature, reading, and writing. The Conference on College Composition and Communication is a branch of NCTE that addresses research and teaching of writing at the college level. Its journal is *College Composition and Communication*. Both NCTE and CCCC hold annual national conferences.

Teacher Magazine
Editorial Projects in Education Inc.
Suite 100
6935 Arlington Road
Bethesda, MD 20814-5233
800 346-1834
301 280-3100
www.edweek.org
This monthly magazine is one of the best publications about teaching for elementary and secondary educators. It addresses a range of issues from legislation to classroom management to curricular innovations in various subject areas. The humorous and thought-provoking anecdotes written by classroom teachers are a breath of fresh air.

Electronic Resources

CD-ROM

APCD: English Language. The College Board, 1999. This CD contains released exams, interactive tutorials, study tips, and test-taking strategies. See chapter 2, Frequently Asked Questions, for more information on this valuable resource. It is available at the College Board Store on AP Central.

Videos

The Ad and the Ego, made by Harold Boihem (producer/director) and Chris Emmanouilides (producer/cinematographer). Parallax Pictures, 1997. This 57-minute video offers a powerful exploration of the impact of modern advertising on all of us. It is available from Parallax Pictures (310 374-2228; parallaxp@earthlink.net).

The Story of English (1997), narrated by Robert MacNeil. Home Vision Entertainment, 1997. These nine episodes, originally broadcast on PBS, will give students a greater appreciation for the evolution of the English language and the richness of its vocabulary. The video is available from Amazon (www.amazon.com).

Databases

A database is a self-contained collection of records. Some databases, for example, have full-text articles from journals, newspapers, and magazines. Others contain records, such as the proceedings of the United States Congress. Still others are compilations of critical and biographical information about authors. They are excellent resources for information about a variety of topics. You usually access a database by typing in its Web address and providing a user ID and password.

Almost every state funds school databases, which are available to students and staff through the school's library/media center. Some of these databases are available at no extra charge through the school's membership in the state network. In my home state of Missouri, that network is MoreNet. The cost of additional databases is usually based on the number of students in a school. Among the databases available

in my district are ProQuest, Discovering Collection, NoodleTools, Newsbank, Congressional Quarterly Weekly, Opposing Viewpoints Resource Center, and SIRS. All of them help students with the skills involved in argument, research, synthesis, and rhetorical analysis. If a student is working with a particular topic, he or she simply indicates that topic in the search field, and a list of sources appears. These databases are much more focused, and the list of related entries usually much shorter, than those generated by a search engine like Google (www.google.com).

Databases that address literary topics, including thematically organized works of fiction along with criticism and reviews, are available through EBSCO Information Services (www.ebsco.com and www.epnet.com). These databases are helpful for students writing research and argument on literary topics.

Other Web Sites

Sites that will help you to teach the skills essential to AP English Language and Composition are abundant. Here are just a few:

apcentral.collegeboard.com/englang
The English Language and Composition Home Page on AP Central features articles by AP teachers and college instructors, updates on AP conferences and other events, essay questions from recent exams, and an annotated bibliography of resources, including comments from reviewers. Further information about this site appears below, in the Professional Development section. If you haven't yet visited AP Central, please do so. Registration is easy and will open the door to a rich array of materials.

www.bartleby.com
Perhaps you left your anthology at school and desperately need a copy of "Mending Wall." This site offers what you need. It allows you to locate copies of poems, short fiction, even excerpts from novels, along with criticism and links to related sources.

http://cagle.com
Cartoons enliven any class, and Daryl Cagle's Professional Cartoonists Index allows you to download free cartoons from around the world that are appropriate to your lessons. They can be integrated into a compilation of sources about a particular topic so that students become more comfortable working with visual images.

www.gale.com/twayne
If students are researching or writing papers about literary works, this is a helpful site for locating resources (books and CD-ROMs) on the books in the Twayne series of American, English, and world authors.

http://humanities.byu.edu/rhetoric/silva.htm
The Silva Rhetoricae site offers a list of every term related to rhetoric that one could possibly want to know. The site distinguishes between "Forest"—the canons of rhetoric, rhetorical appeals, and similar considerations—and "Trees"—rhetorical terms from the Classical and Renaissance periods.

www.landmarkcases.org
This site features major United States Supreme Court cases, details of which could be useful to students analyzing rhetoric, constructing arguments, or doing research on a particular topic.

http://owl.english.purdue.edu
Purdue University's writing lab was the winner of the CCCC (Conference on College Composition and Communication) Writing Program Certificate of Excellence award. The site offers a grammar hotline, materials for English as a second language, e-mail tutoring and FAQs, and the writing lab newsletter.

http://rhetoric.eserver.org
Based at Iowa State University, this “Rhetoric and Composition” site offers a variety of links to bibliographies, journals, organizations, writing centers, blogs, and more.

Professional Development

In the following section, the College Board outlines its professional development opportunities in support of AP educators.

The teachers, administrators, and AP Coordinators involved in the AP Program compose a dedicated, engaged, vibrant community of educational professionals. Welcome!

We invite you to become an active participant in the community. The College Board offers a variety of professional development opportunities designed to educate, support, and invigorate both new and experienced AP teachers and educational professionals. These year-round offerings range from half-day workshops to intensive weeklong summer institutes, from the AP Annual Conference to AP Central, and from participation in an AP Reading to Development Committee membership.

Workshops and Summer Institutes

At the heart of the College Board’s professional development offerings are workshops and summer institutes. Participating in an AP workshop is generally one of the first steps to becoming a successful AP teacher. Workshops range in length from half-day to weeklong events and are focused on all 37 AP courses and a range of supplemental topics. Workshop consultants are innovative, successful, and experienced AP teachers; teachers trained in developmental skills and strategies; college faculty members; and other qualified educational professionals who have been trained and endorsed by the College Board. For new and experienced teachers, these course-specific training opportunities encompass all aspects of AP course content, organization, evaluation, and methodology. For administrators, counselors, and AP Coordinators, workshops address critical issues faced in introducing, developing, supporting, and expanding AP programs in secondary schools. They also serve as a forum for exchanging ideas about AP.

While the AP Program does not have a set of formal requirements that teachers must satisfy prior to teaching an AP course, the College Board suggests that AP teachers have considerable experience and an advanced degree in the discipline before undertaking an AP course.

AP Summer Institutes provide teachers with in-depth training in AP courses and teaching strategies. Participants engage in at least 30 hours of training led by College Board-endorsed consultants and receive printed materials, including excerpts from AP Course Descriptions, AP Exam information, and other course-specific teaching resources. Many locations offer guest speakers, field trips, and other hands-on activities. Each institute is managed individually by staff at the sponsoring institution under the guidelines provided by the College Board.

Participants in College Board professional development workshops and summer institutes are eligible for continuing education units (CEUs). The College Board is authorized by the International Association for Continuing Education and Training (IACET) to offer CEUs. IACET is an internationally recognized organization that provides standards and authorization for continuing education and training.

Workshop and institute offerings for the AP English Language and Composition teacher (or potential teacher) range from introductory to topic-specific events and include offerings tailored to teachers in the

middle and early high school years. To learn more about scheduled workshops and summer institutes near you, visit the Institutes & Workshops area on AP Central: apcentral.collegeboard.com/events.

Online Events

The College Board offers a wide variety of online events, which are presented by College Board-endorsed consultants and recognized subject-matter experts to participants via a Web-based, real-time interface. Online events range from one hour to several days and are interactive, allowing for exchanges between the presenter and participants and between participants. Like face-to-face workshops, online events vary in focus from introductory themes to specific topics, and many offer CEUs for participants. For a complete list of upcoming and archived online events, visit http://apcentral.collegeboard.com/onlineevents.

Archives of many past online events are also available for free or for a small fee. Archived events can be viewed on your computer at your convenience.

AP Central

AP Central is the College Board's online home for AP professionals. The site offers a wealth of resources, including Course Descriptions, sample syllabi, exam questions, a vast database of teaching resource reviews, lesson plans, course-specific feature articles, and much more. Bookmark the information on AP Central about English Language and Composition: apcentral.collegeboard.com/englang.

AP Program information is also available on the site, including exam calendars, fee and fee reduction policies, student performance data, participation forms, research reports, college and university AP grade acceptance policies, and more.

AP professionals are encouraged to contribute to the resources on AP Central by submitting articles or lesson plans for publication and by adding comments to Teacher's Resources reviews.

Electronic Discussion Groups

The AP electronic discussion groups (EDGs) were created to provide a moderated forum for the exchange of ideas, insights, and practices among AP teachers, AP Coordinators, consultants, AP Exam Readers, administrators, and college faculty. EDGs are Web-based threaded discussion groups focused on specific AP courses or roles, giving participants the ability to post and respond to questions online to be viewed by other members of the EDG. To join an EDG, visit apcentral.collegeboard.com/community/edg.

AP Annual Conference

The AP Annual Conference (APAC) is a gathering of the AP community, including teachers, secondary school administrators, and college faculty. The APAC is the only national conference that focuses on providing complete strategies for middle and high school teachers and administrators involved in the AP Program. The 2007 conference will be held July 11 to 15 in Las Vegas, Nevada. Conference events include presentations by each course's Development Committee, course- and topic-specific sessions, guest speakers, and pre- and postconference workshops for new and experienced teachers. To learn more about this year's event, please visit www.collegeboard.com/apac.

AP professionals are encouraged to lead workshops and presentations at the conference. Proposals are due in the fall of each year prior to the event (visit AP Central for specific deadlines and requirements).

Professional Opportunities

College Board Consultants and Contributors

Experienced AP teachers and educational professionals share their techniques, best practices, materials, and expertise with other educators by serving as College Board consultants and contributors. They may lead workshops and summer institutes, sharing their proven techniques and best practices with new and experienced AP teachers, AP Coordinators, and administrators. They may also contribute to AP course and exam development (writing exam questions or serving on a Development Committee) or evaluate AP Exams at the annual AP Reading. Consultants and contributors may be teachers, postsecondary faculty, counselors, administrators, and retired educators. They receive an honorarium for their work and are reimbursed for expenses.

To learn more about becoming a workshop consultant, visit apcentral.collegeboard.com/consultant.

AP Exam Readers

High school and college faculty members from around the world gather in the United States each June to evaluate and score the free-response sections of the AP Exams at the annual AP Reading. AP Exam Readers are led by a Chief Reader, a college professor who has the responsibility of ensuring that students receive grades that accurately reflect college-level achievement. Readers describe the experience as providing unparalleled insight into the exam evaluation process and as an opportunity for intensive collegial exchange between high school and college faculty. (More than 8,500 Readers participated in the 2006 Reading.) High school Readers receive certificates awarding professional development hours and CEUs for their participation in the AP Reading. To apply to become an AP Reader, go to http://apcentral.collegeboard.com/readers.

Development Committee Members

The dedicated members of each course's Development Committee play a critical role in the preparation of the Course Description and exam. They represent a diverse spectrum of knowledge and points of view in their fields and, as a group, are the authority when it comes to making subject-matter decisions in the exam-construction process. The AP Development Committees represent a unique collaboration between high school and college educators.

AP Grants

The College Board offers a suite of competitive grants that provide financial and technical assistance to schools and teachers interested in expanding access to AP. The suite consists of three grant programs: College Board AP Fellows, College Board Pre-AP Fellows, and the AP Start-Up Grant, totaling over $600,000 in annual support for professional development and classroom resources. The programs provide stipends for teachers and schools that want to start an AP program or expand their current program. Schools and teachers that serve minority and/or low income students who have been traditionally underrepresented in AP courses are given preference. To learn more, visit http://apcentral.collegeboard.com/apgrants.

Our Commitment to Professional Development

The College Board is committed to supporting and educating AP teachers, AP Coordinators, and administrators. We encourage you to attend professional development events and workshops to expand your knowledge of and familiarity with the AP course(s) you teach or that your school offers, and then

to share that knowledge with other members of the AP community. In addition, we recommend that you join professional associations, attend meetings, and read journals to help support your involvement in the community of educational professionals in your discipline. By working with other educational professionals, you will strengthen that community and increase the variety of teaching resources you use.

Your work in the classroom and your contributions to professional development help the AP Program continue to grow, providing students worldwide with the opportunity to engage in college-level learning while still in high school.

Appendix

Judy Griffith's Scoring Guidelines

For an explanation of the scoring rubrics used to grade papers in Griffith's EN 112: Intermediate Composition class at Wartburg College, see the Student Evaluation section for that course in Griffith's syllabus in chapter 3. "Argument" titles below refer to assignments explained in the Student Activities section for the course.

Process Work for All Four Lines of Argument (×2)

5	4	3.5	3	2.5
All process work is complete, exploratory, on time.	All process work is complete.	Process work is complete but minimal or late.	Process work is incomplete and late.	No process work: paper will not be accepted.

Questions/Notes:

Structure and Organization (15 for each piece—heart, values, character, facts/reason)

5	4	3.5	3	2.5
Line of argument is clear and effectively addressed.	Line of argument is clear.	Line of argument is evident.	Line of argument is not clear.	There is no clear line of argument.
Paper has a clearly delineated, purposeful thesis introduction, body, and conclusion.	Paper has a clear thesis introduction, body, and conclusion.	Thesis, introduction, body, and conclusion are present but not fully developed.	Structure is hard to follow, inappropriate, or incomplete.	There is no discernible structure.
There are clear and appropriate transitions between and within paragraphs.	Transitions are used between and within paragraphs.	Transitions are present but their use is insufficient or inappropriate.	Few transitions are used effectively.	There is no effective use of transitions.

Questions/Notes:

GUMPS [grammar/usage/mechanics/punctuation/spelling] (×2)

5	4	3.5	3	2.5
Paper has no errors or format problems.	Paper has one to three errors, no format problems.	Paper has four to seven errors, no format problems.	Paper has four or more errors and format problems.	Paper has seven or more errors and format problems.

Questions/Notes:

Argument of Definition (110 possible points)

Process Work (×2)

5	4	3.5	3	2.5
All process work is complete, exploratory, on time.	All process work is complete and on time.	Process work is complete but some parts of it are minimal or late.	Process work is incomplete and late.	No process work submitted: paper will not be accepted.

Questions/Notes:

Structure and Organization (×2)

5	4	3.5	3	2.5
Thesis statement is a clear and qualified claim of definition.	Thesis statement is a clear claim of definition.	Thesis statement is a claim of definition.	Thesis statement is a weak or unclear claim of definition.	Thesis statement is not a claim of definition.
Introduction includes clear and qualified Toulmin enthymeme of definition (multiple reasons).	Introduction includes Toulmin enthymeme of definition (multiple reasons).	Introduction includes a Toulmin enthymeme of definition.	Introduction includes weak Toulmin enthymeme of definition.	Introduction does not include an enthymeme of definition.
Line(s) of argument are clear and effectively developed for all reasons.	Line(s) of argument are clear and developed for all reasons.	Line(s) of argument are evident for all reasons.	Line(s) of argument are not present and/or clear for all reasons.	No clear line(s) of argument are present.
Paper has a clearly delineated, purposeful introduction, body, and conclusion.	Paper has a clear introduction, body, and conclusion.	Introduction, body, and conclusion are present but not fully developed.	The structure is hard to follow, inappropriate, or incomplete.	There is no discernible structure.
There are clear and appropriate transitions between and within paragraphs.	Transitions are used between and within paragraphs.	Transitions are present but their use is insufficient or inappropriate.	Few transitions are used effectively.	There is no effective use of transitions.

Questions/Notes:

Evidence for the Claim of Definition (×2)

5	4	3.5	3	2.5
Four sources are cited; three or four are scholarly.	Four sources are cited; two are scholarly.	Four sources are cited; one is scholarly.	Four sources are cited but none is scholarly.	Fewer than four sources are cited.
All reasons are supported by a wealth of appropriate scholarly evidence.	All reasons are supported by appropriate evidence, most of it scholarly.	All reasons are supported by evidence, some of it scholarly.	Most reasons are supported by evidence.	Reasons are generally not supported by evidence.

Questions/Notes:

GUMPS (×2)

5	4	3.5	3	2.5
Reference documentation is perfect for more than minimum sources.	Reference documentation is perfect for minimum sources.	Reference documentation is generally correct for sources.	There are frequent reference documentation errors for minimum sources.	There are frequent reference documentation errors and/or inadequate sources.
In-text documentation is perfect for more than minimum sources.	In-text documentation is perfect for minimum sources.	In-text documentation is generally correct for sources.	There are frequent in-text documentation errors for minimum sources.	There are frequent in-text documentation errors and/or inadequate sources.
Paper has no errors or format problems.	Paper has one to three errors, no format problems.	Paper has four to seven errors, no format problems.	Paper has more than four errors and format problems.	Paper has more than seven errors and format problems.

Questions/Notes:

Argument of Evaluation

Process Work (×5): Prewriting, Tentative Annotated Source List, Draft (sentence outline)

5	4	3.5	3	2.5
All process work is complete, thorough, exploratory, on time.	All process work is complete and on time.	Process work is complete, but some parts of it are minimal.	Process work is incomplete and late.	No process work submitted: paper will not be accepted.

Questions/Notes:

Development of the Argument of Evaluation (×2)

5	4	3.5	3	2.5
Introduction includes a clear and qualified Toulmin enthymeme of evaluation (multiple reasons).	Introduction includes a Toulmin enthymeme of evaluation (with a preview of multiple reasons).	Introduction includes a Toulmin enthymeme of evaluation with a preview of minimal reasons.	Introduction includes weak Toulmin enthymeme of evaluation.	Introduction does not include an enthymeme of evaluation.
Claim is clearly qualified and qualifications are explained.	Claim is clearly qualified.	Claim is qualified.	Claim is qualified in a very limited way.	Claim is not qualified.
Multiple criteria for evaluation are clearly defined and justified.	Multiple criteria for evaluation are stated and justified.	Criteria for evaluation are stated.	Criteria for evaluation are stated but are minimal and/or unclear.	No criteria for evaluation are stated.
Body creatively iterates and expands on enthymeme (same order) while providing a wealth of supporting evidence.	Body iterates and expands on enthymeme (same order) and adds a variety of evidence.	Body iterates and expands on enthymeme (same order) and provides adequate evidence.	Body iterates enthymeme (same order) and provides minimal evidence.	Body does not iterate enthymeme and/or changes order of preview with little or no evidence.
Claim, reasons, evidence, and warrant are strongly linked by structure and logic (transitions).	Claim, reasons, evidence, and warrant are clearly linked (transitions).	Claim, reasons, evidence, and warrant(s) are linked (transitions).	Claim, reasons, evidence, and warrant(s) are weakly linked (transitions).	Claim, reasons, evidence, and warrant(s) are not linked (or missing) (transitions).

Questions/Notes:

Evidence for the Claim of Definition (×2)

5	4	3.5	3	2.5
Paper cites six or more sources; all are scholarly.	Paper cites six sources, four of which are scholarly.	Paper cites six sources, three of which are scholarly.	Six sources are cited, but none is scholarly.	Fewer than six sources are cited.
Multiple objections to the judgment are specifically identified and addressed by strong evidence.	Multiple objections to the judgment are identified and addressed.	Multiple objections to the judgment are identified.	One objection to the judgment is identified but not addressed.	No objections to the judgment are identified.
All reasons are supported by a wealth of appropriate scholarly evidence.	All reasons are supported by appropriate evidence, most of it scholarly.	All reasons are supported by evidence, some of it scholarly.	Some reasons are supported by evidence, some of it scholarly.	Reasons are generally not supported by evidence.

Questions/Notes:

GUMPS (×2)

5	4	3.5	3	2.5
Reference documentation is perfect for more than minimum sources.	Reference documentation is perfect for minimum sources.	Reference documentation is generally correct for sources.	There are frequent reference documentation errors for minimum sources.	There are frequent reference documentation errors and/or inadequate sources.
In-text documentation is perfect for more than minimum sources.	In-text documentation is perfect for minimum sources.	In-text documentation is generally correct for sources.	There are frequent in-text documentation errors for minimum sources.	There are frequent in-text documentation errors and/or inadequate sources.
Paper has no errors or format problems.	Paper has one to three errors, no format problems.	Paper has four to seven errors, no format problems.	Paper has more than four errors and format problems.	Paper has more than seven errors and format problems.

Questions/Notes:

Causal Argument

Process Work (×5): Prewriting, Tentative Annotated Source List, Draft, Peer Response Participation

5	4	3.5	3	2.5
All process work is complete, thorough, exploratory, on time.	All process work is complete and on time.	Process work is complete but some parts of it are minimal.	Process work is incomplete and late.	No process work submitted: paper will not be accepted.

Questions/Notes:

Development of the Causal Argument (×2)

5	4	3.5	3	2.5
Creative multiparagraph introduction contains an engaging causal claim with preview of multiple reasons.	Multiparagraph introduction contains a clear causal claim with preview of multiple reasons.	Introduction contains a clear causal claim with multiple reasons.	Introduction contains a recognizable causal claim with minimal reasons.	Introduction contains an unclear causal claim and few or no reasons.
Claim is clearly qualified, and qualifications are explained.	Claim is clearly qualified.	Claim is qualified.	Claim is qualified in a very limited way.	Claim is not qualified.
Body creatively iterates and expands on the claim and reasons (same order as preview) while supporting each link with a wealth of credible evidence.	Body iterates and expands on claim and reasons (same order as preview) and creates links using a variety of evidence.	Body iterates and expands on the claim and reasons (same order as preview) and provides adequate links.	Body iterates claim and reasons (same order as preview) and provides minimal links.	Body does not iterate claim and/or changes order of preview with few or no links.

Questions/Notes:

Evidence for the Causal Argument (×2)

5	4	3.5	3	2.5
Paper cites 10 or more sources; 5 or more are scholarly.	Paper cites 8 or more sources, 4 of which are scholarly.	Paper cites 8 sources, 4 of which are scholarly.	Eight sources are cited, but few are scholarly.	Fewer than 8 sources are cited and/or none are scholarly.
Alternative causes/ effects are considered and addressed with strong evidence.	Alternative causes/ effects are considered and addressed with some evidence.	Alternative causes/ effects are briefly identified and addressed.	Alternative causes/ effects are identified but not addressed.	No alternative causes or effects are identified.
All reasons/links are supported by a wealth of salient and credible evidence.	All reasons/links are supported by salient and credible evidence.	All reasons/links are supported by credible evidence.	Some reasons/links are supported by evidence.	Reasons/links are generally not supported by evidence.

Questions/Notes:

GUMPS (×2)

5	4	3.5	3	2.5
Reference documentation is perfect for more than minimum sources.	Reference documentation is perfect for minimum sources.	Reference documentation is generally correct for sources.	There are frequent reference documentation errors for minimum sources.	There are frequent reference documentation errors and/or inadequate sources.
In-text documentation is perfect for more than minimum sources.	In-text documentation is perfect for minimum sources.	In-text documentation is generally correct for sources.	There are frequent in-text documentation errors for minimum sources.	There are frequent in-text documentation errors and/or inadequate sources.
Paper has no errors or format problems.	Paper has one to three errors, no format problems.	Paper has four to seven errors, no format problems.	Paper has more than four errors and/or format problems.	Paper has more than seven errors and/or format problems.

Questions/Notes:

GUMPS (×2)

Identify the most common GUMPS error you make, and write a rubric for it in the blank row below.

5	4	3.5	3	2.5

Questions/Notes:

Instructor Enthusiasm

5	4	3.5	3	2.5
Instructor was fascinated by this paper, read parts aloud to colleagues, and would like to have a copy.	Instructor enjoyed reading this paper.	Instructor found the paper to be interesting, clear, and generally free from errors.	Instructor struggled but finished paper without major harm to self or author.	Instructor wanted to hire someone else to read this paper.

Proposal Argument Evaluation

Process Work (×5): Prewriting, Source List, Draft, Peer Responses

5	4	3.5	3	2.5
All process work is complete, thorough, exploratory, on time.	All process work is complete and on time.	Process work is complete but some parts are minimal.	Process work is incomplete and late.	No process work submitted: paper will not be accepted.
Audience is identified, and paper content and tone clearly address a group with the power to take action.	Audience is identified, and content addresses a group affected by the need or problem.	Audience is identified and addressed (need or problem is clear).	Audience and need are minimally identified.	Audience is not clearly identified, and need is not addressed.

Questions/Notes:

Development (×2)

5	4	3.5	3	2.5
Creative introduction and thesis statement present a clear, specific, and well-qualified proposal claim.	Introduction and thesis statement present a clear, qualified proposal claim.	Introduction and thesis statement present a proposal claim.	Introduction and thesis statement present a weak or unclear proposal claim.	Introduction and thesis statement do not present a proposal claim.
Proposal is clearly feasible and future and action oriented, and these characteristics are fully developed using evidence.	Proposal is clearly feasible and future and action oriented (supported by evidence).	Proposal is feasible and future and action oriented.	Proposal is weakly feasible and may not clearly be future or action oriented (two of three).	Proposal is not feasible nor is it future and action oriented.
Proposal is richly detailed, and specific content is focused, cohesive, and balanced.	Content is focused, cohesive, and balanced.	Content is focused and accurate.	Content is general and/or biased.	Content is vague, inaccurate, and/or strongly biased.
Alternatives are clearly identified and discussed.	Alternatives are clearly identified.	An alternative is clearly identified.	An alternative is mentioned.	No alternative is considered.

Questions/Notes:

Evidence for the Proposal Argument (×4)

5	4	3.5	3	2.5
Problem and proposal are strongly linked in multiple ways.	Problem and proposal are strongly linked.	Problem and proposal are linked.	Problem and proposal are weakly linked.	Problem and proposal are not linked.
All links between problem and proposal are supported by a wealth of credible and persuasive evidence (more than one type).	All links between problem and proposal are supported by appropriate and credible evidence.	All links between problem and proposal are supported by evidence.	Most links between problem and proposal are supported by evidence.	Links between problem and proposal are generally not supported by evidence.
Twelve or more cited sources are apt, credible, and their credibility is introduced and established by multiple means.	Ten or more apt and credible sources are referenced and introduced with signal phrases.	Ten credible sources are referenced in the text of the paper.	Multiple sources are listed, but fewer than 10 are used and/or evidence of credibility is limited.	Few credible sources are referenced in the text.

Questions/Notes:

GUMPS (×2)

5	4	3.5	3	2.5
Reference documentation is perfect for 12 or more sources.	Reference documentation is perfect for 10 sources.	Reference documentation is generally correct for 10 sources.	There are frequent reference documentation errors for limited sources.	There are frequent reference documentation errors and/or inadequate sources.
In-text documentation is perfect for more than 12 sources.	In-text documentation is perfect for 10 sources.	In-text documentation is generally correct for 10 sources.	There are frequent in-text documentation errors for limited sources.	There are frequent in-text documentation errors and/or inadequate sources.
Paper has no errors or format problems.	Paper has one to three errors, no format problems.	Paper has four to seven errors, no format problems.	Paper has more than four errors and format problems.	Paper has more than seven errors and format problems.

Questions/Notes:

Personal Goal for This Paper (develop your own rubric) ×4

5	4	3.5	3	2.5