

PLANNED INSTRUCTION

A PLANNED COURSE FOR:

**Advanced Placement (AP)
English Language and Composition**

Grade Level: 11/12

Date of Board Approval: _____ 2018 _____

Planned Instruction

Title of Planned Instruction: **Advanced Placement English Language & Composition**

Subject Area: English Language Arts

Grade(s): 11/12

General Course Description:

The AP English Language and Composition course aligns to an introductory college-level rhetoric and writing curriculum, which requires students to develop evidence-based analytic and argumentative essays that proceed through several stages or drafts. Students evaluate, synthesize, and cite research to support their arguments. Throughout the course, students develop a personal style by making appropriate grammatical choices. Additionally, students read and analyze the rhetorical elements and their effects in non-fiction texts, including graphic images as forms of text, from many disciplines and historical periods.

Reading:

According to the College Board, reading in this course builds on the reading done in previous English courses. Students are required to read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary prose.

Writing:

Writing is an integral part of the AP English Language and Composition course and of the AP Exam. Writing assignments in the course will address the critical analysis of literary prose and will include expository, analytical, and argumentative essays. The goal of writing assignments is to increase students' abilities to clearly and cogently explain and analyze what she/he comprehends about literary prose and how she/he interprets them. A research paper is a course requirement.

Goals:

Students enrolled in AP English Language & Composition will:

- 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

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- 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

Prerequisite:

There are no prerequisite courses for AP English Language and Composition. Students should be able to read, to comprehend, and to interpret college-level texts and apply the conventions of advanced Standard Written English in their writing.

Units:

- The AP English Language and Composition course will be divided into four (4) units that correspond to the current marking period structure at Delaware Valley High School.
- In addition to the nonfiction works prescribed in this curriculum, each unit will include one major writing assignment and several shorter writing assignments which will enable students to display their understanding of each mode of discourse.

Time/Credit for the Course: Full Year

Curriculum Writing Team: Mr. John Farrell

Curriculum Map

Unit 1: 40 – 45 days (approximately one marking period)

Focus: The Fundamental Elements Narration, Description, Illustration and Definition

Overview:

Rhetorical analysis is an academic discipline that sharpens students' thinking by requiring them to delve into a text deeply and to analyze the means that writers utilize to achieve their intended effects. Along with priming students for the rigors of the AP Language and Composition Exam, learning how to analyze text via its fundamental elements, and learning how to communicate a perspective, prepares students for life, both in academia and in the workplace.

Goals

Understanding of:

- the fundamental elements of three modes of discourse: narration, description, illustration and definition
- the essential skills and tools employed in the analysis of these modes of discourse
- the rhetorical devices and concepts involved in the analysis of each of the modes of discourse
- the importance of determining and clarifying the meanings of unknown and multiple-meaning words and phrases in context, and how those meanings inform the text
- the importance of coherence in analytical writing
- the importance of writing analytical essays that clearly and accurately examine and express complex ideas and concepts
- the necessity of drawing valid and appropriate evidence from prose texts to support interpretation and analysis
- the structure and content of the AP English Language Exam

Unit 2: 40 – 45 days (approximately one marking period)

Focus: Essays written using the elements of process analysis, comparison/contrast and division and classification.

Overview: Building on the concepts introduced in the first unit, the class will explore three new modes of discourse. The focus will be primarily on the author's purpose, knowledge of audience and effective use of specific rhetorical devices for the appropriate mode of discourse. Author's organizational strategies will also be explored.

Goals

Understanding of:

- the fundamental elements of three modes of discourse: process analysis, comparison/contrast and classification
- the ability to analyze these modes of discourse and the author's effectiveness in fulfilling their purpose

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- the rhetorical devices and concepts involved in the analysis of each of the modes of discourse
- the importance of determining and clarifying the meanings of unknown and multiple-meaning words and phrases in context, and how those meanings inform the text
- the importance of coherence in analytical writing
- the importance of writing analytical essays that clearly and accurately examine and express complex ideas and concepts
- the necessity of drawing valid and appropriate evidence from prose texts to support interpretation and analysis
- the structure and content of the AP English Language Exam

Unit 3: 40 – 45 days (approximately one marking period)

Focus: Essays written using the elements of: cause and effect and argumentation.

Overview:

Continuing to build on the concepts introduced in the first two units, the class will explore the remaining two new modes of discourse. The focus will be primarily on argumentation and persuasion with an emphasis on author's purpose, knowledge of audience, and effective use of specific rhetorical devices for the appropriate mode of discourse. Author's organizational strategies will also be explored.

Goals

Understanding of:

- the fundamental elements and characteristics of cause and effect and argumentation/persuasion
- the rhetorical terms and concepts involved in the analysis of these two modes of discourse
- the various rhetorical fallacies an author might use to persuade his audience
- author's bias presented in his/her work
- the elements of the rhetorical triangle in each work covered
- the importance of coherence in analytical writing
- how authors craft text to fulfill their purpose
- the structure and content of the AP English Language Exam

Unit 4: 40 – 45 days Essays which Combine Multiple Modes of Discourse and Research Paper

Overview: In this unit the class will focus on a large group of authors in the rhetorical canon and explore the authors' use of the nine modes of discourse explored in the first three units. College Board stresses that students should be exposed to writers of canonical prose. This unit will culminate with the students producing their research paper, which will draw on all the content covered during the year.

Goals

Understanding of:

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- the fundamental elements and vital characteristics of canonical classic essays
- the value of closely reading and logically analyzing the diction and syntax to interpret a classic text's ambiguities
- the rhetorical devices and concepts writers employ to create meaning
- how authors may utilize rhetorical fallacies to manipulate their audience
- the importance of determining and clarifying the meanings of unknown and multiple-meaning words and phrases in context, and how those meanings inform the text
- the importance of coherence in analytical writing
- the importance of providing valid and appropriate evidence from classic texts to support interpretation and analysis
- the format and the content of the AP Language & Composition Exam
- the test-taking strategies for successful results on the AP Language & Composition Exam
- the essential elements of an academic analytical research paper

Curriculum Plan

Unit: 1 – The Fundamental Elements of Narration, Description, Illustration and Definition

Time Range in Days: 40 – 45 days (approximately one full marking period)

Standard(s): Pennsylvania Core Standards, English Language Arts

Standards Addressed:

Reading Prose: CC.1.2.11-12.A, CC.1.2.11-12.B, CC.1.2.11-12.D, CC.1.2.11-12.F, CC.1.2.11-12.K, CC.1.2.11-12.L, CC.1.3.11-12.B, CC.1.3.11-12.D, CC.1.3.11-12.F

Writing: CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.H, CC.1.4.11-12.K, CC.1.4.11-12.Q, CC.1.4.22-12.R, CC.1.4.11-12.S, CC.1.4.11-12.T, CC.1.4.11-12.X

Speaking and Listening: CC.1.5.11-12.A, CC.1.5.11-12.D, CC.1.5.11-12.G

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.

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- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

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Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview:

Literary analysis is an academic discipline that sharpens students' thinking by requiring them to delve into a text deeply and to analyze the means that writers utilize to achieve their effects. Along with priming students for the rigors of the AP Language Exam, learning how to identify the various modes of discourse will allow them to pinpoint specific strategies authors use to achieve their purpose.

Goals:

Students will be able to:

- Identify the fundamental elements and characteristics of each of the modes of discourse in the unit
- Utilize the essential skills of analysis to interpret prose
- Practice creating coherence in analytical writing
- Write analytical essays that clearly and accurately examine and express complex ideas and concepts
- Extract valid and appropriate evidence from prose to support interpretation and analysis
- Identify the structure and content of the AP English Language Examination

Objectives:

1. Students will be able to uncover, to explain, and to analyze the relationship between two or more central ideas in an essay, a complete literary text. (DOK Levels 2, 3, 4)
2. Students will be able to explain and to analyze the interaction and development of a complex set of ideas and / or a sequence of events over the course of a literary nonfiction text. (DOK Levels 2, 3, 4)
3. Students will be able to explain and to analyze the structure of a piece of literary nonfiction text, including how specific sentences, paragraphs, lines, or stanzas, and larger portions of a text, relate to each other and to the whole. (DOK Levels 2, 3, 4)

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4. Students will be able to recognize, to explain, and to evaluate how words and phrases establish meaning and tone in literary fiction passages, in poems, or in complete literary texts. (DOK Levels 1, 2, 3, 4)
5. Students will be able to write an original essay in which they use jargon specific to each mode of discourse to evaluate specific visuals. (DOK 1,2,3,4)
6. Students will be able to write analytical essays with a sharp distinct focus; and be able to extract accurate and relevant evidence from literary texts to support analysis. (DOK Levels 2, 3, 4)

Core Content, Activities, and Corresponding Instructional Methods:

1. Closely read and analyze classic and contemporary short fiction, whole texts, and poems.
 - A. Required Summer Reading: *The Road from Coorain*, by Jill Ker Conway or *An American Childhood* by Annie Dillard
 - Reading to be completed by the first day of school.
 - Students will also submit a journal, which they've kept when closely reading the text.(L.N.1.3.1, L.N.2.1.1, L.N.2.1.2, L.N.2.3.6, L.N.1.1.4, L.N.1.2.4, L.N.1.2.1, L.N.1.2.2, L.N.1.2.3, L.N.1.2.4L.F.2.3.5, L.F.2.5.1)
(C.E.4.11, CC.1.4.11-12.F, CC.1.4.11-12.K, CC.1.4.11-12.ECC.1.4.11-12.R)
 - B. Required: Summer Essay Analysis "No Rainbows, No Roses" by Beverly Dipo (All documents referred to in this curriculum can be found in the AP Language folder in the school's public file.)
(L.N.1.3.1, L.N.2.1.1, L.N.2.1.2, L.N.2.3.6, L.N.1.1.4, L.N.1.2.4, L.N.1.2.1, L.N.1.2.2, L.N.1.2.3, L.N.1.2.4L.F.2.3.5, L.F.2.5.1)
(C.E.4.11, CC.1.4.11-12.F, CC.1.4.11-12.K, CC.1.4.11-12.ECC.1.4.11-12.R)
 - C. Required: Completion of three essays; synthesis, analytical and free response, taken from an old AP Language Test
(C.E.4.11, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.E, CC.1.4.11-12.R)
 - D. Required: Completion of a series of exercises dealing with diction
(C.E.4.11, CC.1.4.11-12.B, CC.1.4.11-12.C, CC.1.4.11-12.E, CC.1.4.11-12.R)
 - E. Required Essays of Narration: Analyze, explicate, and discuss how these essays create meaning through diction, tone, and rhetorical and literary devices.
 - "Fish Cheeks" by Amy Tan
 - "San Francisco Earthquake" by Jack London
 - "San Francisco Earthquake" by William James
 - "Champion of the World" by Maya Angelou
 - "The Chase" by Annie Dillard
 - "The Stranger in the Photo is Me" by Donald Murray
 - Visual interpretation: "Boondocks" by Aaron McGruder

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- Three essays for comparison: “Playing B-Ball with Barack Obama” by Marshall Poe, “Rick” by Brad Benioff, and “Daddy’s Loss” by Anne Morgan Gray
 - Other narratives as chosen by the individual instructor to accomplish the intended objectives of the unit.
(L.N.1.3.1, L.N.1.3.2, L.N.2.3.3, L.N.2.33L.N.2.3.6, L.N.2.4.3L.N.1.1.4.CC, 1.2.9-10.J, CC.1.2.9-10.L)
- F. Required Essays of Description: Analyze, explicate, and discuss how in these essays the author’s choice of diction creates vivid imagery:
- “Arm Wrestling with My Father” by Brad Manning
 - “Shooting Dad” by Sarah Vowell
 - “Indian Takeout” by Jhumpa Lahiri
 - “Marrying Absurd” by Joan Didion
 - “A View from the Bridge” by Cherokee Paul McDonald
 - “Sister Flowers” by Maya Angelou
 - Visual interpretation: “Doug And Mizan’s House, East River, 1993” by Margaret Morton
 - Paired essays for comparison: “Soup” from the *New Yorker*, and “I’m Not Leaving Until I Eat This Thing” by John Edge
 - Other essays as chosen by the individual instructor to accomplish the intended objectives of the unit.
(L.N.1.3.1, L.N.1.3.2, L.N.2.3.3, L.N.2.33L.N.2.3.6, L.N.2.4.3L.N.1.1.4, CC.1.2.9-10.J, CC.1.2.9-10.L)
- G. Required Essays of Illustration: Analyze, explicate, and discuss how in these essays the authors can use illustration across disciplines.
- “On Compassion” by Barbara Lazear Ascher
 - “Homeless” by Anna Quindlen
 - “Design Flaws” by Bill Bryson
 - “Fulminations” by William Safire
 - “Be Specific” by Natalie Goldberg
 - “How to Give Orders Like a Man” by Deborah Tannen
 - Visual interpretation; PDA online predators
 - Paired selections for comparison: Wikipedia, “Flow” and Clayton Strothers’ “Flow”
 - Other essays as chosen by the individual instructor to accomplish the intended objectives of the unit.
(L.N.1.3.1, L.N.1.3.2, L.N.2.3.3, L.N.2.33L.N.2.3.6, L.N.2.4.3L.N.1.1.4, CC.1.2.9-10.J, CC.1.2.9-10.L)
- H. Required Essays of Definition: Acquire understanding of the two purposes of descriptive essays: to convey information without bias or emotion or to convey the definition with emotion. Also, to understand the jargon associated with either mode; for the former “impartial,” “public” or “functional” for the latter: “emotional,” “personal” or “impressionistic.”
- “The Equity of Inequality” by George Will
 - “TV Addiction” by Marie Winn
 - “The Holocaust” by Bruno Bettelman
 - “What is Poverty” by Jo Goodwin Parker
 - “Steal This MP3 File: What is Theft” by G. Anthony Gorry

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- “Ain’t I a Woman” by Sojourner Truth
 - Visual analysis: *New Yorker* Navigator Analysis
 - Paired selections for comparison: “The Meanings of Words” by Gloria Naylor and “Being a Chink” by Christine Leong
 - Other essays as chosen by the individual instructor to accomplish the intended objectives of the unit.
(L.N.1.3.1, L.N.1.3.2, L.N.2.3.3, L.N.2.33L.N.2.3.6, L.N.2.4.3L.N.1.1.4, CC.1.2.9-10.J, CC.1.2.9-10.L)
- I. AP-style, college-level, and passage-based analytical essays that require students to draw precise and detailed evidence from literary texts to support the analysis and interpretation.
(L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
- J. Required Rhetorical Devices: see Appendix III (these terms must be applied throughout the year as well as periodically assessed)
- K. Grammar Component: The first four chapters *Of Rhetorical Grammar* by Martha Kolln
- L. Vocabulary Component: Extracted from studied text selections in context as well as twenty vocabulary units, which are AP Language specific and can be found in the AP Language folder in the English Department’s public files.

Assessments:

Diagnostic:

- Various AP-style diagnostic assessments as needed to evaluate content knowledge, understanding of rhetorical forms, and AP Exam readiness (College Board website, *Applied Practice*, and various AP Exam study materials)

Formative:

Of vital importance to students in the AP Language and Composition Course are formative assessments because these will be the fundamental measures (methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress) by which instructors modify, augment, and formulate instruction and lesson content. Quizzes (e.g., grammar and vocabulary) and writing assessments will be utilized as needed to determine student progress.

Essays:

Instructors should select **at least three (3)** of the following prompts during this unit:

- Following in the style and organization of Donald Murray’s essay “The Stranger in the Photo is Me” students will write their own memoir taken from a selected photo.
- An essay which analyzes author’s purpose, which synthesizes ideas presented in William Faulkner’s Nobel Prize Acceptance speech and Jill Ker Conway’s essay, “Points of Departure”

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- An essay which discusses the differing tones in Jack London's description of the San Francisco earthquake with that of William James.
- Says-does analysis of an essay of the instructor's choice
- An essay in which the student selects an object and describes it either objectively or subjectively
- An essay in which the student writes an illustrative essay

Multiple-Choice Assessments (from *Applied Practice*):

"Once More to the Lake" by E.B. White
"Reading the River" by Mark Twain
"What Life Means to Me" by Jack London
"Angela's Ashes" by Frank McCourt

Summative:

- Common Assessments on various essays (content and skills-based)
- Applied Practice passage-based assessments (multiple-choice)
- Analytical essays on whole works or groups of essays (number to be determined by collaborative team)

Extensions:

- Advanced in-context vocabulary and sophisticated critical-reading activities for students who require or request more challenging material and content to prepare for college or the workforce.

Correctives:

- More comprehensive in-class close-reading time
- More extensive direct instruction and modeling of close reading, writing, and focused discussion
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Peer editing

Materials and Resources:

Print Texts: *The Bedford Reader*, *Reading Critically Writing Well*, *Arlington Reader*, *Subject and Strategy*, *Rhetorical Grammar*.

Non-Print Texts:

- Internet sites and databases
- YouTube videos, documentaries, and Ted Talks

Curriculum Plan

Unit: 2 – Process Analysis, Comparison/Contrast, Classification

Time Range in Days: 40 – 45 days (approximately one full marking period)

Standard(s): Pennsylvania Core Standards, English Language Arts

Standards Addressed:

Reading Non Fiction: CC.1.2.11-12.A, CC.1.2.11-12B, CC.1.2.11-12.D, CC.1.2.11-12.FCC.1.2.11-12.K, CC.1.2.11-12.LCC.1.3.11-12.B, CC.1.3.11-12.DCC.1.3.11-12.F
Writing: CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.DCC.1.4.11-12.ECC.1.4.11-12.F, CC.1.4.11-12.H, CC.1.4.11-12.K, CC.1.4.11-12.Q, CC.1.4.22-12.RCC.1.4.11-12.S, CC.1.4.11-12.T, CC.1.4.11-12.X
Speaking and Listening: CC.1.5. 11-12. A, C, D, G

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

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Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

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- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview:

The class continues in study of three additional modes of discourse, and the specific rhetorical and organization strategies that authors utilize to effectively accomplish their purpose. In addition to contemporary essays, the class will also examine essays which are considered in the classical prose canon. The students will then exhibit their understanding of these modes of discourse by writing essays in a similar fashion.

Goals:

Students will be able to:

- Identify the fundamental elements of process analysis, comparison/contrast and division and classification
- Practice close, critical, and careful reading of the text
- Utilize the essential skills to analyze essays written in these modes of discourse
- Identify rhetorical strategies authors use in these modes of discourse
- Write analytical essays that model understanding of these modes of discourse
- Identify the structure and content of the AP English Language Examination

Objectives:

1. Students will be able to uncover, to explain, and to analyze the relationship between two or more central ideas of a literary prose passage from the specific mode of discourse. (DOK Levels 2, 3, 4)
2. Students will be able to explain and to analyze why authors would use either of the two means of process analysis: direct process or informative process. (DOK Levels 2, 3, 4)
3. Students will be able to explain and to analyze the author's organizational strategy in a comparison/contrast essay: either subject by subject or point by point to effectively accomplish their purpose. (DOK Levels 2, 3, 4)

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4. Students will be able to identify the two means of classification authors could use to accomplish their purpose, as well as consider the audience they are writing for: binary classification and prose which does not utilize binary classification. (DOK 1,2,3,4)
5. Students will be able to recognize, to explain, and to evaluate how words and phrases establish meaning and tone in literary prose. (DOK Levels 1, 2, 3, 4)
6. Students will be able to write analytical essays with a sharp distinct focus and be able to evaluate the effectiveness of an author's essay, based on intended purpose. (DOK Levels 2, 3, 4)

Core Content, Activities, and Corresponding Instructional Methods:

1. Closely read and analyze essays written, using process analysis as the primary mode of discourse as well as identify the author's use of either directive or informative process analysis.
 - A. Required Process Analysis Essays: Analyze how the authors use the various strategies to organize their essays (directional, informational or evaluative process analysis).
 - "How to Mark a Book" by Mortimer Adler
 - "How to Say Nothing in 500 Words" by Paul Roberts
 - "How Dictionaries are Made" by S.I. Hayakawa
 - "How to Poison the Earth" by Linnea Saukko
 - "How to Dump a Friend" by Lucinda Rosenfeld
 - "Eating Industrial Meat" by Michael Pollan
 - Paired selections for comparison: "Behind the Formaldehyde Curtain" by Jessica Mitford, "Body Ritual Among the Nacirema" by Horace Miner
 - Other essays as chosen by the individual instructor to accomplish the intended objectives of the unit.
(CC.1.2.11-12.A, CC.1.2.11-12B, CC.1.2.11-12.D, CC.1.2.11-12.FCC.1.2.11-12.K, CC.1.2.11-12.LCC.1.3.11-12.B, CC.1.3.11-12.DCC.1.3.11-12)
 - B. Required Comparison Contrast Essays: Analyze and explicate the effectiveness of the authors' essays in their ability to effectively achieve their purpose, considering the audience they are addressing.
 - "No Name Woman" by Maxine Hong Kingston
 - "Remembering My Childhood on the Continent of Africa" by David Sedaris
 - "Disability" by Nancy Mairs
 - "Everyday Use" by Alice Walker
 - Wikipedia "Flow"
 - "Flow" Clayton Struthers
 - "Grant and Lee: A Study in Contrasts" by Bruce Catton
 - "Who Was More Important: Lincoln or Darwin"
 - "Chinese in New York, American in Beijing" by Kim Hoang

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- “Two Ways to Belong in America” by Bharati Mukherjee
 - Paired visuals for comparison: “American Gothic” by Grant Wood and “Rural Rehabilitation Client” by Ben Shahn
 - Paired essays for comparison “Neat People vs. Sloppy People” by Suzanne Britt and “Batting Cleanup and Striking Out” by Dave Barry (CC.1.2.11-12.A, CC1.2.11-12B, CC1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12G)
- C. Required Division or Analysis Essays: The students will understand that when examining analysis essays, they will need to identify the author’s inferences and assumptions and how the author then synthesized their findings to write a clear essay of analysis. The students will be able to identify key words in writing prompts that will require an analysis essay; in addition to analyze: evaluate, examine, interpret, discuss or criticize.
- “Notes from the Hip-Hop Underground” by Shelby Steele
 - “Out Babies, Ourselves” by Emily Pranger
 - “Modest Proposal” by Jonathan Swift
 - “The Physical Genius” by Malcom Gladwell
 - “Kill ‘Em! Crush ‘Em! Eat ‘Em Raw! By John McMurtry
 - Paired selections for comparison: “I Want a Wife” by Judy Brody and “Not All Men Are Sly Foxes” by Armin A. Brott (CC.1.2.11-12.A, CC1.2.11-12B, CC1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12G)
- D. AP-style, college-level, and passage-based analytical essays that require students to draw precise and detailed evidence from literary texts to support the analysis and interpretation.
(L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
- E. Required Rhetorical Strategies: In addition to the rhetorical devices listed in Appendix II, this unit must include the following concepts as they relate to the modes of discourse:
- The three essential purposes of cause and effect essays: to inform, to speculate, to argue
 - Point by point comparison
 - Block comparison
 - Establishing valid categories for division and classification
 - Directional process analysis
 - Informational process analysis
 - Evaluative process analysis
- F. Grammar Component: Chapters five, six and seven of the *Rhetorical Grammar* textbook
- G. Vocabulary Component: Extracted from studied text selections in context as well as twenty vocabulary units, which are AP Language specific and can be found in the AP Language folder in the English Department’s public files.

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Assessments:

Diagnostic:

- Various AP-style assessments will be provided as needed to assess content, literary forms, and AP Exam readiness (College Board website, *Applied Practice*, and various AP Exam study materials).

Formative:

Of vital importance to students in the AP Language and Composition Course are formative assessments because these will be the fundamental measures (methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress) by which instructors modify, augment, and formulate instruction and lesson content. Quizzes (e.g., grammar and vocabulary) and writing assessments will be utilized as needed to determine student progress.

Essays:

Every AP instructor should have students respond in writing to each essay they read; however, instructors are required select **at least three (3) essays** which the students will answer writing on demand prompts during 48 minute class periods. These prompts should be taken from any of the textbooks for example:

Does Sedaris develop his comparison and contrast by subject by subject or point by point? Briefly outline the essay to explain your answer.

“Remembering My Childhood on the Continent of Africa” by David Sedaris. *The Bedford Reader*

OR

Identify several examples of parallel construction in the essay. How does Hoang use this parallel construction to transition for one idea to the next?

“Chinese in New York, American in Beijing” by Kim Hoang. *Subject and Strategy*
Multiple-Choice *Applied Practice* Assessments:

Applied Practice Questions:

“Hawthorne’s Discussion of Lincoln”
“Walden” Henry David Thoreau
“What Life Means to Me” Jack London

Summative:

- Common Assessments on various essays.
- *Applied Practice* passage-based assessments (multiple-choice)
- Analytical essays dealing with the three modes of discourse covered in the unit (number to be determined by collaborative team)

Extensions:

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- Advanced in-context vocabulary and sophisticated critical-reading activities for students who require or request more challenging material and content to prepare for college or the workforce.

Correctives:

- More comprehensive in-class close-reading time
- More extensive direct instruction and modeling of close reading, writing, and focused discussion
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Peer editing

Materials and Resources:

Print Texts:

- *The Bedford Reader, Reading Critically Writing Well, Arlington Reader, Subject and Strategy, Rhetorical Grammar.*

Non-Print Texts:

- Internet sites and databases
- YouTube videos, documentaries, and Ted Talks

Curriculum Plan

Unit: 3 – Cause and Effect and Argumentation

Time Range in Days: 40 – 45 days (approximately one full marking period)

Standard(s): Pennsylvania Core Standards, English Language Arts

Standards Addressed:

Reading Prose: CC.1.2.11-12.A, CC.1.2.11-12.B, CC.1.2.11-12.D, CC.1.2.11-12.F, CC.1.2.11-12.K, CC.1.2.11-12.L, CC.1.3.11-12.B, CC.1.3.11-12.D, CC.1.3.11-12.F

Writing: CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.H, CC.1.4.11-12.K, CC.1.4.11-12.Q, CC.1.4.22-12.R, CC.1.4.11-12.S, CC.1.4.11-12.T, CC.1.4.11-12.X

Speaking and Listening: CC.1.5.11-12.A, CC.1.5.11-12.D, CC.1.5.11-12.G

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.
- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

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- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview: **This unit is perhaps the most important of the first three units of the curriculum.** The class will focus their attention on evaluating how effective authors are in presenting their arguments; with that being said, this unit will have three comparison/evaluation essay clusters. After these exercises, the students will then transfer the skills they acquire through these evaluations into effective writing strategies that they can employ in their original pieces. Both cause and effect essays and argumentative essays also lend themselves to the examination of logical fallacies.

Goals:

Students will be able to:

- Utilize the essential skills of analysis to analyze essays of cause and effect and argumentation
- Identify various rhetorical devices and explain what appeals are created through their usage
- Identify rhetorical fallacies
- Write analytical essays that clearly and accurately examine and express complex ideas and concepts
- Extract valid and appropriate evidence from literary texts to support interpretation and analysis
- Identify the structure and content of the AP Language and Composition Examination

Objectives:

1. Students will be able to uncover, to explain, and to analyze the relationship between two or more central ideas of a contemporary literary prose. (DOK Levels 2, 3, 4)
2. Students will be able to explain and to analyze the interaction and development of a complex set of ideas and / or a sequence of events over the course of essays written utilizing cause and effect analysis and argumentation. (DOK Levels 2, 3, 4)
3. Students will be able to explain and to analyze the organizational patterns in essays written in the two modes of discourse covered in the unit. (DOK Levels 2, 3, 4)

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4. Students will be able to recognize, to explain, and to evaluate how words and phrases establish meaning and tone the essays covered in the unit. (DOK Levels 1, 2, 3, 4)
5. Students will be able to write analytical essays with a sharp distinct focus and be able to extract accurate and relevant evidence from literary prose to support analysis. (DOK Levels 2, 3, 4)

Core Content, Activities, and Corresponding Instructional Methods:

1. Closely read and analyze essays written in the two new modes of discourse.
 - A. Required Cause and Effect Essays:
 - “Drugs” by Gore Vidal
 - “How Boys Become Men” by Jon Katz
 - “iPod World: The End of Society?” By Andrew Sullivan
 - “The Real Computer Virus” by Carl M. Cannon
 - “Why We Crave Horror Movies” by Stephen King
 - “Intolerance of Boyish Behavior” by Natalie Angier
 - “The Human Cost of an Illiterate Society” by Jonathan Kozol
 - Paired essays for comparison: “Probing Disease Clusters” by Gina Kolata and “The Cancer Cluster Myth” by Atul Gawande (CC.1.2.11-12.A, CC1.2.11-12B, CC1.2.11-12.C, CC.1.2.11-12.D, CC.1.2.11-12.E, CC.1.2.11-12.F, CC.1.2.11-12G)
 - B. Required Argumentation Essays:
 - *The Declaration of Independence* by Thomas Jefferson
 - “Letter from Birmingham Jail” by Martin Luther King Jr.
 - “In Defense of Dangerous Ideas” by Steven Pinker
 - “Civil Disobedience” by Henry David Thoreau
 - “The Politics of Language” by George Orwell
 - “Against Work” by Christopher Clausen
 - “Love is a Fallacy” by Max Shulman
 - Essay cluster one: “The Death Penalty” by H.L. Menken and “The Unquiet Death of Robert Harris” by Michael Kroll
 - Essay cluster two: “Live Free and Starve” by Chitra Divakaruni and “The Singer Solution to World Poverty” by Peter Singer
 - Essay cluster three: “Why I Blog” by Andrew Sullivan, “Web 2.0” by Andrew Keen and “Blogworld and Its Gravity: The New Amateur Journalists Weigh In” by Matt Welch
 - C. AP-style, college-level, and passage-based analytical essays that require students to draw precise and detailed evidence from literary texts to support the analysis and interpretation. (L.F.2.1.1, L.F.2.1.2, C.E.2.1.1, C.E.2.1.2, C.E.2.1.3, C.E.2.1.4, C.E.2.1.5, C.E.2.1.6, C.E.2.1.7)
 - D. In addition to the rhetorical devices introduced in the first unit, the students must familiarize themselves with the rhetorical fallacies listed in Appendix II and be able to identify them in essays.

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- E. Full-length AP practice tests from *College Board* web site and AP English study materials
- F. Grammar Component: Chapters eight, nine and ten of *Rhetorical Grammar*
- G. Vocabulary Component: Extracted from studied text selections in context as well as twenty vocabulary units, which are AP Language specific and can be found in the AP Language folder in the English Department's public files.

Assessments:

Diagnostic:

- Various diagnostic AP-style assessments as needed to assess understanding of content, analysis of literary forms, and AP Exam readiness (College Board website, *Applied Practice*, and various AP Exam study materials).

Formative:

Of vital importance to students in the AP Language and Composition Course are formative assessments because these will be the fundamental measures (methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress) by which instructors modify, augment, and formulate instruction and lesson content. Quizzes (e.g., grammar and vocabulary) and writing assessments will be utilized as needed to determine student progress.

Essays

Every AP instructor should have students respond in writing to each essay they read; however, instructors are required select **at least three (3) essays** which the students will answer writing on demand prompts during a 48 minute class periods. These prompts should be taken from any of the text books for example:

Where in the essay does Vidal appear to anticipate the response of his audience? How can you tell?

“Drugs” by Gore Vidal. *Bedford Reader*

OR

According to Pinker, fear is one of the main factors that contribute to the perception of dangerousness. What examples of fears does Pinker use to illustrate his claim? What other factors contribute to the perception of dangerousness?

“In Defense of Dangerous Ideas” by Steven Pinker. *Subject and Strategy*

Multiple-Choice:

- *Applied Practice* Assessments
- AP Practice sections from previous exams

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Summative:

- *Applied Practice* passage-based assessments (multiple-choice)
- Analytical essays on a variety of argumentation essays (number to be determined by collaborative team)

Extensions:

- Advanced in-context vocabulary and sophisticated critical-reading activities for students who require or request more challenging material and content to prepare for college or the workforce.

Correctives:

- More comprehensive in-class close-reading time
- More extensive direct instruction and modeling of close reading, writing, and focused discussion
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Peer editing

Materials and Resources:

- Print Texts: *The Bedford Reader*, *Reading Critically Writing Well*, *Arlington Reader*, *Subject and Strategy*, *Rhetorical Grammar*.

Non-Print Texts:

- Internet sites and databases
- YouTube videos, documentaries, and Ted Talks

Curriculum Plan

Unit: 4 – The Study of Classic Works of Literature and a Classic Exam Preparation

Time Range in Days: 40 – 45 days

Standard(s): Pennsylvania Core Standards, English Language Arts

Standards Addressed:

Reading Prose: CC.1.2.11-12.A, CC.1.2.11-12.B, CC.1.2.11-12.D, CC.1.2.11-12.F, CC.1.2.11-12.K, CC.1.2.11-12.L, CC.1.3.11-12.B, CC.1.3.11-12.D, CC.1.3.11-12.F

Writing: CC.1.4.11-12.A, CC.1.4.11-12.B, CC.1.4.11-12.D, CC.1.4.11-12.E, CC.1.4.11-12.F, CC.1.4.11-12.H, CC.1.4.11-12.K, CC.1.4.11-12.Q, CC.1.4.11-12.R, CC.1.4.11-12.S, CC.1.4.11-12.T, CC.1.4.11-12.X

Speaking and Listening: CC.1.5.11-12.A, CC.1.5.11-12.D, CC.1.5.11-12.G

Big Idea(s):

Big Idea # 1:

- **Comprehension requires and enhances critical thinking and is constructed through the intentional interaction between reader and text.**

Essential Questions:

- How does interaction with text provoke thinking and response?
- How can our knowledge and use of the research process promote lifelong learning?
- How does productive oral communication rely on speaking and listening?

Concepts:

- Essential content, literary elements and devices inform meaning
- Textual structure, features, and organization inform meaning
- Acquiring and applying a robust vocabulary assists in constructing meaning
- Informational sources have unique purposes
- Active listening facilitates learning and communication

Competencies:

- Identify and evaluate essential content between and among various text types.
- Use and cite evidence from texts to make assertions, inferences, generalizations, and to draw conclusions.
- Evaluate the effectiveness of the author's use of literary devices in various genre.
- Analyze and evaluate author's/authors' use of conflict, theme, and/or point of view within and among texts.
- Develop new and unique insights based on extended understanding derived from critical examinations of text(s).
- Analyze the impact of societal and cultural influences in texts.
- Articulate connections between and among words based on meaning, content, and context to distinguish nuances or connotations.

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- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and / or reflecting on the speaker's message.

Big Idea #2:

- **Writing is a recursive process that conveys ideas, thoughts, and feelings.**

Essential Questions:

- How do we develop into effective writers?
- To what extent does the writing process contribute to the quality of writing?
- How do focus, content, organization, style, and conventions work together to impact writing quality?

Concepts:

- Focus, content, organization, style, and conventions work together to impact writing quality.
- Writing improves through the recursive process of revising and editing.
- Informational writing describes, explains and/or summarizes ideas or content in a variety of genre.
- Persuasive writing attempts to influence the audience by presenting an issue and stating and supporting a position.

Competencies:

- Write with a sharp, distinct focus (e.g. sharp controlling point), identifying topic, purpose and audience (focus).
- Write to create an individual writing style, tone and voice through the use of a variety of sentence structures, descriptive word choices, literary devices and precise language (style).
- Use proper conventions to compose in the standard form of the English language (conventions).
- Develop complete paragraphs that have details and information specific to the topic and relevant to a well-defined focus.
- Use precise vocabulary when developing writing.

Big Idea #3:

- **Listening provides the opportunity to learn, reflect, and respond.**

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Active listening facilitates learning and communication.

Competencies:

- Listen actively and monitor one's own understanding by asking probing questions, paraphrasing, summarizing and/or reflecting on the speaker's message.
- Evaluate and respond to the speaker's message by analyzing and synthesizing information, ideas, and opinions.
- Listen with civility to the ideas of others.

Big Idea #4: Effective speaking and listening are essential for productive communication.

Essential Questions:

- How does productive oral communication rely on speaking and listening?

Concepts:

- Purpose, context and audience influence the content and delivery in speaking situation.

Competencies:

- Interact effectively in discussions by:
 - maintaining the focus of the discussion by contributing relevant content.
 - selecting and using appropriate language.
 - asking relevant and clarifying questions.
 - monitoring the response of participants and adjusting contributions accordingly.
 - employing effective delivery techniques: volume, pace eye contact, emphasis, gestures, and enunciation.

Overview:

AP Language and Composition teachers should be aware that although the exam is now using more contemporary texts for analysis on the AP exam, there will always be at least one text from the literary canon, so students should be exposed to those authors in the literary prose canon. In this unit the students will draw on their study from the first three units to learn how the rhetorical strategies have evolved over time. Thus, we must remember:

- a classic stands the test of time. The work is typically considered to be a representation of the period in which it was written, and the work merits enduring recognition.
- a classic has an undeniable universal appeal. Great works of literary non-fiction integrate themes that are understood by readers from a wide range of backgrounds and levels of experience.
- a classic has shaped how contemporary writers compose their works by drawing from the rhetorical canon. The classic also is informed by the history of ideas unconsciously or specifically worked into the organization and techniques of the text.

Goals:

Students will be able to:

- Appreciate the value of closely reading and logically analyzing the diction and syntax to interpret a classic text's ambiguities
- Identify and define the rhetorical devices and concepts writers employ to create meaning
- Practice determining and clarifying the meanings of unknown and multiple-meaning words and phrases in context, and grasp how those meanings inform the text
- Realize the importance of coherence in analytical writing
- Draw valid and appropriate evidence from classic texts to support interpretation and analysis
- Identify and be comfortable with the format and the content of the AP Language & Composition Exam

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- Employ test-taking strategies for successful results on the AP Language & Composition Exam
- Complete an analytical research paper (course requirement)

Objectives:

1. Students will be able to uncover, to explain, and to analyze the relationship between two or more central ideas of a literary passage from a classic work or a complex literary passage. (DOK Levels 2, 3, 4)
2. Students will be able to explain and to analyze the interaction and development of a complex set of ideas and / or a sequence of events over the course of a classic fictional passage, a canonical literary text. (DOK Levels 2, 3, 4)
3. Students will be able to explain and to analyze the interconnected structure a classic work of literary non-fiction, including how specific sentences, paragraphs, lines, or stanzas, and larger portions of a text, relate to each other and to the whole. (DOK Levels 2, 3, 4)
4. Students will be able to recognize, to explain, and to evaluate how diction establishes meaning and tone in literary prose. (DOK Levels 1, 2, 3, 4)
5. Students will be able to write analytical essays – including the final analytical research paper – with a sharp distinct focus, and be able to extract accurate and relevant evidence from literary texts to support analysis. (DOK Levels 2, 3, 4)

Core Content, Activities, and Corresponding Instructional Methods:

1. Required Essays: Closely read and critically analyze essays in the rhetorical canon (it is suggested that all AP Language and Composition teachers read and teach the same works):
 - “Christmas and New Year’s” by Ambrose Bierce
 - “Of Studies” by Francis Bacon
 - “On Studies” by Ben Jonson
 - “A Hanging” by George Orwell
 - “On Shooting and Elephant” by George Orwell
 - “The Morals of a Prince” by Machiavelli
 - “A Modest Proposal” by Jonathan Swift
 - “Meditation on a Broome Stick” by Johnathan Swift
 - “Upon a Child That Cri’d for Stars” by Robert Boyle
 - Twain: “Corn Porn Opinions,” “War Prayer,” “The Literary Offenses of James Fenimore Cooper”
 - “Chief Seattle’s Oration”
 - “On the Pleasure of Hating” by William Hazlitt
 - “On Liberty” by John Stuart Mill(L.F.1.3.1, L.F.1.3.2, L.F.2.1.1, L.F.2.1.2, L.F.2.2.1, L.F.2.2.2, L.F.2.2.3, L.F.2.2.4, L.F.2.3.1)

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Any of the above essays can be taught in Units 1 – 3 at the discretion of the instructors.

2. AP Literature & Composition Exam Preparation:
 - Practice Exams from the AP / *College Board* Website
 - AP Language Exam Study Guides & Practice Exams
 - Skills & Tactics for the Multiple-Choice AP questions, especially P.O.E. (Process of Elimination)
 - Examination and study of released AP essays and rubrics
 - Editing of previous student essays to augment content and style
3. Supplemental Reading – As time permits, instructors will incorporate the reading and discussion of two novels at some time over the course of the year: *The Great Gatsby* and *Catcher in the Rye*. Assessments will vary depending on the length of time available. Instructors will ensure a consistent level of assessments.
4. Required Analytical Research Paper:
 - Topic to be chosen and approved during the first week of April
 - Details and requirements as stipulated in **Appendix I** of this document
 - Exact due date, which will be before June 5, will be decided by AP Literature teachers on a yearly basis
 - Papers must be submitted to turnitin.com
 - Papers must employ proper MLA format

Assessments:

Diagnostic:

- Various diagnostic AP-style assessments will be provided as needed to assess content readiness and AP Exam readiness (College Board website, *Applied Practice*, and various AP Exam study materials).

Formative:

Of vital importance to students in the AP Language and Composition Course are formative assessments because these will be the fundamental measures (methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress) by which instructors modify, augment, and formulate instruction and lesson content. Quizzes (e.g., grammar and vocabulary) and writing assessments will be utilized as needed to determine student progress.

Essays

Teachers must have students write on demand for at least three of the classic essays.
Prompts to be found in and of the text books used in class

In addition:

- Review of AP released essays from content, structure, & style

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- Editing of previous student essays
- Research Paper process and components

Summative:

- Common Assessments on full-length works
- *Applied Practice* passage-based assessments (multiple-choice)
- Supplemental Assessment(s) – to be administered after the AP Exam as time permits
- Final Analytical Research Paper (see Appendix I)
- AP Exam

Extensions:

- Advanced in-context vocabulary and sophisticated critical-reading activities for students who require or request more challenging material and content to prepare for college or the workforce.

Correctives:

- More comprehensive in-class close-reading time
- More extensive direct instruction and modeling of close reading, writing, and focused discussion
- More extensive use of applicable concrete examples to illustrate abstract concepts
- Peer editing

Materials and Resources:

- Print Texts: *The Bedford Reader, Reading Critically Writing Well, Arlington Reader, Subject and Strategy, Rhetorical Grammar. The Great Gatsby, Catcher in the Rye*

Non-Print Texts:

- Internet sites and databases
- YouTube videos, documentaries, and Ted Talks

Primary Textbook(s) Used for this Course of Instruction

Name of Textbook: *Subject and Strategy*

Textbook ISBN #:

031246309X 9780312463090 0312463103 9780312463106
97803126127330312612737

Textbook Publisher & Year of Publication: Bedford / St. Martin – 2008 and 2011

Curriculum Textbook is utilized in: AP Language and Composition

Name of Textbook: *Arlington Reader*

Textbook ISBN #:

9780312448844 0312448848 9780312432867 0312432860
9780312643591 0312643594 9780312605650 031260565X

Textbook Publisher & Year of Publication: Bedford, Freeman and Worth – 2003, 2008, 2011

Curriculum Textbook is utilized in: AP Language and Composition

Name of Textbook: *Reading Critically Writing Well*

Textbook ISBN #:

0312438923 9780312438920
0312588267 9780312588267

Textbook Publisher & Year of Publication: Bedford, Freeman, and Worth – 2008 and 2011

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APPENDIX I: FINAL RESEARCH PAPER

AP English Language & Composition Research Paper

Objective: To synthesize the literature, one's personal attachments to the literature, and related secondary source material into a comprehensive written paper.

AP English Language-- Researched Argument Paper Guidelines

The Assignment:

You will read a nonfiction book of your choice (as well as several other sources) that makes an argument. Then, you will write an extended paper critiquing the book and arguing for your own stance on this topic. I've included a list of suggested books and topics below. It will be just as interesting to write about a book you disagree with as a book you agree with. You'll strive to write a paper that is persuasive, elegant, and captivating-- that conveys your voice and your opinions-- rather than simply a dry book review.

The Process:

WEEK 1: Read these directions fully and ask questions. (**any time between now and**)

WEEK 2: Selection chosen from the list below or get approval to read a different book. (by end of **Week**)

WEEKS 2-5: Read the book and write preliminary journal responses to it.

WEEK 6-7: After you have read the book, find 4-6 shorter sources (a few pages each) to round out your understanding of this topic. Write an annotated bibliography describing these sources and analyzing their credibility. (Directions will be given on producing an annotated bibliography.)

- At least two of these must offer clearly opposing points of view from the book.
- At least one of these sources must be a primary source document (an interview, a government report, a letter, etc.) to help you judge the validity of something in the book.
- One of these sources must be visual (a picture, cartoon, graph, etc.)
- Try to find background information.
- Do not use any personal information about the author and a critical review of your book. Limit websites as sources. Do not use **Wikipedia** as a source.
- WEEK 8: First draft of your paper is due (for peer review).

WEEK 9: Final draft of your paper is due.

The Paper:

The total length of your paper should be between 2,300 and 2,700 words-- no more and no less. The actual number of words that you write in each section can vary; I give some suggestions for length below. Your paper should contain the following sections, which should be numbered so that I can easily determine that they're all present.

Section I: Introduction and Context

In this section, you will flex your writing skills and write a powerful, moving, persuasive introduction to your critique of this author's book. Make the topic *matter* to your readers-- think of the way the speaker of your researched speech presented the subject. Feel free to

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allow your bias to show through your writing in subtle ways like those speakers did, and in the end make your overall evaluation of the book you read clear. Strive to engage your reader and make a convincing argument-- don't introduce too many pieces of specific evidence yet (save them for later). Here, you will primarily practice skills you will use in writing persuasively on the A.P. exam.

Section II: The Author's Background

In this section, you will argue for or against the author's credibility. Keep your eye on your argument about this book's overall effectiveness. Do you think this author has the authority or experience to speak about this issue? What are the author's credentials? What might bias the author's argument? How do other books written by this author or other stances taken by this author influence the way this author writes about this topic? Could the author have ulterior motives? Here, you practice skills you will use in the synthesis essay, as you critically examine the source of this book to determine whether it deserves to be heeded.

Section III: The Book's Argument

This is the meat of your paper and should be your longest section.

In this section, you will convey *both* what the book argues and how the author makes his or her argument. Be very specific about both what the book's primary message is and the rhetorical strategies that the author uses. Convey both the big picture-- the general movement of the book's argument as the book progresses-- and the small picture of how this author chooses words and structures sentences. Again, keep your eye on your ultimate argument about this book. Don't launch into your own opinion about this issue just yet (stick to analyzing this book), but definitely point out flaws and weaknesses in this author's argument as well as strengths. Here, you practice skills you will use in rhetorical analysis on the AP exam.

Section IV: Opposing Points of View

This is the second-most important part of your paper, and so it should be almost as long as Section III. In this section, discuss the opposing points of view that you unearthed in your research. Discuss how they do or don't actually conflict with the book you read. Explain contradictions. Convey and explain judgments about which sources are the most credible. Here, you practice skills that you will use primarily in the synthesis essay on the exam.

Section V: Conclusion

Here, you can once again go nuts with persuasive rhetoric. You convey your final judgment about the book and argue passionately for the position that you agree with. Leave your reader with a memorable and convincing final impression. Here, you practice skills you should use in every conclusion you write.

Section VI: Works Cited

A list of the works that you actually cited in your paper, in MLA format.

Suggested Books:

Again, it's fine to pick a different book, but do pick a book that makes a clear argument. Be sure to choose a topic that interests you. You must receive my permission if you want to study a book that isn't on my list. I encourage you to buy cheap used books on <http://www.amazon.com/>! Note that I have read some, but not all of the books on the list, so I can't always vouch for their content. (I did try to choose books that have won national recognition such as the Pulitzer Prize.) Choose this book as carefully as you would choose any other book to read. I suggest that you ask parents and friends for advice about high-quality, argumentative nonfiction!

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Suggested books that present an argument:

The obesity epidemic in America:

- *Fast Food Nation: The Dark Side of the All-American Meal*, by Eric Schlosser
- *The Obesity Epidemic: Science, Morality, Ideology*, by Michael Gard and Jan Wright

The plight of the working poor:

- *Nickel and Dimed: On (Not) Getting By in America*, by Barbara Ehrenreich
- *The Working Poor: Invisible in America*, by David Shipler

Global warming and pollution:

- *Thin Ice: Unlocking the Secrets of Climate in the World's Highest Mountains*, by Mark Bowen
- *Global Warming and Other Eco Myths: How the Environmental Movement Uses False Science to Scare Us to Death*, by Ronald Bailey
-

The Civil War and Slavery:

- *Confederate Emancipation: Southern Plans to Free and Arm Slaves during the Civil War*, by Bruce Levine

Free Trade:

- *Trading Away our Future: How Government-Driven Trade Deficits and a Faulty Tax System Threaten America's Industry, Savings, and Future*, by Raymond Richman, Howard Richman, and Jesse Richman
- *The Travels of a T-Shirt in the Global Economy: An Economist Examines the Markets, Power, and Politics of World Trade*, by Pietra Rivoli

Journalism and Ethics:

- *The Journalist and the Murderer*, by Janet Malcolm.
- *Taking on the Trust: The Epic Battle of Ida Tarbell and John D. Rockefeller*, by Steve Weinberg. The story of the birth of investigative journalism. How Tarbell took on Rockefeller and exposed his immense misdeeds as he consolidated power and crushed competitors of his Standard Oil.

Cigarettes:

- *Ashes to Ashes: America's Hundred-Year Cigarette War, the Public Health, and the Unabashed Triumph of Philip Morris*, by Richard Kluger

The Justice System:

- *Crime and Punishment in America*, by Elliott Curie
- *Crazy: A Father's Search Through America's Mental Health Madness*, by Pete Earley

Education and child-rearing:

- *Freedom and Beyond*, by John Holt
- *The Nurture Assumption: Why Children Turn Out the Way They Do*, by Judith Rich Harris
- *It Takes a Village: And Other Lessons Children Teach Us*, by Hillary Rodham Clinton
- *The End of Education*, by Neil Postman
- *The Big Test*, by Nicholas Lehmann (about the SATs)

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- *The Shame of the Nation*, by Jonathan Kozol
- *How Children Succeed*, by Paul Tough
- *Where You Go Is Not Who You'll Be*, by Frank Bruni.
- *The Smartest Kids in the World and How They Got That Way*, by Amanda Ripley

Foreign Policy:

- *The Assassin's Gate: America in Iraq*, by George Packer
- *"A Problem from Hell": America and the Age of Genocide*, by Samantha Power
- *The Looming Tower: Al-Qaeda and the Road to 9/11*, by Lawrence Wright

History:

- *The Prize: The Epic Quest for Oil, Money, and Power*, by Daniel Yergin. (This looks fascinating, but be forewarned: it's 800 pages long!)
- *Dead Wake* by Eric Larson asserts that the US had intelligence which would have prevented the sinking of the liner Lusitania.

Medicine:

- *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*, by Anne Fadiman
- *Mountains Beyond Mountains: The Quest of Dr. Paul Farmer, a Man Who Would Cure the World*, by Tracy Kidder
- *Affluenza: The All-Consuming Epidemic*, by John De Graaf, David Wann, and Thomas H. Naylor

Pop culture and television:

- *Everything Bad is Good for You: How Today's Popular Culture is Actually Making Us Stronger*, by Steven Johnson
- *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*, by Neil Postman
- *The Culture of Fear: Why Americans Are Afraid of the Wrong Things*, by Barry Glassner
- *The Dumbest Generation*, by Mark Bauerlein

Psychology and Sociology:

- *Blink*, by Malcolm Gladwell
- *The Tipping Point* by Malcolm Gladwell
- *You Just Don't Understand-- Women and Men in Conversation*, by Deborah Tannen
- *You're Wearing That? Understanding Mothers and Daughters in Conversation*, by Deborah Tannen
- *The Argument Culture: Stopping America's War of Words*, by Deborah Tannen
- *Frames of Mind: The Theory of Multiple Intelligences*, by Howard Gardiner
- *War is a Force That Gives Us Meaning*, by Chris Hedges

Science:

- *The Elegant Universe*, by Brian Greene
- *Cosmic Connection: An Extraterrestrial Perspective*, by Carl Sagan
- *The Selfish Gene*, by Richard Dawkins

APPENDIX II: Rhetorical Devices

1. *ad hominem* argument—This term comes from the Latin phrase meaning “to the man.” It refers to an argument that attacks the opposing speaker or another person rather than addressing the issues at hand. (Example: It’s easy for him to oppose the tax cut -- a millionaire with no children. What does he know about a need for cash?)
2. *allegory*—An allegory is a fictional work in which the characters represent ideas or concepts. In Paul Bunyan’s *Pilgrim’s Progress* for example, the characters named Faithful, Mercy, and Mr. Worldly Wiseman are clearly meant to represent types of people rather than to be characters in their own rights.
3. *alliteration*--The repetition of consonant sounds, usually at the beginning of words: the repeated “t” and “c” sounds in the sentence, “The tall tamarack trees shaded the cozy cabin,” are examples of alliteration.
4. *allusion*--A reference, usually oblique or faint, to another thing, idea, or person. For example, in the sentence, “She faced the challenge with Homeric courage,” “Homeric” is an allusion to Homer’s works *The Illiad* and *The Odyssey*.
5. *ambiguity, ambiguous*--When something is ambiguous, it is uncertain or indefinite; it is subject to more than one interpretation. For example, you might say, “The poet’s use of the word ‘love’ is ambiguous”, to begin to discuss the multiple meanings suggested by the use of the word and to indicate that there is an uncertainty of interpretation.
6. *analogy*--Analogy asks a reader to think about the correspondence or resemblance between two things that are essentially different. For example, if you say, “The pond was as smooth as a mirror,” you ask your audience to understand two different things--“pond” and “mirror”—as being similar in some fashion.
7. *antecedent*--Every pronoun refers back to a previous noun or pronoun—the antecedent; antecedent is the grammatical term for the noun or pronoun from which another pronoun derives its meaning. For example: “The car he wanted to buy was a green one,” the pronoun “one” derives its meaning from the antecedent “car.”
8. *antithesis*--An opposition or contrast of ideas that is often expressed in balanced phrases or clauses. For example, “Whereas he was boisterous, I was reserved” is a sentence that balances two antithetical observations.
9. *apostrophe*--A figure of speech in which an absent person or personified object is addressed by a speaker. For example, “love” is personified and addressed as though present in the sentence, “Oh love, where have you gone?”
10. *apotheosis*--The word “apotheosis” is derived from the Greek word meaning to deify. Apotheosis occurs in literature when a character or a thing is elevated to such a high status that it appears godlike.
11. *appositive*--A word or phrase that follows a noun or pronoun for emphasis or clarity. Appositives are usually set off by commas. For example, in the sentence, “The luxury train, The Orient Express, crosses Europe from Paris to Istanbul in just twenty-six hours,” the name “The Orient Express” is the appositive for “train.”
12. *assonance*--A type of internal rhyming in which vowel sounds are repeated. For instance, listen to the assonance caused by the repeated short “o” sounds in the phrase, “the pot’s rocky, pocked surface.”
13. *asyndeton*--Asyndeton occurs when the conjunctions (such as and or but) that would normally connect a string of words, phrases, or clauses are omitted from a sentence. For example, the sentence “I came, I saw, I conquered” employs asyndeton.
14. *atmosphere*--Atmosphere is the emotional feeling--or mood--of a place, scene, or event. In Toni Morrison’s *Beloved*, for example, the opening chapters convey an atmosphere of loneliness and grief.

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15. attitude--Attitude describes the feelings of a particular speaker or piece of writing toward a subject, person, or idea. This expression is often used as a synonym for tone.
16. bathos--Bathos is false or forced emotion that is often humorous. Whereas pathos draws upon deep emotion, bathos takes this emotion to such an extreme that the reader finds it humorous rather than touching.
17. contrast--Writers often use contrasts, or oppositions, to elaborate ideas. Contrasts help writers to expand on their ideas by allowing them to show both what a thing is and what it is not. Take, for instance, images of light and darkness: a reader may better appreciate what it means to have light by considering its absence--darkness.
18. diction--Diction refers to an author's choice of words. For instance, in the sentence, "That guy was really mad!" the author uses informal diction ("guy," "mad"), whereas in the sentence, "The gentleman was considerably irritated," the author uses more elevated diction ("gentleman," "irritated"). A writer's diction contributes to the tone of a text.
19. elegaic, elegy--An elegy is a work (of music, literature, dance, or art) that expresses sorrow. It mourns the loss of something, such as the death of a loved one.
20. ethos--Ethos is the characteristic spirit or ideal that informs a work. In *The Country of the Pointed Firs* by Sarah Orne Jewett, for instance, the ethos of the work is derived from the qualities of the inhabitants, who are described as both noble and caring. Ethos also refers more generally to ethics, or values. In rhetorical writing, authors often attempt to persuade readers by appealing to their sense of ethos, or ethical principles.
21. euphemism--A euphemism is a mild or pleasant sounding expression that substitutes for a harsh, indelicate, or simply less pleasant idea. Euphemisms are often used to soften the impact of what is being discussed. For example, the word "departed" is a euphemism for the word "dead," just as the phrase "in the family way" is a euphemism for the word "pregnant."
22. exposition--The word "exposition" refers to writing or speech that is organized to explain. For example, if the novel you read involves a wedding, your exposition might explain the significance of the wedding to the overall work of literature.
23. fiction--The word "fiction" comes from the Latin word meaning to invent, to form, to imagine. Works of fiction can be based on actual occurrences, but their status as fiction means that something has been imagined or invented in the telling of the occurrence.
24. figurative language--Figurative language is an umbrella term for all uses of language that imply an imaginative comparison. For example, "you've earned your wings" is a figurative way to say, "you've succeeded;" it implies a comparison with a bird who has just learned to fly. Similes, metaphors, and symbols are all examples of figurative language.
25. foreshadowing--Foreshadowing is a purposeful hint placed in a work of literature to suggest what may occur later in the narrative. For instance, a seemingly unrelated scene in a mystery story that focuses on a special interest of the detective may actually foreshadow the detective's use of that expertise in solving the mystery.
26. hyperbole--Hyperbole is a figure of speech in which exaggeration is used to achieve emphasis. The expressions, "my feet are as cold as an iceberg" and "I'll die if I don't see you soon," are examples of hyperbole. The emphasis is on exaggeration rather than literal representation. Hyperbole is the opposite of understatement.
27. image, imagery--An image is a mental picture that is conjured by specific words and associations, but there can be auditory and sensory components to imagery as well. Nearly all writing depends on imagery to be effective and interesting. Metaphors, similes, symbols, and personification all use imagery.
28. irony, ironic--Irony occurs when a situation produces an outcome that is the opposite of what is expected. In Robert Frost's poem "Mending Fences," for instance, it is ironic that the presence of a

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barrier--a fence--keeps a friendship alive; Frost's observation that "Good fences make good neighbors" is both true and ironic. Similarly, when an author uses words or phrases that are in opposition to each other to describe a person or an idea, an ironic tone results. For example, in *The Yellow Wallpaper* by Charlotte Perkins Gilman, when the speaker says that "I am glad my case is not serious!" the reader--who is also aware just how "serious" her case is--is aware of the irony of the statement.

29. juxtaposition--When two contrasting things--ideas, words, or sentence elements--are placed next to each other for comparison, a juxtaposition occurs. For instance, a writer may choose to juxtapose the coldness of one room with the warmth of another, or one person's honesty with another's duplicity. Juxtaposition sheds light on both elements in the comparison.

30. logos--The word "logos" refers to the use of reason as a controlling principle in an argument. In rhetorical writing, authors often attempt to persuade readers by appealing to their sense of logos, or reason.

31. metaphor--A metaphor is a figure of speech in which two unlike things are compared directly, usually for emphasis or dramatic effect. For instance, the observation that "she lived a thorny life" relies on an understanding of how dangerous and prickly thorns can be. In an extended metaphor, the properties of a single comparison are used throughout a poem or prose work. For example, if you call government "the ship of state," you could extend the metaphor by calling industry and business the "engines" of this ship, and by calling the citizens of the state "passengers" of the ship.

32. metonymy--Metonymy is a figure of speech in which something is referred to by using the name of something that is associated with it. For example, a crown is associated with royalty, and is often used as a metonym for royal authority ("The edict issued today by the Crown forbids grazing in the commons.").

33. mood--Mood is the prevailing or dominant feeling of a work, scene, or event. The opening scene of *Macbeth* in which three witches are center stage, for instance, sets a mood of doom and tragedy for the first act of the play. Mood is similar to atmosphere.

34. onomatopoeia--Onomatopoeia is an effect created by words that have sounds that reinforce their meaning. For example, in the sentence, "The tires screeched as the car zoomed around the corner," the words "screeched" and "zoomed" are onomatopoeic because the sounds they make when spoken are similar to the sounds the car makes when performing these actions.

35. oxymoron--An oxymoron combines two contradictory words in one expression. The results of this combination are often unusual or thought provoking. For instance, if you praise a child for her "wild docility," in essence you change the separate meanings of the words "wild" and "docility" and create a new, hybrid image.

36. pacing, or narrative pacing--Pacing is the speed of a story's action, dialogue, or narration. Some stories are told slowly, some more quickly. Events happen fast or are dragged out according to the narrator's purpose. For example, "action movies" are usually fast paced; when their pacing slows, the audience knows that the section is being given special emphasis.

37. paradox--A paradox is a seeming contradiction that in fact reveals some truth. For example, the paradoxical expression, "he lifted himself up by his bootstraps," suggests a physical impossibility, and thus communicates a truth about the enormity of the person's achievement.

38. parallelism--Parallelism is a literary technique that relies on the use of the same syntactical structures, (phrases, clauses, sentences) in a series in order to develop an argument or emphasize an idea. For example, in the declaration, "At sea, on land, in the air, we will be loyal to the very end," the parallel phrases at the beginning of the sentence emphasize the loyalty and determination of a group of people.

39. parody--Parody is an effort to ridicule or make fun of a literary work or an author by writing an imitation of the work or of the author's style.

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40. pathos--Pathos is a sympathetic feeling of pity or compassion evoked by an artistic work. In rhetorical writing, authors often attempt to persuade readers by appealing to their sense of pathos, or their emotions.

41. person--Person is a grammatical term that describes the relationship of a writer or speaker to an audience by examining the pronouns that are used. Depending on the choice of pronouns, narration is said to be written in first person (I, we), second person (you, both singular and plural), or third person (he, she, it, they).

42. persona--Persona is the character created by the voice and narration of the speaker of a text. The term "persona" implies a fictional representation or an act of disguise (that the speaker is not the author, but a created character).

43. personification--Personification is a figure of speech in which ideas or objects are described as having human qualities or personalities. For example, in the sentence, "The saddened birch trees were bent to the ground, laden with ice; they groaned and shivered in the cold winds," the trees are personified, or represented as capable of human emotion.

44. point of view--The particular perspective from which a story is told is called the point of view. Stories may be told from the point of view of specific characters or a narrator. The narrator, in turn, may be a subjective narrator (who may or may not be involved in the story), or an all-knowing (omniscient) narrator. (An omniscient narrator can tell you everything about the characters--even their inner feelings and thoughts.) Examining the person of the pronouns used can further describe point of view. Some literary works blend different point of view for emphasis and experimentation.

45. pun--A pun is a play on words. A pun is created by using a word that has two different meanings, or using two different words with similar meanings, for a playful effect. Shakespeare uses puns extensively in his plays; in Hamlet, for instance, Hamlet says he is "too much in the sun," making use of the meaning of the word "sun" and stressing his role as a "son" simultaneously.

46. repetition--Repetition is the reiteration of a word or phrase for emphasis.

47. rhetoric, rhetorical purpose--Rhetoric is the art and logic of a written or spoken argument. Rhetorical writing is purposeful; examples of rhetorical purposes include to persuade, to analyze, or to expose. The lines between purposes, strategies, and devices are blurry. To accomplish a rhetorical purpose, a writer develops a rhetorical strategy, and then uses rhetorical devices to accomplish the goal. Consider shelter as an example. If your purpose in constructing a shelter is to protect you from inclement weather, one strategy for doing this might be to build a house (other strategies might involve a tent or a cave, for instance). Devices would be the choices that you make as you build the house, such as whether to use wood or bricks, the number and location of doors and windows, and so on.

In the same way, to achieve a purpose in writing you need a strategy and devices. To use a more literary example, when arguing to persuade the world that Americans deserved to be independent from England (rhetorical purpose), the writers of the Declaration of Independence refused to recognize Great Britain's legislative authority (rhetorical strategy). To achieve this in their prose, the writers used syntax (rhetorical device) that presented all Americans as adhering to one idea ("We the People ... ") and diction (rhetorical device) that affirmed their right to be independent ("self-evident" and "endowed by their Creator").

48. rhetorical question--A rhetorical question is a question that is asked for the sake of argument. No direct answer is provided to a rhetorical question; however, the probable answer to such a question is usually implied in the argument.

49. rhetorical, or narrative, strategy--A strategy is a plan of action or movement to achieve a goal. In rhetoric or writing, strategy describes the way an author organizes words, sentences, and overall argument in order to achieve a particular purpose.

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50. satire--To satirize is to ridicule or mock ideas, persons, events, or doctrines, or to make fun of human foibles or weaknesses. "A Modest Proposal" and Gulliver's Travels, both by Jonathan Swift, are satires of particular people and events of his time.
51. selection of detail--The specific words, incidents, images, or events the author uses to create a scene or narrative are referred to as the selection of detail.
52. simile--A simile is a commonly used figure of speech that compares one thing with another using the words "like" or "as." For example, the sentence, "He drank like a camel, he was so thirsty," contains the simile "like a camel."
53. speaker--The speaker is the narrator of a story, poem, or drama. The speaker should not be confused with the author, who creates the voice of the speaker; the speaker is a fictional persona.
54. syllogism--A syllogism is a form of deductive reasoning in which pieces of evidence are used to create a new conclusion. For instance, the sentence, "All children are imaginative; Sam is a child; therefore Sam is imaginative," employs deductive reasoning and is a syllogism.
55. symbol--A symbol is something that stands for something else. The American flag, for instance, is a symbol of the United States. Literary symbols often refer to or stand for a complex set of ideas; the moors in Wuthering Heights, for instance, symbolize the wild and complex relationship of Catherine and Heathcliff.
56. synonym--A word that has the same, or nearly the same, meaning as another word is called a synonym. For example, funny is a synonym for laughable; big for large; secret for hidden; silly for ridiculous.
57. syntax--Syntax refers to the way words are arranged in a sentence. For example, the following two sentences share a similar meaning, but have different syntax, or word order: "The big blue sky beckoned her" essentially says the same thing as "She was beckoned by the big blue sky."
58. tension--Tension, in a work of literature, is a feeling of excitement and expectation the reader or audience feels because of the conflict, mood, or atmosphere of the work.
59. texture--Texture describes the way the elements of a work of prose or poetry are joined together. It suggests an association with the style of the author--whether, for instance, the author's prose is rough-hewn (elements at odds with one another) or smooth and graceful (elements flow together naturally).
60. theme--The theme of a work is usually considered the central idea. There can be several themes in a single work. In *The Woman Warrior*, for instance, Maxine Hong Kingston includes endurance, loyalty, bravery, intelligence, fortune, and risk as themes variously treated and dramatized.
61. tone--Tone, which can also be called attitude, is the way the author presents a subject. An author's tone can be serious, scholarly, humorous, mournful, or ironic, just to name a few examples. A correct perception of the author's tone is essential to understanding a particular literary work; misreading an ironic tone as a serious one, for instance, could lead you to miss the humor in a description or situation.
62. understatement--When an author assigns less significance to an event or thing than it deserves, the result is an understatement. For example, if a writer refers to a very destructive monsoon as "a bit of wind," the power of the event is being deliberately understated.
63. voice--How the speaker of a literary work presents himself or herself to the reader determines that speaker's unique voice. For example, the speaker's voice can be loud or soft, personal or cold, strident or gentle, authoritative or hesitant, or can have any manner or combination of characteristics. Voice is also a grammatical term. A sentence can be written in either active or passive voice. A simple way to tell the difference is to remember that when the subject performs the action in the sentence, the voice is active (for example, "I sent the letter"); when the subject is acted upon, the voice is passive (for example, "The letter was sent by me.").
64. zeugma--The term "zeugma" refers to a particular breach of sense in a sentence. It occurs when a word is used with two adjacent words in the same construction, but only makes literal sense with one of them. For example, in the sentence, "She carried an old tapestry bag and a walk that revealed a long

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history of injury," the word "carried" makes sense with the word "bag," but not with the word "walk," and so is an instance of zeugma.

APPENDIX III: **AP Central's Expectations**

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

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