



Syllabus AP Language and Composition

I. Course Overview:

Welcome to AP English, a course using American Literature to cultivate deeper reading and insightful writing. By the end of this school year, each of you will have discovered the varied art of writing, reading, and interpretation. You will learn to see beyond a text and into authors' hearts, discovering their worldview and how the writers, composers, and artists of the Western tradition have shaped our perspectives of the world. Besides interpretation, we will examine novels, essays, speeches, and paintings to help sharpen our own personal worldviews and work to use our personal perspectives as a starting point for developing your voice as a reader, writer, and thinker.

The class will be taught in Open-Ended Seminar style; I practice student-centered classrooms, and I will be doing much "Teaching With My Mouth Shut," utilizing small discussion groups (in class), prompting you into research and analysis (through the classroom website: www.lclanguagelab.net), pressing you to discover your own Essential Questions (through your weekly journal assignments) that will personalize your study and create a foundation for future learning. On a personal level, you will be doing regular reading and writing as you explore, to be evaluated and revised according to the writing principles we learn in class.

Following the over-arching theme of "What is America" we, together, will pursue the following goals:

- Sharpen our reading and interpretation skills related to novels, essays, visual media, and oratory (speeches, sermons)
 - **The First Semester** (18 weeks) will concentrate on prose (novels, poetry, and short stories), using essays, speeches, music, and film to accentuate themes, purpose, and rhetorical strategies to explore historical perspectives related to the big question: "What is America according to those who were here first?"
 - **The Second Semester** (18 weeks) will concentrate on analysis, argument, and synthesizing arguments generated from oratory, non-fiction, prose, visual media as we move toward answering the big question: "What do minority voices tell us about America?"
- Utilize **rhetorical strategies** that enrich writing and help you critically evaluate using narrative, expository, satirical, and argumentative positions to explore the art of communication.

- Enrich our **communication skills** through Rhetorical Strategies that we employ in a classroom setting through small and large group discussions and group presentations.
- Prepare you with **Test-taking Strategies**, through in-class writing, morning test-prep sessions, and multiple-choice drills to prepare for the AP English Language and Composition Exam.

This course has been designed to comply with the curricular requirements described in the AP English Course Description, outlined online: http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/51050.html)

In the end, you will have gained sophisticated interpretation and communication skills that will prepare you for future academic rigors and help you become more intentional and thoughtful about the world around you, the true goal of all education.

II. Elements of the Course:

Your final grade will be a product:

Classroom Participation/Inquiry/Discussion -	25%
Writing (Papers) -	30%
Tests and Quizzes -	20%
Portfolio -	25%

Inquiry/Class Discussion

- **Explications/Annotation**= Line-by-Line, Section-by-Section review of literature
- **Resident Scholar** = Research, Classroom Presentation, Discussion Contribution
- **Big Questions** = Weekly, Bi-weekly opportunity to lead class discussion
- **Contribution** = Chart compiled by teacher marking classroom discussion

Communication

- **Decorum** - Establishing parameters of an argument and controlling its direction
- **Forensics** - Using the past to establish an argument
- **Demonstrative** - Using tactics to argue in the present tense
- **Deliberative** - Using the future to establish an argument

Writing (See Appendix I: Writing Rubric and Appendix III: Portfolio Rubric)

- **Journals** written to prompts (will integrate grammar, style, and creativity)
- **Analytical Criticism** (in response to selected reading)
- **One Research/Argumentative Paper** per unit (to investigate key idea from unit)
- **Timed Essay Questions** (based on your own AP Prompts)

Tests and Quizzes:

- **Reading Quizzes** – Quick, short, objective questions
- **Section Quizzes** – Longer, reflective, subjective/conceptual questions
- **Free Write** – Designed to Master AP Test Writing
- **Unit Tests** – Designed to give a comprehensive look into a section of study

Portfolio (See Appendix III: Portfolio Rubric)

- **Final/Best Writing** – re-writes of multi-draft papers
- **Weekly Writing Assignments**
- **Classroom Journals** – RAGO, DIDLS, ELPS, SOAPS
- **Classroom Notes/Novel Study** – Reading Guides used in class
- **All quizzes and tests** (Reviewed, in sequence, at quarter)
- **Contribution Charts** (made during class discussions/presentations)

III. Evaluation Process

A. Four-Step Review Process

First drafts will be graded on punctuality (A = on time; 10% reduction for every day late; after three days, papers will not be accepted) and given appropriate feedback based on variations of the process below. Final drafts will be peer reviewed, edited by the writer, and handed into the teacher for final comments. – Portfolio drafts will be revised by writer, changes hi-lighted by writer and placed in portfolio along with a 200-word written explanation of how the revised paper differs from the original.

- **Step 1:** Strategy Session with the Teacher
 - o Discuss Big Questions and Essential Questions related to integrating lecture, discussion, class reading, and paper writing
 - o Discuss Personalized Mastery Skill, ie: voice, coherence, unity, transition, controlling idea, parallelism, concrete writing, thematic

oThis helps to personalize writing assignments and find direction for paper, as each student will leave with a list of "Strategy Initiatives" (personalized tasks they should accomplish in the final paper)

• **Step 2:** Peer Review (see Appendix 1)

oEach writer will be assigned a number to maintain anonymity; this number will serve as a blind for the reviewer

oHardcopy of Draft will be given to another student to examine
oPeers will critique Voice, Argument, Technique (with written feedback on Peer Review Sheet)

oThis will establish multiple audiences for the writer and, by reading others, the process will create critical lenses for your own writing

• **Step 3:** Draft Revision

oReview sheets and Reviewed Draft will be handed back to the Teacher

oReview Sheets and Draft will be given back to writer for revision

oThese adjustments will help refine the final draft (to be handed to the teacher)

• **Step 4:** Final Draft/Evaluation Letter/Re-Write

oI will evaluate according to the AP 9-Point Rubric

oThe final paper will not be given a grade, but will be assessed by a personal letter to the writer addressing strengths, areas for improvement, and overall progress related to the writer's personal growth as a writer.

oThe letter and rubric will be placed in the student's portfolio within a week of being handed in.

oThe Final Portfolio will require two of your papers to be re-written as Final Drafts in accordance with all the feedback. The revisions will be marked by student and relayed in a 150-word explanation of revisions/personal evaluation This will mark your progress as a writer.

B. Writing Standard (See: Writing Rubric, Appendix I)

oParagraphs will be assessed according to the Rhetorical Strategies specific to the paper:

♣ **Narrative** – Analogy by Anecdote

♣ **Expository** – Recounting an Argument

♣ **Editorial** – Reason through Emotion

♣ **Satire** – Logic through Humor

♣ **Argumentative/Persuasive** – Taking a Side

♣ **Analytical/Synthesis** – Finding the Essentials

♣ **Comparison-Contrast** – Managing Multiple Voices

Generally, essays on the whole will be evaluated in light of two themes:

- **Cognitive Coherence** – Does the paper put forth an intellectually sound argument, grounded in difference perspectives, and exhibiting unity of argument?
- **Affective Coherence** – Does the paper put forth a reasonable attempt at a combination of ethical, emotional, or logical stances.

o **Overall Impact** will be assessed according to Strategy Initiatives:

♣ **Conventions** = vocabulary, sentence structures, punctuation, voice, quotations/citations

♣ **Strategy Initiatives** = will assess the merit of the paper according to the individual expectations set forth in the Strategy Sessions

IV. Outcomes:

By the end of the course, each of you will show competency in the following academic areas:

- 1) **Write** informal journal writing, formal papers and in-class essays for the express purpose of understanding, explaining, and evaluating.

Journals:

Poetry-Oratory - **SOAPS** Jrnl (Speaker, Occasional, Audience, Purpose, Subject)

Essay-Oratory - **DIDLS** (Diction, Imagery, Details, Language, Syntax)

Essay-Journalism - **ELPS** (Ethos, Logos, Pathos Studies)

Visual - **OPTIC** (Overview, Parts, Title, Inter-relationships, Conclusion)

Poetry-Essays - **RAGO** (Rhetorical Analysis Graphic Organizer)

Creative Writing Journal

Papers: For these multi-draft papers, you will write using three types of essay:

- 1) Weekly Writing Assignment - ELPs Journal (Ethos, Logos, Pathos)
- 2) Forensic Evaluation = Analytical Papers (Exploring the details)

3) Deliberative Evaluation = Argumentative Term/In-Class Essays
(Constructing an Argument)

4) Deliberative Evaluation = Synthesis Papers (Presenting a Case)

In-Class Timed Writings = Every few weeks we will have a 40 minute timed-writing exercises that will serve two purposes:

Prepare you for AP Exam (questions will be patterned after Exam cues)

Evaluation of concepts and ideas.

You will receive 2 grades based on our 9-Point Rubric: Content and Conventions

Integrating Sources = Primary and Secondary Sources will be cited within papers according to:

Chicago Manual of Style (CMS)

Manual of Language Arts (MLA)

American Psychological Association (APA)

2) **Read** broadly across literary genre and **Interpret/Deconstruct** stories according to worldview, historical considerations, and literary techniques.

Non-Fiction – You will have the ability to do three primary skills

Recognize Form = Essay, Memoir, Editorial, Feature, Biography

Address the Appeals = Ethos, Logos, Pathos

Identify and Respond to Various Rhetorical Methods = fallacies, stances, schemes of Construction, tropes (Appendix II)

Visual Media – You will develop competency in two primary areas:

Recognizing Visual Appeals = Anger, Patriotism, Emulation, Humor

Responding in Kind = Blame, Values, Choice

Prose – You will have two basic competencies in relation to novels, drama, short story. You will:

Understand: prose, poetry, and oratory:

Within Thematic, Historical, and Literary contexts

According to purpose, audience, and appeals.

Recognize and Articulate rhetorical devices within a story related to:

Characterization, Theme, Point of View, Tone, Irony, Motif, Symbol, Allusion, Schemes of Construction

Poetry – you will leave AP with two competencies related to poetry

1) Recognize and Discuss literary devices within a poem related to Appendix II

3) **Evaluate** poems according to tools provided in class (see: IV.1):

4) **Listening/Viewing**: You will leave AP with the ability to read and analyze visual texts. Using OPTIC and RATO journals, we will examine paintings, advertising, and film, and you will develop an understanding of framing visual images, color theory, rhetorical appeals in the visual arts.

5) **Communicating**: Integrating research, small and large group activities, you will learn how to incorporate rhetorical appeals, create argumentative stances, and instruct on historical and contextual backgrounds related to American Literature.

6) **Inquire** – you will leave AP having mastered inductive and deductive reasoning. We will tackle these goals through Pre-Reading Study Groups, Writing Study Groups, and Test Study Groups, wherein you, as classmates, will formulate and frame the discussion based on your respective group's Big Questions and Essential Questions. You will formulate these through class exercises developed to strengthen your skills in:

Inductive Reasoning which simply means “looking into a text to arrive at answers.” We will do this through journals, explications, and work-overs, you will extract facts about which they have arrived at conclusions and answer “The Basic Questions”

Deductive Reasoning which means “looking away from a text to apply the text's lessons to the world at large.” In conjunction with the facts, you will ask the “Big Questions” which will generate prompts for deeper and further understanding of literature, life, and faith.

V. Lesson Plans/Units Taught

Below you will see the course outline for the two semesters:

Quarter 1

Unit 1

American Foundation: Religious, Social, Political Readings
Puritans to Jefferson

* Four Weeks

* Moving to Mastery of:

Aristotelian Appeals (Discussion: Ethos, Logos, Pathos)
Responding to a Text (ELPS Journal)

Writing into a Text (Two Deliberative Papers – MLA Citations)
AP Free-Response Questions (Timed-Write)

The first month of class will be devoted to developing your individual tools of criticism as we examine your summer reading and start asking the Essential Question: “What is America?” Integrating research, our summer reading, essays, and sermons from the Puritans, you will be introduced to the three Rhetorical Appeals, and you will learn the art of “Writing into the Text” as you learn to analyze essays, stories, and poems about the American Dream. This will result in two short (two-page) Analytical Papers and two Timed-Writes:

Week 1 - Expectations

Frethorne: Upon First Sight of NE

Jefferson: Declaration of Independence

Assessment = Deliberative-Expository Essay (MLA)

Week 2 - Visions

Danforth: Errand into the Wilderness

Edwards: Sinners in Hands of Angry God

Assessment = Timed-Write (Argument – Embedded Citations)

Week 3 - Dreams

MLK - I Have a Dream

Wheatley: On Being Bought from Africa

McKay: America

Assessment = Timed-Write (Synthesis– Embedded Citations)

Week 4 - Sacrifices

Steinbeck: Of Mice and Men

de Crevecoeur: Letter fr. American Farmer

Assessment = Comparative-Contrast Essay (MLA)

ELPS Readings (you must write an ELPS Response to any of the following, in whatever order you choose – two per

Week, outside of class: Due on Mondays):

Emerson, From Education (Textbook, 102)

Alexie, Superman and Me (Textbook, 110)

Talbot, Best in Class (Textbook, 113)

Baldwin, A Talk to Teachers (Textbook, 123)

Mori, School (Textbook, 130)

Thoreau, Where I Live, and What I Lived For (Textbook, 276)

Etzion, The New Community (Textbook, 289)

Russell, The Happy Life (Textbook, 317)

Evaluation for Analytical Papers:

Because these are formative assignments (a chance for me to get to know you and your writing), I will not be giving formal grades, but rather discuss, as a class, issues related to:

- 1) Induction/Deduction
- 2) Conceptual evidence of topic
- 3) Evaluation of
 - Specifics of Assignment
 - Citation
 - Grammar/Punctuation

These writing assignments will all be peer-reviewed, discussed with teacher, and re-written according to review process. After re-writing, each student will write a 150-word assessment/explanation of the changes they have made.

Evaluation for Unit:

- 1) Free-writes will be graded on 9-point scale (content/conventions – two scores average together)
- 2) Re-written papers will be placed in portfolio for cumulative assessment at the end of the semester

Unit 2- Conflicting Dreams: Rise of American Identity

* Two-Three Weeks

Moving to Mastery of:

Deconstructing a Text (Pathos in Democracy in America)

Research (Jefferson, Jackson and Alternative Voices)

Developing Theses (RATO Journals)

Classical Rhetorical Argument (Argumentative Paper)

Gerald Graff and Cathy Birkenstein, in their book *The Say, I Say* contend, "Experienced writing instructors have long recognized that writing well means entering into a conversation with others." We will discuss Rhetorical Analysis and the connection between author, audience, and text. This couple of weeks will be devoted to learning the art of argumentation as outlined in Graff and Berkenstein:

Readings for the Week (Related Exercises in Journal):

Week 5 – They Say . . . (ELPS Response Exercises)

Jefferson: Declaration of Independence

Jackson: Farewell Address

Assessment =

Small Group Discussion (Forensic Argumentation)

Timed Write (Synthesis)

Week 6 – I Say . . . (RATO Blog Response Exercises)

Viewing: On Crossing the Delaware

Viewing: Trail of Tears

Viewing: Slave Scars

Assessment =

Large Group Discussion (Decorum)

Timed-Write (Argument)

Week 7 – They Say/I Say

Tocqueville: Democracy in America (Excerpt)

They Say-I Say (Argumentative Paper: Jackson, Jefferson, and Me)

Of Mice and Men and *Into the Wild* are both pictures of modern day America, a place neither Jackson nor Jefferson could (or would) acknowledge. The experience of the books' respective main characters is much different from the original American population, but they are both a culmination of generations of voices who longed for the American Dream. Through Open-Ended class discussion, and Reading Guide Exercises we will take two weeks to recount and discuss plot, parody/irony, point of view, and voice to arrive at some of the Essential Questions of the novel. Through that discussion, we will come to some of the Big Questions related to the novel (consumerism, immigration, religion, poverty, city vs. country, aspiration) of which you will need to research, discover some of the major voices speaking on your respective topic, and integrate your findings into an argumentative response to the books.

Paper Topics: (Internal Citation/Bibliography must be made in APA Format).

Using the classical rhetorical model (Introduction, Narration, Division, Proof, Refutation, Conclusion), and being mindful of context, tone, literary devices, write a well-organized essay related to one of the topics below, using our summer reading (and related research) as your support.

- Poems as Reflective of Ideals (Comparing Poetry to American Dream)
- How do time and place shape a culture's thinking? (Steinbeck and Frethorne)
- A person's place creates them (Chris McCandless and America)
- A Picture of Time: find/analyze two pictures that tell a story of now and then. (Comparison-Contrast/Research on literary period, political climate, using Neil Young's Old Man as the mediating voice).

Evaluation on Argumentative Paper:

Four-Step Evaluation Process

Final Paper will be graded, placed in portfolio, and revised (with written reflection on changes).

Unit 3: Viewing: Creating the American Myth

* Three - Four Weeks

* Moving to Mastery of:

Research (Historical , biographical, literary background)

Responding to a Written and Visual Text (Explication Journal)

Write/Re-Write Deliberative Essay (The Symbols of the American Soul)

AP Writing – Free Writes

America has written its own story with family, faith, and politics at its center. This short period will be devoted to exploring visual media as representative of American Mythology. We will explore the American Story through art – Eakins, Hopper, Rockwell, Wyeth, and Pollack – and film – The Scarlet Letter. Our Pictorial America Scrapbook, we will combine reading, research, and creative writing. We will use excerpts from the books Exercises in Style (Queneau) and 99 Ways to Tell a Story (Madden) to explore ethical, logical, and emotional appeals in writing as you apply these strategies the paintings.

Week 8 – On Being Scarlet (RATO Journal)

Viewing: Scarlet Letter

Zinn: People's History of the United States: America's Core Values

Johnson: History of the American People: Tyranny is Tyranny

Hawthorne: Young Goodman Brown

Assessment = Argumentative Essay (Where does Salem still Exist?)

Week 9 – Pictorial Journal (DIDLS Journal)

Viewing: Eakins

Viewing: Hopper

Viewing: Rockwell

Viewing: Wyeth

Viewing: Pollack

Assessment = Our Pictorial America Scrapbook

Scrapbook Assignment:

Scrapbook will answer the question: "How do these artists narrate the American Story?" As a warm up to our Fiction Study, and as a preview to the historical contexts we will be studying second semester, you will research each painter and the literary period from which they arise. To integrate your study, we will relay your findings through the Pictorial Scrapbook, which will require you to find the painters seminal picture and do each of the following

Picture #1 - Ethos - Dialogue between characters in painting

Picture #2 - Logos - 1st Person description (character's perspective in painting)

Picture #3 - Pathos - 3rd Person Narrative (perspective of someone who heard the painting's story)

Picture #4 - Synthesis - Painting Speaks for Itself (devices, colors, techniques)

Picture #5 - Argument - As a reflection of the literary period

Evaluation for Journal:

AP Integrated Rubric

Cognitive Associations - 5 pts

Affective Associations - 5 pts

Historical Context- 5 pts

Grammar as Style - 5 pts

Visual Appearance - 5 pts

Quarter 2

Topic/Unit 4: Fiction Studies

* Nine Weeks

Moving to Mastery of:

Understanding Rhetorical Structure (Discussion/Reading/Movie)

AP Free-Response Writing

Writing in response to a fiction, non-fiction, poetry, and film (ELP Assignments)

Three Analytical Essays: Toulmin Essays (Internal Citations Only: One from each Style)

Using American Short Stories and Novels, we will explore the American Story as it develops throughout the 19th Century. Through our Romantic, Naturalist, Realist, Gothic, and Transcendentalist Presentations, students will – by researching poetry, art, speeches, and music – make a classroom presentation providing insight into the historical, literary, and thematic elements that characterize the literary period of the novel.

We will use various non-fiction texts from James Sire’s *How to Read Slowly* (Grand Rapids: Shaw Books, 1988), *Library of America’s American Speeches, Volume 1 and 2* (New York: Library of America, 2004), and Leland Ryken’s *The Liberated Imagination* (Grand Rapids: Shaw Books, 1989), and Thomas Foster’s *How to Read Literature Like a Professor* (New York: Quill Books, 2002) to examine the nature of art, examine artistic method, and deconstruct creative techniques as they relate to fiction, non-fiction, and oratory. Using your ELP weekly writing assignments, we will explore fiction, poetry, oratory and visual media (re-writes places in portfolio). SOAPS and DIDLS Journal Exercises will help us identify schemes of construction, tropes, and fallacies.

Under each unit outline, you will find the Big Questions of the particular week. You will write two Form Essays, fashioned according to the Toulmin Model, using any of the subjects about which you have not written a Timed-Write. Your essay may be written related to any of these big questions, but you must first make time to discuss the paper with me so we can discuss direction and method. These papers will be reviewed, given feedback, and you will place your best effort (with the original paper and the revisions) in your portfolio to be reviewed at the end of the semester.

Week 1 - 3: Washington Irving: What America Could Be . . .

One of America’s first literary masters, Washington Irving was caught in a particular place in American history. Having been born at the end of the American Revolution, he knew the origins of the American Spirit. Growing up in Manhattan, he saw the progress of American Industry. Due to bad health, he spent much of his early life in rural New York, and traveling throughout Europe. He was well educated, well travelled, well connected, and yet kept company with some common roots. His writing, then, becomes a picture of early America; he writes tall tales of horror and possibility. Our goal in this unit is to answer the Big Question: “What does Irving’s writing tell us about the foundations of America?”

Literature Examined:

Fiction:

Legend of Sleepy Hollow, Irving (week 1)

Rip Van Winkle, Irving (week 2)

Poetry:

Song of Hiawatha, Longfellow

Snow Bound, Whittier

Further Reading: (SOAPS Reflection Journal)

Leland Ryken: "The Nature and Purpose of the Arts"

Thomas Foster: "Is that a Symbol?"

Absalom Jones: "Thanksgiving Sermon: On the Abolition of the Slave Trade"

Listening, Speaking, Viewing:

Walt Disney's Legend of Sleepy Hollow (week 3)

Excerpts: Tim Burton's Sleepy Hollow (week 3)

Worldviews Presentation: Group One (Due: Monday, Week 3)

Writing:

Timed-Write (Synthesis): Pathos in Sleepy Hollow (Irving, Disney, Burton)

Big Questions:

What do tall tales and horror stories tell us about ourselves?

How does a reader extract meaning from creative writing?

What do the literary, poetic, and Christian voices say about the early 19th Century

Week 4 - 6: Melville: Industry and Man (Characterization in Literature)

With Herman Melville, America finds its first literary rock star, but not during his lifetime. Most scholars consider his novel *Moby Dick* one of the greatest novels of all time. However, in his lifetime, Herman Melville, author of nearly 10 novels, made only about \$10,000 for his literary achievements – contrast that to the 10,000 novels he sells a year these days. Though he wrote about exotic travels abroad (he even lived with cannibals for a while), he explored became America's "Dark Romantic", meaning rather than tell a tale of adventure, he wrote an adventure but explored the psychological impact of those adventures on the speaker. At the time he wrote (pre-civil war), people found his philosophical and political concerns tiresome, and he died in relative obscurity. However, today we see something his contemporaries did not: an eye for the future! For Melville, adventure itself told a story, and his stories depicted the impact of human desire on the human soul. Our goal for this unit then, is to answer the Big Question: "How does Romance allow us to examine the human condition in ways others literary forms do not?"

Literature Examined: (RATO Journals)

Fiction:

Bartleby the Scrivener, Melville (week 4)

Benito Cereno, Melville (week 5)

Poetry:

The Last Leaf, Holmes

I'm Nobody, Who are You? Dickinson
 When Lilacs last in Dooryard Bloomed, Whitman
 O' Captain, my Captain, Whitman

Further Reading:

Leland Ryken: "Art and Truth"
 Thomas Foster: "It's All Political?"
 Frederick Douglass: "What to the Slave is the 4th of July?" 1854

Listening, Speaking, Viewing:

Poetry Speaks: Whittier, Whitman
 Amistad, 1997 (week 6)
 Worldviews Presentation: Group Two (Due: Monday, Week 6)

Writing:

Timed-Write (Analytical): Rhetorical Forms/Poetry (Dickinson, Holmes, Whitman)

Big Questions:

What does Bartleby's lack of personality say about industrialization?
 What role does romance (or adventure) play in storytelling?
 What do Dickinson, Whitman, and Douglas say about the American Soul?

Week 7 - 9: Graphic Novels: Turn of Centuries (Conflict in Literature)

The fastest growing, bestselling form of literature in the past three years have been graphic novels. As the literary world has been overtaken by electronic sources and e-books, artists and writers have combined their talents to tell stories through pictures. Ironically, before any words existed, we communicated through pictures so, in that sense, graphic novels have brought us back to our original forms of communication. Is this good or bad? You decide. For our purposes, though, pay attention to how words and pictures tell a story. As we read *Dropsie Avenue* and *Brooklyn Dreams* – two stories about three different centuries – see if the story reads differently if you have a picture to accompany it. Our goal for this unit, then, is to answer the Big Question: "What do dreamscapes do for authors that realism cannot?"

Literature Examined:

Fiction:

Dropsie Avenue (week 7)
Brooklyn Dreams (week 10, 11)

Poetry: (DIDLS Journals)

God's Grandeur, Hopkins

if anyone lived in a pretty how town, cumings
America, McKay

Further Reading:

Carl Shurz: "True Americanism"
James Sire: "Identifying an Author's Worldview"

Listening, Speaking, Viewing:

U2 – Joshua Tree
Poetry Speaks: Whitman, Hopkins, cumings
Excerpts: Jazz, Ragtime, Gangs of NY, Once ... in America
Worldviews Presentation: Group Three (Due: Monday, Week 9)

Writing:

Deliberative Essay – What rhetorical appeals do you find in both
graphic novels?
Forensic Essay: What is America, according to U2?
Timed-Write: What devices help you determine the author's
worldview?

Big Questions:

- How do flashback and dreamscapes help authors tell their stories?
- Where are the tropes, and what do they lend to the stories?
- How does time/place inform our pre-reading assumptions?
- What lies at the heart of a person's personal Voyage/Descent?

Quarter 3

Topic/Unit 5: Journalism and Conviction: Media from Civil War to WW II

* Nine Weeks

* Moving to Mastery of:

- Recognizing Invention, Arrangement, Style, Memory, Delivery
- Examining Visual Information Structure
- Rhetorical Analysis – Exigence, Audience, Purpose, Appeals, Language
- Recognizing and utilizing analytical writing to deconstruct oral, textual, and visual text
- AP Exam Strategies

During this quarter, we will progress from learning about expository and argumentative writing to specific ways authors, speakers, and communities use rhetoric to

achieve a specific goal. We will begin to develop a sustainable terminology as we examine documents and artifacts from the given era. Using RATO Journals, we will examine journalism, political speeches, sermons, songs, and cartoons to extract, evaluate, and analyze an author's perspective on life, religion, war, and entertainment. Using OPTIC Journals, we will examine visual media (film, advertisements, art) to deconstruct the message and isolate the rhetorical strategies authors/musicians/visual artists use to persuade an audience. In this unit, we will reconnect with argumentative writing and as you will write for different audiences and different persons. I will ask you (for the sake of empathy) to step into other people's shoes, writing from (and about) different perspectives, all to enrich your cognitive framework for satire, exposition, comparison, and argumentation.

Week 1: The Civil War:

Visual: Glory (Attention to Delivery)

Oratory: Lincoln's First Inaugural Address (Attention to Kairos)

Art: An Earnest Pupil, Eastman (Attention Visual Information - Tropes)

Week 2: The Civil War: (Unit will end with a Timed-Write: Rhetorical Analysis)

Oratory: Lincoln's Second Inaugural Address (Attention to Schemes)

Art: Matthew Brady – The Loss of Memory (Attention to Style)

Fiction: Ambrose Bierce – Intro to the Psychological (Attention to Inventio)

Assessment:

Comparison-Contrast Essay – "Account for the tone in Lincoln's two addresses"

Peer Review – Dialogical Response ("I hear what you're saying . . .")

Week 3: Immigrant Voices:

Short Story: Annie Reilly, John McElgun (Attention: Theme, Tone, Subject)

Oratory: Reply to General Howard, Chief Joseph (Attention: Arrangement)

Art: Hopper and Bellows (Introduction to Realism)

Fiction: The Dew Breaker (Using Sentiment)

Week 4: Immigrant Voices: (Unit will end with a Timed-Write: Argument)

Visual: Excerpts: (Attention on Theme, Tone, Subject)

Oratory: Declaration of Sentiments (Stanton) vs Jefferson (Attention : Toulmin)

Art: San Francisco vs. New York (Attention to Visual Information Structure)

Journalism: Sex and Racism in Film, Hernton (Attention: Rogerian Theory)

Assessment:

Small Group Discussion: "Is America Mother or Father?"

Formative Assessment: Student Evaluation/Feedback/Attention to Decorum, Deliberative,

Forensics, Demonstration.

Week 5: The Jazz Age:

Visual: Ken Burns Jazz (Attention on Theme, Tone, Subject)
 Artifact/Metaphor: The Scream (Introduction to Surrealism, Dada)
 Music: Europe and New Orleans (Attention to conventions)
 Oratory: History and Faith, Machin (Attention to Appeals)

Week 6: The Jazz Age:

Visual: The Great Gatsby (Attention on Theme, Tone, Subject)
 Artifact/Metaphor: Picasso (Imagism, Symbolist Movement, and Bauhaus)
 Journalism: The Socialist Agenda (Attention to Rhetorical Analysis)
 Oratory: Baptism of the Holy Spirit, McPherson (Attention to Strawman)

Assessment:

Group Presentation: "Life as Jazz"
 Formative Assessment – Peer Evaluation
 Cumulative Assessment – Peer Evaluation, Classroom Notes, Teacher Evaluation (Ethos, Logos, Pathos)

Week 7: WWII:

Visual: War Through Comic Strips (Attention on Theme, Tone, Subject)
 Oratory: Shall the Fundamentalists Win? Fosdick (Attention to Form)

Week 8: WWII: (Unit will end with a Timed-Write: Synthesis)

Visual: Walt Disney Goes to War (Attention on Theme, Tone, Subject)
 Oratory: Roosevelt and Churchill (Attention to Synthesis)
 Artifact/Metaphor: Propaganda (Attention to Synthesis)

Assessment:

Week 9: "Where Am I?" Journal

Each of the last 9 weeks, you have encountered a story told through four of different media: Essays, Letters, Visual Media, and Speeches. In your Where Am I Journal, you will demonstrate your understanding of rhetorical strategies, schemes of construction, use of tropes, and visual information structure to answer the question: "Where do I see myself in these stories?" Returning to Queneau and Madden, you will enter into a dialogical conversation with the material above and report back to me using eight different communication mediums the narrative forms listed below:

- 2 - Visual
- 2 - Oratory
- 2 - Journalistic
- 2 - Artifact/Metaphorical

Evaluation on Argumentative Paper:
Four-Step Review Process

Quarter 4

Topic/Unit 7: Test Prep and Review: Pulling it all Together

* 3 Weeks

* Moving to Mastery of:

- Close Reading for Multiple Choice Questions
- Recognizing Appeals
- Writing into a Text (quotations, implicit/explicit argumentation)
- Recognizing and Utilizing Conventions (quotations, implicit/explicit argumentation)

Week 3:

Rhetorical Analysis: Reading and Answering (Essays)

Denby: High School Confidential (Textbook, 709)

Smith: Dreaming America (Textbook, 734)

Johnson: Watching TV Makes You Smarter (Textbook, 766)

Week 4:

Argument: Writing into the Text

Kincaid: On Seeing England for the First Time (Textbook, 904)

Swift: A Modest Proposal (Textbook, 914)

Hedges: The Destruction of Culture (Textbook, 922)

Week 5:

Synthesis: Stories, Methods, Techniques

Advertising, Propaganda, Comic Strips (Visual Texts)

Essays and Editorials (Voice and Appeals)

I will examine each test and have it back by the end of the week, when we will discuss strategy collectively. This session will conclude with a 3 Hour Test simulation on April 25, 2012, both objective and written portions. This test will start @ 7 AM.

Topic/Unit 8: America on Trial

* 3 Weeks

* Moving to Mastery of:

- Integrating classical rhetorical forms into Whole Class Discussion
- Recognizing Rhetorical Patterns, Schemes, and Structures in Fiction

In class, we will watch two key films (All the President's Men, A Lesson Before Dying) and reflect on one novel (Of Mice and Men, Dropsie Avenue). Each film has a hero, and our last assignment of the year will write a story answering the question: "What

makes an American Hero?" wherein you will create vignettes (narrative, metaphor, satire, oratory, journalism) to support your argument. This will be your final exam.

By working through creative writing exercises, we will integrate all that we have worked to uncover through literature. Using your Integration Journal and reading sample stories, you will have to lean into the concepts writers use; by doing so, you will be preparing for your ability to read and respond to the literature you will encounter in the future.

Week 1:

Day 1 - Writing Narrative (Profluence and Moving Forward)

* Reading: Hotel Touraine, by Robert Olen Butler

Day 2 - Showing a Theme (Writing a Scene)

* Reading: Exercises, by John Gardner

Day 3 - Using a Symbol (Exposition and Dialogue)

Reading: Exercises, by John Gardner

Day 4 - Re-writing an Epic (Contemporize Allusions)

* Reading: Prologue: The Illiad, Homer

Day 5 - Discussion

Week 2:

Day 1 - Writing Lyric Poetry (Theme)

Reading: Frost, Stopping by Woods

Day 2 - Writing Narrative Poetry (Tone/Elegy)

Reading: Service, The Shooting of Dan McGrew

Day 3 - Writing Free Verse (Sound)

Reading: Williams, The Red Wheelbarrow

Day 4 - Writing Syllables and Accents (Meter)

Reading: Longfellow, The Midnight Ride of Paul Revere

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- Shea, Renee, Lawrence Scanlon, Robin Dissin Aufses. *The Language of Composition: Reading, Writing, Rhetoric*. Boston: Bedford St. Martin, 2008
- Steinbeck, John. *Of Mice and Men*. New York: Prestwick House, 2005.
- Warner, Michael, ed. *American Sermons: The Pilgrims to Martin Luther King*. New York: Library of America, 1999.

Film/Unit

- Amistad, 1997: What America Could Be (Slavery - Justice)
- A Lesson Before Dying, 1999: America on Trial (Civil Rights - Justice)
- All the King's Men, 2006: America on Trial (American Dream - Politics)

Gangs of New York, 2002 (Excerpt): Media from Civil War to WWII (Immigration)

Great Gatsby, 2011: Media from Civil War to WWII (American Dream - Culture)

Ken Burns Jazz, 2001 (Excerpt): Media from Civil War to WWII (American Dream - Culture)

Legend of Sleepy Hollow (Walt Disney), 1949: What America Could Be (Rhetorical Stance)

Ragtime, 1981 (Excerpt): Media from Civil War to WWII (American Dream - Culture)

Scarlet Letter, 1995: Creating the American Myth (American Dream - Religion)

Sleepy Hollow (Tim Burton), 1999: What America Could Be (Rhetorical Stance)

Multi-Media

Research, Readings, Assignments, Announcements, Video Content, and Threaded Discussions will be managed through the classroom website:

www.lclanguagelab