Goal of the Course

Advanced Placement courses offer a student the opportunity to work at an accelerated pace with other peers who have similar interests and academic goals. This class will explore different modes of discourse with an intense study on tone, diction, imagery, details, language, and style. The students will read modern essays as well as selections from an American literature anthology. The course focuses on the study of rhetoric and composition. Students will read various genres, including nonfiction, fiction, poetry, drama, essays, etc. Students will be able to discuss their ideas openly and without prejudice. Writing is a mandated part of this curriculum, with the focus on prose analysis and synthesizing. Also, students are given ample opportunities for revision and improvement. We validate sources and explore the concept of argument through an exploration of articles and sources necessary to synthesize a topic. We examine the canons of argument and rhetoric. We read primary and secondary sources carefully and learn to synthesize the knowledge we gain from those sources using conventions recommended by professional organizations such as the Modern Language Association (MLA), the University of Chicago Press (The Chicago Manual of Style), and the American Psychological Association (APA). With a thorough study of the characteristics of the different modes of discourse, students will learn terminology necessary to allow them to express their ideas with the language of rhetoric. Through the exposure of different writers and views, students will become global learners.

Objectives

By the end of this course, you should be able to:

- identify the stylistic devices that affect a piece of literature;
- understand the structure of different literary genres and modes of discourse;
- analyze how a writer’s rhetorical strategies influence the meaning of a work;
- employ your own rhetorical strategies as you develop your voice as a writer;
- evaluate an argument cogently;
- write effective analytical, persuasive, reflective, and descriptive essays;
- create and sustain arguments based on readings and observations;
- formulate a thesis statement and support it with specific, relevant evidence;
- demonstrate competence with research paper techniques;
- follow the writing process, with special emphasis on constructive revision; and
- use appropriate grammatical conventions.

Course Overview

Students in this introductory college-level course read and carefully analyze a broad and challenging range of nonfiction prose selections, deepening their awareness of rhetoric and how language works. Through close reading and frequent writing, students develop their ability to work with language and text with a greater awareness of purpose and strategy, while strengthening their own composing abilities. Course readings feature expository, analytical, personal and argumentative texts from a variety of authors and historical contexts. Because this course must meet Georgia Standards for American Literature, students will examine and work with both nonfiction (essays, letters, speeches, and images) and imaginative literature to prepare for the American Literature End-of-Course Test, the GHSWT, and the GHSGT. Featured authors include: Henry David Thoreau, W.E.B. DuBois, Arthur Miller, Zora Neale Hurston, William Faulkner, and Toni Morrison. Summer reading and writing are required. Because students live in a highly visual world, we also study the rhetoric of visual media. Students will prepare for the AP English Language and Composition Exam and may be granted advanced placement, college credit, or both as a result of satisfactory performance.
Additional Comments:

In addition, we are mandated by the standards set forth by the State. The AP curriculum far exceeds those standards. All AP students must do outside reading, and the homework load is heavier than an honors or college preparatory class. Students must be dedicated to reading and writing. Reading materials used for this class are often for a mature audience. A thorough study of readings and the use of rhetoric are major components of this class. Because writing is a critical component of this course, feedback (Notes on Writing) is provided in a timely manner. Furthermore, students are given ample opportunities to rewrite essays and to improve writing. These opportunities are given over at least 90% of the writing assignments. Peer editing and one-on-one writing conferences with me are also major components of the class.

Textbooks

Supplemental Material
AP workshop training materials
*The Atlanta Journal*
*The New York Times*
*The Onion*

Strategies
SOAPSTone
Socratic Seminar
The Arch Method
Bloom’s Taxonomy
The Rhetorical Triangle
Four Corners

Essay Writing

All essays are accompanied by an information page and a rubric. Rubrics may have a self-assessment component to help students learn how to be better assessors of their own writing development. To this end, all students must participate in processed writing experiences which allow them to develop their research skills and revision techniques (approximately 3 per semester). Moreover, each student must also participate in peer editing and writing conferences with the instructor. These peer editing and writing conferences will be scheduled in advance, at my own discretion. Failure to participate in either of these activities will result in a lower grade on the overall writing assessment.

Students will also complete timed writings (approximately 4 per semester). Students will be encouraged to place their writing emphasis on content, purpose, and audience and to allow this focus to guide the organization of their writing, instead of a formulaic 5-paragraph essay. All essays, whether timed or process (out of class), will be graded using the College Board’s standard essay scale of 0-9. Detailed explanations of essay scoring will be provided prior to the first writing assessment.

Plagiarism Policy

Plagiarism is using another person’s thoughts and accomplishments without proper acknowledgement or documentation. It is an unconscionable offense and a serious breach of honor. Students will receive a zero for the plagiarized work. This includes unauthorized collaboration with another student in which you both submit the same or similar document. It should be assumed that all assignments are independent unless specifically stated by the instructor. For more information or further explanation of my academic honesty policy, please visit this link to Georgia State University’s website: http://www2.gsu.edu/~wwwfhb/sec409.html.

Assessment

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<th>Grade</th>
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Silveri AP Lang 2
Grading System
Writing 50% *(includes timed writing, process writing, dialectical journals, and your writer’s notebook)
Tests & Multi-genre Projects 20%
Final Exam 15% *(EOCT 15% Spring Semester)
Daily Work & Quizzes 10% *(includes daily journal responses, Word of the Day, and Daily Language Builders)
Homework 5%

+++Note: Any assignment not turned in at the beginning of a class is late and will be marked down one letter grade. Late work is accepted only up until one week past the due date for extenuating circumstances. Extra credit is not an option in AP Language.

Writing Review/Instruction
The goal of this course is to move students past a basic understanding of standard English grammar and usage into a more mature, developed style. A series of daily activities (Journal writing/Word of the Day/Daily Language Builder) helps to start our class each day and encourages students to think critically about the lesson to come. Through daily journal writing, students engage current socio-political topics and establish connections between world events and their own lives, while the “Word of the Day” introduces new words that relate to the day’s lesson. Through “Daily Language Builders” students will review grammar, focusing on topics such as passive and active voice, parallel structure, complex sentences, and punctuation. Students will discuss syntax and the impact of sentence structure and imitate different structures that they might use in their own writing.

Following the College Board’s guidelines for developing stylistic maturity, this class will focus on the following tasks during writing instruction:*
1. developing a wide-ranging vocabulary with appropriate and effective use;
2. developing a wide variety of sentence structures;
3. developing logical organization (i.e., coherence) within writing;
4. developing a balance of generalization and specific illustrative detail; and
5. developing an effective understanding of the use of rhetoric (including tone, voice, diction, and sentence structure).

*adapted from the AP English Language and Composition Summer Institute Workshop Handbook 2009-2010

The first writing assignment will be based on the book that students read over the summer. This essay will be assessed by the instructor and used as a baseline measurement.

The following texts will serve as models:

Summer Reading Assignment:
All returning MZHS AP students must complete summer reading assignments.

Follow the guidelines given on your summer reading assignment. If you join the program too late to complete the readings before school starts, then you must do them before the end of the first nine weeks. You and I will set a schedule. Your failure to do this will count heavily against your grade.

Fall 2010
Semester Reading Titles—not at all an inclusive list!
- “Aeropagitica,” Milton
- “A Modest Proposal,” Swift
- Appeal in Four Articles, D. Walker
- from The Interesting Narrative of the Life of Olaudah Equiano, Equiano
- The Crucible, Miller
- De Doctrina Christiana, St. Augustine
- Incidents in the Life of a Slave Girl, Jacobs
- “Lecture to a Missionary,” Red Jacket
- The Republic, Plato
- Sartor Resartus, Thomas Carlyle
- The Scarlet Letter, Hawthorne

Silveri AP Lang 3
AP English Language & Composition w/ an American Literature Focus
Syllabus

- “Sinners in the Hands of an Angry God,” J. Edwards
- *Utopia*, Sir Thomas Moore
- *Civil Disobedience*, Thoreau
- *Walden*, Thoreau
- “Thanatopsis,” Bryant
- “The Declaration of Independence,” Jefferson
- “Letter to John Adams,” Abigail Adams
- “Speech in a Virginia Convention,” Henry

To begin with what students already know, they will start with some literary analysis, based on a summer reading selection that most students will be expected to complete by the first day of school. Students will review literary terms (connotation, denotation, analogy, simile, metaphor, allusion, personification, imagery, hyperbole, understatement, symbol, motif, archetype, oxymoron) and use these terms in analysis of their summer reading assignment and other selections. Special focus will be placed on style, tone, and diction.

**Outside Reading Project & Socratic Seminar Facilitation**
L.E.A.P. (Literary Exploration Accountability Project) – classic literature.

Students choose a book to read from the district-approved list of recommended novels. Students are given 6 weeks to read the book, to which they annotate and write reflective questions in preparation for facilitating a Socratic seminar with a group of fellow AP students whom have read the same text.

- While reading, student facilitators:
  - Annotate their book using précis
  - Anticipate and write questions they still have about the book
  - Write questions students could give thoughtful response to

While all AP students are asked to write four reflective journals in which they will briefly summarize what they have read to that point, give analysis of the author’s writing style, character analysis, etc., using direct quotations from the novel as support, and a personal reaction on the novel, the AP student facilitator is asked to assess the critical thinking and writing skills in his/her fellow AP students’ journals, and give specific feedback and direction to improving these skills.

During week 8, as a LEAP (Literary Exploration Accountability Project) facilitator, AP students will engage in a one-on-one experience with 3 to 4 classmates; however, students are acting as the advisor to these learners and an advocate to increase student-learning experiences.

- Facilitate a 45-50 minute Socratic seminar where facilitators:
  - Talk about the novel
  - Ask questions about the novel
    - Develop critical thinking skills
    - Enhancing “reading between the lines” and “reading beyond the lines” as part of the Socratic seminar experience
  - Answer questions about the novel
    - Not just answering questions per se, but facilitating learners in their own development of “finding the answer”
  - Talk about the students’ thesis statements for their literary analysis
    - This discussion should follow these primary objectives:
      - Develop an arguable thesis
      - Increase student awareness of writing levels
      - Enhance students’ understanding of GPS (Georgia Professional Standards) expectations

In compliance with the SIP (School Improvement Plan) for writing and reading, which augments the GPS (Georgia Professional Standards) objectives set forth by the state, LEAP allows students to learn in a diverse environment that
is separate and beyond the scope of the classroom, yet still allows for development of critical thinking and analytical writing skills.

**Exposition**

Students will read and analyze a series of narrative essays and poems and discuss use of literary devices, style, and tone in pieces such as:

- “Dover Beach” by Matthew Arnold
- “Finishing School” by Maya Angelou
- “Eleven” by Sandra Cisneros
- “Shame” by Dick Gregory

They will learn to annotate the selections as they read and be prepared to discuss in groups, Socratic seminars, and whole class discussions. Students will follow the writing process and begin to work in peer editing groups. Another early assignment will be a narrative essay that students may adapt for their college entrance essays.

**Organizational Strategies**

Students will read and analyze essays that use other structures: description, illustration, cause and effect, comparison and contrast, definition, and order of importance. The following essays may be used:

- “The Human Cost of an Illiterate Society” by Jonathan Kozol—cause/effect
- “The Death of the Moth” by Virginia Woolf—description
- “Learning to Read and Write” by Frederick Douglas—process analysis

Students will choose one of the organizational strategies and model the organizational pattern in their own essay. Students will add a visual component to their presentation.

**Visual Rhetoric/Advertisements & Propaganda Art**

Discussion of rhetoric will include claims that are made in advertising and strategies employed by advertisements to persuade consumers to purchase goods or to support particular causes. Students will carefully read and analyze advertisements and propaganda from sources such as:

- *Consumer Reports*
- *The New Yorker*
- *Newsweek*
- *Parenting*
- *People*
- *The Boston Review*

Students will create their own advertisement for an article of clothing using www.glogster.com. In addition to creating the visual image, students will complete an assignment, which reflects their understanding of the target audience for their advertisement, distribution plan for their product to best reach their target audience, and design components of their advertisement.

Students will create their own propaganda poster that supports a particular cause. In addition to creating the visual image, students will complete an explication assignment that reflects their understanding of the cause, understanding of the target audience for the poster, distribution plan for the poster to best reach their target audience, and design components of the poster.
Written Rhetoric

Discussion of rhetoric will include claims that are made in oral and written discourse. Students will study terms such as stylistic schemes and tropes, and identify claims, data and warrants (Toulmin Model of Argumentation) made by these writers.

- “Ain’t I A Woman” by Sojourner Truth
- “Where I Lived and What I Lived For” by Henry David Thoreau
- “Religious Experience and Journal of Mrs. Jarena Lee, Giving an Account of her Call to Preach the Gospel” by Jarena Lee
- “Eulogy of Henry Clay” by Abraham Lincoln
- “A Letter from George Whitefield to the Rev. Mr. John Wesley” by George Whitefield

Timed Writing

To prepare for the AP exam and the GHSWT, students will begin to respond to writing prompts in class to demonstrate their understanding of how language is employed. The following writing prompts from former AP exams will be assigned:

- 1997 Fault Lines excerpt by Meena Alexander (narrative)
- 1999 “Okefenokee Swamp” (compare/contrast)
- 2003 “Flock of Birds” by John James Audubon and Annie Dillard (compare/contrast)

Students will read and discuss sample responses from former AP test takers. Upon completion, students will self-assess their essays using the same AP Scoring Guide.

GHSGT (Georgia High School Graduation Test) & American Literature EOCT Preparation

This course will also prepare the students for the Georgia High School Graduation Test and the American Literature End of Course Test. Therefore, we will be utilizing the USA TestPrep online learning tool extensively. Students will complete benchmark quizzes and tests to familiarize them with the types of questions they are likely to see on the GHSGT. Here is our school’s log-in information: user id—riverdale password—newton19

Spring 2011

Semester Reading Titles—not at all an inclusive list!

- *As I Lay Dying*, William Faulkner
- *For Colored Girls...*, Ntozake Shange
- *The Glass Menagerie*, Tennessee Williams
- *The Great Gatsby*, F. Scott Fitzgerald
- *Their Eyes Were Watching God*, Zora Neale Hurston
- “Recitatif,” Toni Morrison
- “Letter from a Birmingham Jail,” Dr. Martin Luther King, Jr.
- “Father’s Day Speech,” Barack Obama

During second semester students will be exposed to a variety of public speaking experiences, ranging from their peers to politicians, present and past. The following may serve as models of argumentation:

- “Ask Not” by John F. Kennedy
- “Give ’em Hell, Harry” speech by Harry Truman
- “Harlem Speech” by Malcolm X
- “I Have a Dream” by Martin Luther King Jr.
- “Impromptu Eulogy” by Robert F. Kennedy (upon hearing of the death of Martin Luther King Jr.)
- “Old Soldiers Never Die . . .” by General Douglas MacArthur
By focusing on the various modes of writing, students will learn the components of constructing arguments:

- understanding composing as inquiry
- defining a topic
- identifying an audience
- Concession-Rebuttal
- understanding audience expectation

In addition, they will learn how to structure an argument:

- Classical arrangement
- Rogerian argument
- Logical arrangements

Upon learning to identify arrangements, students will employ these strategies in their own argumentative essays/speeches. Students may choose topics about popular culture or community concerns. They must formulate a point and carry it out in their formal presentation, written and oral.

**Modes Writing Project**

In this unit students will read and write across seven modes of development. Students will 1) read many essays, following their own interests, 2) understand the purpose, effect, and strategies particular to the modes, 3) see how these modes manifest in AP prompts, 4) learn to write rhetorical précis to synthesize and verify their reading, and 5) apply the conventions of the modes to their own writing. (4—6 weeks minimum)

**THREE MAIN STEPS IN THE PROCESS**

1. **Students read seven modes on one topic to see professional models of the papers they will write as a unit project.** Verify this reading with a reading test.

2. **Students choose and read two additional essays of each mode in their readers and write préces for each.** While students do this work at home, we are studying the various modes in class. Before writing each mode, review the individual chapters for tips on purpose, audience, strategies, and pitfalls, especially focusing on the “Key Points to Remember” charts. The following AP prompts work well for in-class work on the mode to show students “how this mode might appear on the AP test.”

   - “Paret was a Cuban” (Description/Narration)
   - Mary Oliver’s “Owls” (Description/Narration)
   - Audabon & Dillard’s “Birds” (Description/Narration)
   - Didion’s “Santa Ana Winds” (Description/Narration)
   - Woolf’s “Memoir” (Description/Narration)
   - Galapagos Islands (Compare/contrast & Division/Classification)
   - Momaday/Brown (Compare/contrast & Division/Classification)
   - Satellites (Compare/contrast & Division/Classification)
   - Okefenokee Swamp (Compare/contrast & Division/Classification)
   - “Cripple” (Definition)
   - **Persuasion/Argument.** There are too many to list. Take your pick from years of argument prompts

3. **Students write seven brief (2 pages maximum) papers on a topic of their choice, each demonstrating the key characteristics of a different mode.**

4. **We will then form seven expert groups, one for each mode.** Students turn in a first draft separated into modes. Expert groups peer review every paper in their modes. Papers are returned to writers. Writers revise and submit final papers.
Rhetoric
Students will continue their study of rhetoric in second semester. They will continue to study terms, carefully read and analyze selections such as:

- “The Combahee River Collective Statement” by The Combahee River Collective
- “Shooting an Elephant” by G. Orwell
- “Me Talk Pretty One Day” by D. Sedaris
- “What Can I Say” by P. Cleage
- “Natural Selection” by C. Darwin

They will annotate the selections as they read and be prepared to discuss in groups, in Socratic seminars, and whole class discussions.

Timed Writing
Students will continue to complete writing prompts in class to demonstrate their understanding of how language is employed. The following writing prompts from former AP exams will be assigned:

- 2004 Days of Obligation excerpt by Richard Rodriguez
- 2004 “Lord Chesterfield’s Letter”

Students will read and discuss sample responses from former AP test takers. Upon completion, students will self-assess their essays using the same AP Scoring Guide.

Multiple Choice
Students will engage in analysis of multiple choice questions from former AP and SAT exams. They will craft their own text to write multiple choice questions on.

Synthesis Question Practice
Students will read and analyze material that conveys multiple perspectives about the same topic. They will seek out their own visual and written materials from which they will craft multiple choice questions. They will then write a synthesis prompt and essay. Students will also complete the 2006 Practice Synthesis Exam Question from AP Central.

Useful Websites

- [http://owl.english.purdue.edu](http://owl.english.purdue.edu) (Purdue’s Online Writing Lab)
- [http://www.americanrhetoric.com](http://www.americanrhetoric.com) (rhetorical devices in sound, speeches, and assorted fun stuff)
- [http://bcs.bedfordstmartins.com/pocket4e/](http://bcs.bedfordstmartins.com/pocket4e/) (Diana Hacker’s Pocket Style Menu with quizzes)
- [http://grammar.ccc.commnet.edu/grammar/](http://grammar.ccc.commnet.edu/grammar/) (excellent resources for grammar/usage)
- [http://www.fas.harvard.edu/~wrcntr/resources.html](http://www.fas.harvard.edu/~wrcntr/resources.html) (The Writing Center at Harvard)

Communication
Get a classmate’s phone number so you can keep up with any work you miss due to absences. Check the course website ([www.teachersites.net/ssilveri](http://www.teachersites.net/ssilveri)) frequently for updated weekly syllabi and important information. You are responsible for arranging any quiz or test make-ups as well as any information you miss—within 3 school days of your return to my class. You can usually find me in my room, B-219. Check my website for monthly course schedules and important links. The school’s main number is (770) 473-2940; my email address is ssholmes@clayton.k12.ga.us.
Course Outline

Because this course is usually taken concurrently with AP US History, I have designed the course to flow chronologically. Therefore, we will make the most of both primary and secondary sources in our exploration of American literature and rhetoric. Here are the units as we will study them, but as with anything here at MZHS, please be advised that this schedule is subject to change at any time.

Unit 1: Intro to AP Language and Composition w/American Literature Focus (4 weeks)
- history of rhetoric
- AP Language and Composition test overview
- rhetorical analysis, close reading
  - The 5 Cannons
  - Rosenblatt’s Transaction Theory (text connections)
  - Rhetorical Triangle
  - Rhetorical Analysis Arch Method
- GHSWT preparation (on-demand writing)
- Selected nonfiction
- Native American and Pre-Colonial literature
  - archetypes
  - primary and secondary sources
    - “Of Plymouth Plantation” vs. “Women and Children First...”
  - memoir, creative nonfiction

Unit 2: Religious Rhetoric (6 weeks)
- Sermons—J. Edwards, C. Mather
  - rhetorical strategies
- Poetry—A. Bradstreet
- Prose—O. Equiano
  - Slave narrative, rhetoric of self-definition
- Drama—Miller’s The Crucible
  - Four Corners Activities
  - primary sources “The Examination of Sarah Good”
- Novel—Hawthorne’s The Scarlet Letter
- Rhetorical Analysis Essay Practice
- L.E.A.P. project due

Unit 3: Colonialism & Revolutionary Rhetoric (3 weeks)
- Definition—“What is an American,” J. de Crevecouer
- Parallelism and Repetition—Declarations (“... of Rights of Woman,” “...of Rights of Man,” and “...of Independence”)
- Allusion—“Speech in a Virginia Convention,” P. Henry
- Letters—P. Wheatley and A. Adams
- Appeals (Logos, Ethos, Pathos)
- Argument Essay Practice
- Satire—“A Modest Proposal,” J. Swift
- Selected nonfiction

Unit 4: Romanticism & Transcendentalism (4 weeks)
- Anti-slavery rhetoric—“Walker’s Appeal in Four Articles...,” D. Walker
- Nature Writing and Civil Disobedience—selected readings from Bryant, Emerson, Thoreau, & Whitman
- The Great Awakening—selected sermons and speeches from G. Whitefield, J. Lee, S. Truth, and F. Harper
- American Gothic—E. Poe
- Poetry—E. Dickinson
- Narrative—W. Irving
Creative Nonfiction—*All Other Nights*, Dara Horn

Selected nonfiction

Synthesis Essay Practice

**Unit 5: Realism/Naturalism/Regionalism (4 weeks)**
- Intro to Methods of Development (Modes of Writing Project)
- Autobiography—F. Douglass
- Short Stories—C.W. Chestnutt, M. Twain, A. Bierce, B. Hart, E. Wharton, and S. Crane
- Journalism—J. London
- Selected nonfiction

**Unit 6: American Modernism—20th Century Dreams and Disillusionment (8 weeks)**
- The Roaring 20’s
  - Margaret Sanger and the Birth Control Debate
  - Prohibition—rum runners and bootleggers
  - Migration
  - *The Great Gatsby*, F. Fitzgerald
  - Selected nonfiction
- The Harlem Renaissance
  - Selected poems—L. Hughes, C. Cullen, and C. McKay
  - Essays—A. Locke, W. Thurman, C. G. Woodson, and J. Fauset
  - Federal Writer’s Project—*Unchained Memories* (LOC slave narratives project)
  - Visual Rhetoric—W. Johnson, C. Van Vechten, J. Van Der Zee, A. Schomberg, and J. Lawrence
  - Speeches—A. Garvey, M. Garvey, A. Powell, and W.E.B. DuBois
  - Selected nonfiction

**Unit 7: American Movements & Marginalization (3 weeks)**
- Feminism
- Civil Rights (African American, Gay/Lesbian Rights, Disability Rights, Native American, Latino, Asian American)
- Vietnam War, Iraq War
- Religious freedom post-9/11
- Selected nonfiction
- AP Language Multiple Choice Intensive
- Modes of Writing project due

**Unit 8: AP Language and American Lit EOCT Review (2 Weeks)**
- Review of American Literary periods
- Timed Writing
- Visual Rhetoric Intensive
- Review of Essay Writing (Argument, Rhetorical Analysis, & Synthesis)

**Unit 9: America in Poetry, Short Story, and Film (After the AP exam—2 weeks)**
- Selected readings from Hemingway, O’Conner, Williams, A. Walker, T. Morrison
- Selected films by K. Burns
### AP English Language & Composition w/ an American Literature Focus
#### Syllabus

**Unit 1: Intro to AP Language and Composition w/American Literature Focus (4 weeks)**

**Essential Question:** What is Rhetoric?
- history of rhetoric
- AP Language and Composition test overview
- rhetorical analysis, close reading
  - The 5 Cannons
  - Rosenblatt’s Transaction Theory (text connections)
  - Rhetorical Triangle
  - Rhetorical Analysis Arch Method
- GHSWT preparation (on-demand writing)
- Selected nonfiction
- Native American and Pre-Colonial literature
  - archetypes
  - primary and secondary sources
    - “Of Plymouth Plantation” vs. “Women and Children First...”
  - memoir, creative nonfiction

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<td>Week 1</td>
<td>Intro to AP Language Overview of AP Language Course Requirements; Review Course Syllabus</td>
<td>History of Rhetoric; Introduce Key Rhetorical Terms; Plato’s “The Allegory of the Cave”</td>
<td>Rosenblatt’s Transaction Theory (text connections)</td>
<td>Review of Summer Reading Assignments: A Lesson Before Dying and Cultural Text Sets</td>
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<td>Week 2</td>
<td>Timed Writing Diagnostic (AP exam and GHSWT)</td>
<td>Timed Writing Diagnostic (AP exam and GHSWT) Writer’s Clinic</td>
<td>Key Rhetorical Terms Quiz; Overview of AP Language Exam Argument Essay</td>
<td>Overview of AP Language Exam Rhetorical Analysis Essay</td>
<td>Overview of AP Language Exam Synthesis Essay</td>
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<td>Week 3</td>
<td>Overview of AP exam Multiple Choice ?s</td>
<td>Intro to Native American Lit; archetypes and trickster tales</td>
<td>“The World on the Turtle’s Back” &amp; “Fox, Whale, and Coyote”</td>
<td>Native American Lit (cont’d)</td>
<td>Timed Writing Diagnostic (AP exam and GHSWT) Writer’s Clinic</td>
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<td>Week 4</td>
<td>Primary Sources “Of Plymouth Plantation”</td>
<td>Primary Sources “Of Plymouth Plantation”</td>
<td>Secondary Sources “Women and Children First...”</td>
<td>Review for Unit 1 exam</td>
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Silveri AP Lang 11
Unit 2: Religious Rhetoric (6 weeks)

Essential Question(s): What is a primary source? What is a secondary source?
- Sermons—J. Edwards, C. Mather
  - rhetorical strategies
- Poetry—A. Bradstreet
  - Slave narrative, rhetoric of self-definition
- Prose—O. Equiano
  - Slave narrative, rhetoric of self-definition
- Drama—Miller’s *The Crucible*
  - Four Corners Activities
  - primary sources “The Examination of Sarah Good”
- Novel—Hawthorne’s *The Scarlet Letter*
- Rhetorical Analysis Essay Practice
- L.E.A.P. project due

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<td>Week 5</td>
<td>No School Labor Day Holiday</td>
<td>Intro to Puritanism; Rhetoric of Religion; “Romans,” Apostle Paul</td>
<td><em>De Doctrina Christiana</em>, St. Augustine</td>
<td>“Sinners in the Hands of an Angry God”</td>
<td>“The Examination of Sarah Good” Primary Source</td>
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<td><em>The Crucible</em>, Act I (cont’d)</td>
<td><em>The Crucible</em>, Act II</td>
<td>Timed Writing Diagnostic (AP exam and GHSWT)</td>
<td>Timed Writing Diagnostic (AP exam and GHSWT) Writer’s Clinic</td>
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<td>Week 9</td>
<td>Process Mode Writing</td>
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<td>No School Fall Break</td>
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# AP English Language & Composition w/ an American Literature Focus

## Syllabus

### Unit 3: Colonialism & Revolutionary Rhetoric (3 weeks)

**Essential Question:** What is an American?

- **Definition**—“What is an American,” J. de Crevecoeur
- **Parallelism and Repetition**—Declarations (“... of Rights of Woman,” “...of Rights of Man,” and “...of Independence”)
- **Allusion**—“Speech in a Virginia Convention,” P. Henry
- **Letters**—P. Wheatley and A. Adams
- **Appeals (Logos, Ethos, Pathos)**
- **Argument Essay Practice**
- **Satire**—“A Modest Proposal,” J. Swift
- **Selected nonfiction**

### Week # | Monday | Tuesday | Wednesday | Thursday | Friday
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**Week 11** | **No School Staff Development** | Intro to Definition Mode Writing: Brady’s “I Want a Wife,” and Sullivan’s “The ‘M-Word’: Why it Matters to Me” | Definition Mode cont’d: de Crevecoeur’s “What is an American?” | Rhetorical Strategies Intensive: Declarations of Rights (“...of Woman,” “...of Man,” and “...of Independence” | Writer’s Workshop Teenager’s Declaration of Independence in Six Articles


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Unit 4: Romanticism & Transcendentalism (5 weeks)
Essential Question: What is Freedom?
- Anti-slavery rhetoric—“Walker’s Appeal in Four Articles...,” D. Walker
- Nature Writing and Civil Disobedience—selected readings from Bryant, Emerson, Thoreau, & Whitman
- The Great Awakening—selected sermons and speeches from G. Whitefield, J. Lee, S. Truth, and F. Harper
- American Gothic—E. Poe
- Poetry—E. Dickinson
- Narrative—W. Irving
- Creative Nonfiction—Our Nig, H. Wilson
- Selected nonfiction
- Synthesis Essay Practice

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<tr>
<th>Week #</th>
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<tr>
<td>Week 14</td>
<td>Introduction to American Romanticism &amp; Transcendentalism</td>
<td>Emerson</td>
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<td>Thoreau</td>
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<td>Nature Writing Workshop</td>
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<td>Week 16</td>
<td>No School</td>
<td>Thanksgiving Break</td>
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<td>Week 17</td>
<td>Intro to American Gothic Poe</td>
<td>Poe (cont’d) Independent Reading W. Irving “The Devil and Tom Walker”</td>
<td>Dickinson, Whitman, and Bryant Poetry Workshop</td>
<td>Dickinson, Whitman, and Bryant Poetry Workshop</td>
<td>Anti-Slavery Rhetoric D. Walker’s “Appeal”</td>
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<td>Week 19</td>
<td>Final Exams</td>
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### Unit 5: Realism/Naturalism/Regionalism (4 weeks)
**Essential Question:** How do wars impact national identities?
- Intro to Methods of Development (Modes of Writing Project)
- Autobiography—F. Douglass
- Short Stories—C.W. Chestnutt, M. Twain, A. Bierce, B. Hart, E. Wharton, and S. Crane
- Journalism—J. London
- Selected nonfiction

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<tr>
<th>Week #</th>
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<tr>
<td>Week 1</td>
<td>No School Staff Development</td>
<td>Intro to Modes of Writing Project: Narration Orwell “Shooting an Elephant”</td>
<td>Overview of Narration Mode Maya Angelou “Graduation”</td>
<td>Overview of Narration Mode Kingston “No Name Woman”</td>
<td>Overview of Description Mode Dillard “Death of a Moth” E. B. White “Once More to the Lake”</td>
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<td>Week 3</td>
<td>No School MLK Holiday</td>
<td>Overview of Comparison/Contrast Mode Baldwin “Notes of a Native Son” &amp; Mukherjee “Two Ways to Belong in America”</td>
<td>Overview of Comparison/Contrast Mode Thoreau “Where I Lived, and What I Lived For”</td>
<td>Overview of Cause/Effect Mode Buckley “Why Don’t We Complain?” &amp; Staples “Just Walk on By...”</td>
<td>Writer’s Workshop &amp; Writing Conferences</td>
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<td>Week 4</td>
<td>Intro to Realism &amp; Naturalism Selected Pieces: Jack London Independent Reading: Twain, Bierce, &amp; Hart</td>
<td>Lincoln’s “The Gettysburg Address” Independent Reading: Crane &amp; Wharton</td>
<td>Cady Stanton’s “Declaration of Sentiments and Resolutions”</td>
<td>Darwin “Natural Selection”</td>
<td>AP Language Multiple Choice Practice Test</td>
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</table>
Unit 6: American Modernism—20th Century Dreams and Disillusionment (8 weeks)

Essential Question(s): What is the American Dream? Who is the “New Negro”?

- The Roaring 20’s
  - Margaret Sanger and the Birth Control Debate
  - Prohibition—rum runners and bootleggers
  - Migration
  - *The Great Gatsby*, F. Fitzgerald
  - Selected nonfiction

- The Harlem Renaissance
  - Selected poems—L. Hughes, C. Cullen, and C. McKay
  - Essays—A. Locke, W. Thurman, C. G. Woodson, and J. Fauset
  - Federal Writer’s Project—*Unchained Memories* (LOC slave narratives project)
  - Visual Rhetoric—W. Johnson, C. Van Vechten, J. Van Der Zee, A. Schomberg, and J. Lawrence
  - Speeches—A. Garvey, M. Garvey, A. Powell, and W.E.B. DuBois
  - Selected nonfiction

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<tr>
<td><strong>Week 5</strong></td>
<td>Intro to the American Dream</td>
<td>Intro to F. Scott Fitzgerald &amp; <em>The Great Gatsby</em> Chapters 1-2</td>
<td><strong>The Great Gatsby</strong> Chapters 3-4</td>
<td><strong>The Great Gatsby</strong> Chapters 5-6</td>
<td><strong>The Great Gatsby</strong> Chapters 7-9</td>
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<td><strong>Week 6</strong></td>
<td>Migration and Racism</td>
<td>Intro to the Harlem Renaissance Virtual Tour of the Schomberg Museum</td>
<td>Visual Rhetoric Analysis: Lawrence, Van Vechten, &amp; Johnson</td>
<td>Federal Writer’s Project <em>Unchained Memories</em></td>
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<td><strong>Week 7</strong></td>
<td>Politics of Color—Garvey, Powell, DuBois, &amp; Woodson</td>
<td>Aesthetics of dissention—Locke, Thurman, Hughes, McKay, Larson, &amp; Fauset</td>
<td>Aesthetics of dissention—Locke, Thurman, Hughes, McKay, Larson, &amp; Fauset</td>
<td><strong>No School Winter Break</strong></td>
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<td><strong>Week 8</strong></td>
<td><strong>No School Staff Development</strong></td>
<td>Intro to Hurston “Sweat,” Color Struck,” &amp; “How it Feels to Be Colored Me”</td>
<td><em>Their Eyes Were Watching God</em> Chapters 1-3</td>
<td><em>Their Eyes Were Watching God</em> Chapters 4-6</td>
<td><em>Their Eyes Were Watching God</em> Chapters 7-9</td>
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<td><strong>Week 9</strong></td>
<td><em>Their Eyes Were Watching God</em> Chapters 10-12</td>
<td><em>Their Eyes Were Watching God</em> Chapters 13-14</td>
<td><em>Their Eyes Were Watching God</em> Chapters 15-17</td>
<td><em>Their Eyes Were Watching God</em> Chapters 18-20</td>
<td><em>Their Eyes Were Watching God</em> Review</td>
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Week 10

*Their Eyes Were Watching God* Final Project Presentations

Week 11

Modes of Writing Project Writer’s Workshop (Peer Editing) & Writing Conferences

Week 12

No School

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Unit 7: American Movements & Marginalization (3 weeks)

**Essential Question(s):** How does language help shape identity? How does language empower?

- Feminism
- Post-modernism
- Civil Rights (African American, Gay/Lesbian Rights, Disability Rights, Native American, Latino, Asian American)
- Vietnam War, Iraq War
- Religious freedom post-9/11
- Selected nonfiction
- AP Language Multiple Choice Intensive
- Modes of Writing project due

Week # | Monday | Tuesday | Wednesday | Thursday | Friday | Standards |
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Week 13 | | | | | | GHSGT |
Week 14 | Feminism Post-Modernism Post-Colonialism | Anti-War vs. Patriotic Propaganda | | Modes of Writing Project Due Peer Evaluations by Expert Groups | |
Week 15 | | | | No School Spring Break | | |

Unit 8: AP Language and American Lit EOCT Review (2 Weeks)

**Essential Question:** How can I be successful on the AP Language exam and the American Lit EOCT?

- Review of American Literary periods
- Timed Writing
- Visual Rhetoric Intensive
- Review of Essay Writing (Argument, Rhetorical Analysis, & Synthesis)

Week # | Monday | Tuesday | Wednesday | Thursday | Friday | Standards |
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Week 16 | | | | American Lit EOCT Review | | |
Week 17 | | | | EOCT AP Language Timed Writing Practice | |

Independent Reading: Selected Nonfiction (Current Events)

Précis Assignment Due

Unit 9: America in Poetry, Short Story, and Film (After the AP exam—2 weeks)

**Essential Question(s):** What is pop culture? How does language influence pop culture?

- Selected readings from Hemingway, O’Conner, Williams, A. Walker, T. Morrison
- Selected films by K. Burns
## Week #

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<th>Week 18</th>
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<td>Review of AP Language Exam (Essays &amp; Multiple Choice)</td>
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<td>Independent Reading—Short Stories and Poetry: Hemingway, O’Conner, Williams, Walker, &amp; Morrison</td>
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<td>America in Pop Culture (Film Studies)</td>
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