

AP LANGUAGE

English Language Arts Syllabus

2019-2020 Academic Year

MS. FOUGEROUSSE (FOO-JEH-ROO)

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AP Language and Composition Overview

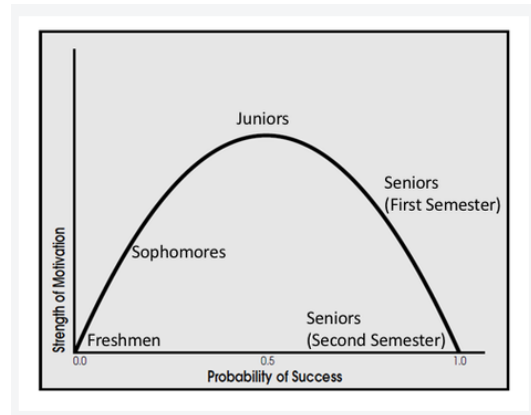
This is an AP Language and Composition course. [Translated] This means that you are striving to earn college credit while simultaneously fulfilling the high school English credit requirement. This course is designed to help you prepare for the AP Exam in May, to scaffold your rhetorical awareness and critical edge, and to prepare you for future academic endeavors. This is typically a foundational course for all students at the university level for a number of reasons. Firstly, it continues to provide an environment to develop and strengthen the language arts. Secondly, the pedagogical components of the course encourage and epitomize the values of higher education- critical thinking, inquiry, discussion, and expression. Thirdly, it is intended to scaffold life-long learning, informed citizenship, and scholarly habits. This year, we will be exploring a wide array of nonfiction texts, from essays to memoirs to subject-specific publications. In addition, we will work to develop and strengthen compositional skills through multiple and frequent writing activities, underscoring the importance of revision and feedback. We will focus on rhetorical analysis, textual synthesis, expository, and argumentative writing opportunities. While former English courses strengthened your skills primarily regarding works of fiction, this course really delves into the analysis of language, the ways writers/speakers use language, and the significant role rhetorical awareness holds within contemporary society.

Grading Scale for Overall Course

A	A-	B+	B	B-	C+	C	C-
94-100%	90-93%	87-89%	84-86%	80-83%	77-79%	74-76%	70-73%

*The scale continues. However, I am hoping everyone will have at least a C- in the course... Power of positive thinking in action.

A Memento of Senioritis | The Bell Curve of High School Motivation



I assigned Malcolm Gladwell's *Outliers: A Story of Success* for multiple reasons. First and foremost, I assigned it, because it is a solid foundation for this course. However, while we are on the line of statistical thought and significance, I hope you consider carefully the power of being an anomaly on the bell curve of high school motivation. I know the powers of senioritis. I am urging you now to fight against the lack of motivation that is inevitably going to strike. You will need to give me your best work and effort.

A Word on Writing with a Rhetorical Edge

Writing is an integral part of the AP Language and Composition Exam. Each composition in this course relies on the development and clear organization of ideas through the employment of advanced language, elements of style and argumentative merit, and rhetorical awareness. The main goal is to support you in developing stylistic maturity, characterized by the following (*in the AP Language and Composition Course Description*):

- (1) Utilization of rhetorical strategies and techniques;
- (2) Creation and sustainment of original arguments based on information synthesized from readings, research, and/or personal observation and experience;
- (3) Evaluation and incorporation of primary and secondary sources in compositions;
- (4) Demonstrations of knowledge regarding conventions of proper citation (MLA & APA);
- (5) Employment of standard English grammar, complex sentence structures, and fluency;
- (6) Capacity to revise a given work for a different audience.

Since this is a college-level course, the writing expectations are significantly higher and more intensive than in years past. In addition to reading at least eight hours each week (in and outside of class), you should expect to write every day in class. Building on your existing skills of inquiry, research, analysis, and informed argument, you will frequently research topics, discussion points, and contemporary issues/events and construct well-organized, rhetorically-conscious written and verbal presentations of your knowledge. In order to improve writing, the process requires *several revisions* to each piece of formal writing. *Peer editing* as well as *teacher feedback* will be a major part of that process. The texts we read, the papers you write, and the discussions we have will urge you to develop your own perspectives while also creating an environment to listen, to consider, to support, to critique, and to debate the vantage points of others through active discussion and seminars. The purpose of this course is not to teach you what to think, but rather, to provide you with critical methodologies to enhance your choice in determining what you think and why.

Developing Critical Methodologies in Reading

As you read, ask yourself four foundational questions: (1) WHAT is being said? (2) TO WHOM is it being said? (3) HOW is it being said? (4) WHY is it being said? Through the development and practice of close reading and annotating, you will enhance your ability to quickly deduct the “WHAT” of the text and spend more time exploring the “HOW” and “WHY” constituents. Applying the **SOAPStone** method to inform your analysis and scaffold critical thinking, you will identify:

- (1) The **S**ubject of the Text.
- (2) The **O**ccasion for which the text is written.
- (3) The **A**udience for which the text is written (the FOR WHOM).
- (4) The **P**urpose of the text (the WHAT & WHY).
- (5) The **S**peaker’s background, political views, and potential biases/motivations.
- (6) The **T**one of the text (the HOW).

This course is designed to provide you with critical methodologies and strategies to perform prose calculus and determine the patterns, conventions, and rules in the language of reading and rhetoric. Further, we will also reference the rhetorical precis template, the RAD CAB analytical strategy, Aristotelian rhetorical philosophy premises (logos, egos, pathos), the three structures of argumentation (Classical, Rogerian, and Toulmin), and a compendium of terms utilized to identify rhetorical devices and fallacies.

Student Portfolios

You are expected to maintain a portfolio of your work throughout the academic school year. This will be in the form of your binder and your personal website (Weebly). By the end of the year, you will have a collection of reflections, essays, formal papers, quick writes, explications, and a few creative and narrative pieces. In addition, I expect you to bring a journal to class for the weekly writing workshops and timed writing sessions. (College-ruled notebooks are ideal journals.)

Performance Tasks: Writing Assignments & Others

- One-Page Rhetorically Analytical & Argumentative Quick Writes
- Formal Rhetorical Analysis Paper (1500 words)
- Formal Research-Based Argumentative Paper (1500 words)
- College Essay Preparation (Personal Narrative)
- Timed Essay Writing (Former AP Exam Free Response Essay Prompts)
- Explications & Syntheses (Reading/Responding/Analyzing and/or Synthesizing)
- Socratic Seminars/Fishbowl Seminars/Discussions
- Oral Presentations (Impromptu Speeches/Persuasive Speech)
- Multiple Choice Exams (AP Test Preparation)
- Critical Discussion Questions & Reading Guides
- Writer’s Workshop & Peer Review

Final(ish) Note: This is a very challenging, intensive class with a significant reading and writing load. The AP English Language & Composition exam is notoriously tough. Nevertheless, all of you, who complete all the required readings and written work and who try your very best, are welcome in this class. You will undoubtedly end the year, regardless of your ultimate score on the exam, as a far stronger student, scaffolding you for a successful start in college.

Time for Those Cliché Rules

BE SEATED. Be in your seat when the bell rings. Rationale: We have fifty-five minutes to cram in learning. The faster we start class, the more content we will cover during class time. The more content covered in class, the less homework or out-of-class work for you. Extenuating circumstances? Talk to me so that I understand the situation from both sides. See the handbook for the attendance and tardy policy and discipline procedures.

COME PREPARED. Come to class with your binder, the text that I indicate (on the board and the day before in class), loose-leaf paper, your writer's notebook (journal), **YOUR iPad**, five highlighters (pink, orange, yellow, green, and blue or purple), and a writing utensil every day unless I tell you otherwise. Rationale: To do the activities in class, you need to have the necessary materials. If you have to leave for your locker, you are missing class time. If you are missing class time, you are missing the lesson. If you are missing the lesson, you are not going to be as prepared as you should be in order to do your best. You have **four** passes a semester. Use them wisely. If you forget something, use a pass and go get it. After you use your passes, there will be consequences. I also can say no even if you have a pass. When you use your passes, use them at appropriate times. I must sign off on the pass before you leave the classroom.

STAY ORGANIZED. Organize your binders with five tabs. Sub-tabs will be created as the year progresses; but you should have all five main tabs in your binder by the end of week one. Rationale: This class is designed to give you a foundational understanding of rhetoric, modalities of the English language, and foundational composition skills. My goal is to prepare you for college. This binder, if kept properly, will be a valuable resource to you later. Tabs need to include: **Rhetorical Analysis, Argumentation, Synthesis, Multiple Choice, and Other.**

DO YOUR BEST. Do your best, and I will award your effort. This entails doing your assignments. Your best entails your best work- not someone else's best work. Rationale: I want to see your work, your thoughts, your ideas, and your level of understanding. It is okay to build from published works and from ideas that have been established in the past. It is okay to be inspired by different perspectives, but you must put your own spin on it, and give credit where credit is due. You cannot be creative without being a little divergent. In congruence with **Academic Integrity Policy**, there will be **no** tolerance for plagiarism. See the handbook for expectations and discipline procedures regarding the academic integrity policy.

BE RESPECTFUL. This means respecting the teacher, respecting your classmates, respecting the school, respecting materials, and respecting yourself. Rationale: This has come to be a cliché, but it is a necessary component in an effective learning environment. Code switching is a thing. You need to know when it is appropriate to speak and in what ways. You need to know when it is appropriate to listen. I will not tolerance disrespect. However, there are different levels of disrespect and discipline procedures will vary according to the level of disrespect conveyed. Inappropriate language is disrespectful. I have a zero-tolerance policy for any type of bullying. See the anti-bullying policy for discipline procedures.

JUST FOR THE RECORD...

- **END OF CLASS PROCEDURE.** I dismiss you, **NOT** the bell. Most days, I will give you the last minute of class to pack up your items and write down your homework assignment, which will be written on the board and will usually be posted online as well.
- **MAKE-UP WORK POLICY.** Send me an email if you are absent (or know that you will be absent). Reference Canvas or my teacher website for make-up work (it might be posted there). You will be given a day to make up work for each day you are absent (excused absences only*). If you fail to turn in work past that timeframe, the assignment will go in the gradebook as a permanent zero. I understand that things come up, and life happens. Nonetheless, it is your responsibility to ask for make-up work *and* an explanation of the assignment. You may speak to me before class, during workshop, after class, or after school. You must speak with me if you need an extension on a make-up assignment (BEFORE the assignment is due). I reserve the right to decide whether or not the extension is permissible or not. **COMMUNICATION IS ESSENTIAL.** In the gradebook, a 0 means there *might* still be potential to turn in the make-up assignment. However, a 0.1 means that the turn-in window has passed.
- **LATE WORK POLICY.** I will **NOT** allow late work. This is a college-level course. If you do not submit the work on time, you will receive a permanent zero in the gradebook.
- **TURNING IN ASSIGNMENTS.** I will collect assignments at the start of class on the day the assignment is due (unless I decide to change things up). Online assignments will be collected via email, turnitin.com, or Canvas. Always be prepared to submit a paper/hard copy.
- **CLASS AGENDA.** I will write the day's agenda on the board so that it is visible to all. I am also going to attempt to post that on Canvas (we'll see...).
- **ANTI-CELL PHONE POLICY.** You should never let me see your cell phone or headphones in my classroom. If I see it or hear it go off, I will take it, and you will not get it back until the end of the school day. If you want to avoid losing your phone for a day, do **not** bring it to class.
- **CHEATING & ACADEMIC DISHONESTY POLICY.** You should **not** cheat. End of story. However, if you do cheat and you are caught cheating, you will be written up. A note will be added into the computer system in the form of a referral. The assignment will go into the grade book as a permanent zero. Repeat offenses will be handled by administration. **In addition, I follow the HHS Handbook for all other discipline procedures.**
- **EXTERNAL VOCABULARY.** In addition to rhetorical devices terminology, you will enhance your knowledge of "SAT" (Scholastic Aptitude Test) words through bi-weekly assessments. Your preparation for these assessments will be an out-of-class responsibility. However, I will provide units every other week. As you study, pay close attention to the etymological history within words.
- **GRADE DISTRIBUTION.** I set up my gradebook so that summative assessments (see those outlined below) account for 90% of your total grade. Formative assessments account for the remaining 10% of your grade. The following outline is tentative and may change throughout the year. Listed summative and formative assessments may change, depending on the progress of students and corresponding displays of knowledge within each unit.

*The content in this course requires maturity. Some of the texts/presentations of information contain explicit language. While I try really hard to weed out a lot of that, there will still be some excerpts or videos that employ 'non-academic' language. This is just a disclaimer. I hold a double standard. While we may analyze works with such language, there will not be that kind of language used in my classroom.

Unit 1: Aristotle’s Rhetorical Appeals & SOAPStone Analysis

(Three Weeks)

BIG IDEA	ESSENTIAL KNOWLEDGE
RHS.1 Individuals write within a particular situation and make strategic writing choices based on that situation.	<p>1.A The rhetorical situation of a text collectively refers to the exigence, purpose, audience, writer, context, and message.</p> <p>1.B The exigence is the part of a rhetorical situation that inspires, stimulates, provokes, or prompts writers to create a text.</p> <p>1.C The purpose of a text is what the writer hopes to accomplish with it. Writers may have more than one purpose in a text.</p>

Reading: *The Glass Castle* by Jeanette Walls; “How to Sound Smart in a TED Talk” by Will Stephen; Student-Selected Article-of-the-Week (AOWs) (independent research); Multiple Choice Prep.

Writing: Persuasive Mini-Speech; Free Response Essay; College App Essay

Unit 2: Selected Articles, Rhetorical Situations, Claims & Evidence

(Three Weeks)

BIG IDEA(S)	ESSENTIAL KNOWLEDGE
<p>RHS.1 Individuals write within a particular situation and make strategic writing choices based on that situation.</p> <p>CLE.1 Writers make claims about subjects, rely on evidence that supports the reasoning that justifies the claim, and often acknowledge or respond to other, possibly opposing, arguments.</p>	<p>RHS.1.F Writer’s perceptions of an audience’s values, beliefs, needs, and background guide the choices they make.</p> <p>RHS.1.G To achieve purpose, writers make choices in an attempt to relate to an intended audience’s emotions and values.</p> <p>RHS.1.H Arguments seek to persuade or motivate action through appeals- the modes of persuasion.</p> <p>CLE.1.F Writers use evidence strategically and purposefully to illustrate, clarify, set a mood, exemplify, associate, or amplify a point.</p> <p>CLE.1.G Strategically selected evidence strengthens the validity and reasoning of the argument, relates to an audience’s emotions and values, and increases a writer’s credibility.</p> <p>CLE.1.H An effective argument contains sufficient evidence; evidence is sufficient when its quantity and quality provide apt support for the argument.</p>

Goals: You will be able to explain how an argument demonstrates understanding of an audience’s beliefs, values, or needs in a text. You will be able to demonstrate an understanding of an audience’s beliefs values and needs in a composition. You will be able to identify and explain claims and evidence within an argument. You will be able to develop an advanced expository paragraph that includes a claim and evidence supporting the claim.

Reading: “Why We Care About Whales” and “Stability in Motion” by Marina Keegan; “The Happy Memories Club” by Lee Smith; “The Bachelorette Application” by Samantha Irby; “Why Don’t We Complain” by William F. Buckley Jr.; “The Ways We Lie” by Stephanie Ericsson; “Sex, Drugs, Disasters, and the Distinction of Dinosaurs” by Stephen Jay Gould; “How Modern Life is Like a Zombie Onslaught” by Chuck Klosterman; “Shooting an Elephant” by George Orwell; “On Being a Cripple” by Nancy Mairs. (Might add on- but this is my preliminary list); MC Prep

Writing: Rhetorical Analysis; Argumentative QW; Podcast Reflection

Unit 3: The Art of Argumentation & Rhetorical Fallacies

(Four Weeks)

BIG IDEA(S)	ESSENTIAL KNOWLEDGE
<p>REO.1 Writers guide understanding of a text’s lines of reasoning and claims through that text’s organization and integration of evidence.</p>	<p>1.A Writers may lead readers through a line of reasoning and then arrive at a thesis. 1.B Writers may express a claim and then develop a line of reasoning to justify the claim. 1.C Writers explain their reasoning through commentary that connects chosen evidence to a claim. 1.D Commentary explains the significance and relevance of evidence in relation to the line of reasoning. 1.E The sequence of paragraphs in a text reveals the argument’s line of reasoning. 1.F Flaws in a line of reasoning may render an argument specious or illogical. 1.G Methods of development are common approaches writers frequently use to develop and organize the reasoning of their arguments. A method of development provides an audience with the means to trace a writer’s reasoning in an argument. 1.H Some typical methods of development are narration, cause-effect, comparison-contrast, definition, and description. 1.I When developing ideas through narration, writers offer details about real-life experiences and offer reflections and insights on the significance of those experiences. 1.J When developing ideas through cause-effect, writers present a cause, assert effects or consequences of that cause, or present a series of causes and the subsequent effect(s).</p>

Goals: You will be able to describe the line of reasoning and explain whether it supports an argument’s overarching thesis. You will be able to write and develop a line of reasoning and commentary that explains it throughout an argument. You will be able to recognize and explain the use of methods of development to accomplish a purpose. You will be able to integrate appropriate methods of development to advance an argument in your own writing.

Reading: [Week One] “This is Water” by David Foster Wallace; “Stay Hungry, Stay Foolish” by Steve Jobs; “The Danger of a Single Story” by Chimamanda Ngozi Adichie; “My Best Friend” by Ise Lyfe; [Week Two] “The End of White America?” by Hua Hsu; “My View of *The Atlantic’s* “The End of White America?”” by Raymond Leon Roker; Excerpt from *White Trash: The 400-Year Untold Story of Class in America* by Nancy Isenberg; “Property, Law, and Race: Modes of Abstraction” by Brenna Bhandar; [Week Three] “The Really Big One: An earthquake will destroy a sizable portion of the coastal Northwest. The question is when” by Kathryn Schulz; “Researchers Explore Why Women’s Alzheimer’s Risk Is Higher Than Men’s” by Jon Hamilton; “Mussels’ Sticky Threads Could Inspire Ways to Clean Up Oil Spills, Purify Water and More” by Jason Daley; “Environmental Change” by Price Ea & “Dear Future Generations, Sorry” by Prince Ea (Spoken Word Pieces); “One-Third of Exoplanets Could Be Water Worlds with Hundreds of Miles Deep” by Jason Daley; [Week Four] “The Stories We Tell, and Don’t Tell, About Asian-American Lives” by Hua Hsu; “A Novelist’s Stint Impersonating the Ultra-Rich in China” by Chia-Chia Lin; “George Takei recalls Time in an American Internment Camp in “They Called Us Enemy”” by Etelka Lehoczky; Excerpts from *Dictee* by Theresa Hak Kyung Cha

Writing: Argumentative QW; Free Response Question; Other

Unit 4: The Art of Argumentation & Models of Argumentation

(Three Weeks)

BIG IDEA(S)	ESSENTIAL KNOWLEDGE
<p>RHS.1 Individuals write within a particular situation and make strategic writing choices based on that situation.</p> <p>CLE.1 Writers make claims about subjects, rely on evidence that supports the reasoning that justifies the claim, and often acknowledge or respond to other, possibly opposing, arguments.</p> <p>REO.1 Writers guide understanding of a text’s lines of reasoning and claims through that text’s organization and integration of evidence.</p>	<p>RHS.1.I The introduction of an argument introduces the subject and/or writer of the argument’s thesis. An introduction may orient, engage, and/or focus the audience by presenting quotations, intriguing statements, anecdotes, questions, statistics, data, contextualized information, or a scenario.</p> <p>RHS.1.J The conclusion of an argument brings the argument to a unified end. A conclusion may present the argument’s thesis. It may engage and/or focus the audience by explaining the significance of the argument within a broader context, making connections, calling the audience to act, suggesting a change in behavior or attitude, proposing a solution, leaving the audience with a compelling image, explaining implications, summarizing the argument, or connecting to the introduction.</p> <p>CLE.1.O A thesis statement may preview the line of reasoning of an argument. This is not to say that a thesis statement must list the points of an argument, aspects to be analyzed, or specific evidence to be used in an argument.</p> <p>REO.1.G Methods of development are common approaches writers frequently use to develop and organize the reasoning of their arguments. A method of development provides an audience with the means to trace a writer’s reasoning in an argument.</p> <p>REO.1.K When developing ideas through comparison-contrast, writers present a category of comparison and then examine the similarities and/or differences between objects of the comparison. When analyzing similarities and/or differences, like categories of comparison may be used.</p> <p>REO.1.L When developing ideas through a definition or description, writers relate the characteristics, features, or sensory details of an object or idea, sometimes using examples or illustrations.</p>

Goals: You will be able to identify and describe components of the rhetorical situation: the exigence, audience, writer, message, purpose, context, and message. You will be able to write introductions and conclusions appropriate to the purpose and context of the rhetorical situation. You will be able to identify and describe the overarching thesis of an argument, and any indication it provides of the argument’s structure. You will be able to write a thesis statement that requires proof or defense and that may preview the structure of the argument. You will be able to read and recognize (and explain) the use of methods of development to accomplish a purpose. You will be able to utilize appropriate methods of development to advance an argument.

Reading: [Week Five] “Trump, the Squad, and the ‘Standard Definition’ of Racism” by Doreen St. Felix; “Rhetorical Sovereignty: What Do American Indians Want from Writing?” by Richard Scott Lyons; “Being or Nothingness: Indigeneity, Antiracism, and Settler Colonial Critique” by Iyko Day; Excerpt from *Rez Life* by David Truer; Excerpt from *Navajos Wear Nikes* by Jim Kristofic; Excerpt from *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie; “Most Native Americans live in cities, not reservations. Here are their stories.” By Joe Whittle; “Judge Rules That Cherokee Freedmen Have Right to Tribal Citizenship” by Kat Chow; “The Navajo Water Lady” by CBS News; “Proud To Be” by National Congress of American Indians [Week

Six] “Why Women Still Can’t Have It All” by Anne Marie Slaughter; Excerpt from *Why I am Not a Feminist* by Jessa Crispin; “Teen Girl Activists Take on Skeptical Boys, Annoying Buzzwords” by Luisa Torres & Susie Neilson; “The U.S. Women’s World Cup Team Gets Slammed for Overcelebrating” by The Daily Show [Week Seven] “I Sued the School System” by Prince Ea; “Changing Education Paradigms” by Sir Ken Robinson; “Why I Hate School But Love Education” by Suli Breaks; “An Experiment in Gratitude: The Science of Happiness” by Soul Pancake; “Under the Skin: Have You Regretted Your Tattoos?” by Soul Pancake; “In ‘Escalante’s Dream,’ David Roberts Retraces Route of The ‘Spanish Lewis and Clark’” by Carson Vaughan; “Google’s Search Bias On Trial in Washington” by Amy Scott

Writing: TBD/TBA

Unit 5: Stylistic Choices & Composition Organization

(Three Weeks)

BIG IDEA(S)	ESSENTIAL KNOWLEDGE
<p>REO.1 Writers guide understanding of a text’s lines of reasoning and claims through that text’s organization and integration of evidence.</p> <p>STL.1 The rhetorical situation informs the strategic stylistic choices that writers make.</p>	<p>REO.1.N Coherence occurs at different levels in a piece of writing. In a sentence, the idea in one clause logically links to an idea in the next. In a paragraph, the idea in one sentence logically links to an idea in the next. In a text, the ideas in one paragraph logically link to the ideas in the next.</p> <p>REO.1.O Repetition, synonyms, pronoun references, and parallel structure may indicate or develop a relationship between elements of a text.</p> <p>REO.1.P Transitional elements are words or other elements (phrases, clauses, sentences, or paragraphs) that assist in creating coherence among sentences, paragraphs, or sections in a text by showing relationships among ideas.</p> <p>REO.1.Q Transitional elements can be used to introduce evidence or to indicate its relationship to other ideas or evidence in that paragraph or in the text as a whole.</p> <p>STL.1.A Words have both connotative and denotative meanings.</p> <p>STL.1.B Descriptive words, such as adjectives and adverbs, not only qualify or modify the things they describe but also convey a perspective toward those things.</p> <p>STL.1.C Precise word choice reduces confusion and may help the audience perceive the writer’s perspective.</p>

Goals: You will be able to explain how the organization of a text creates unity and coherence and reflects a line of reasoning. You will use transitional elements to guide the reader through a line of reasoning in your own argument. You will be able to explain how word choice, comparisons, and syntax contribute to the specific tone or style of a text. You will strategically use words, comparisons, and syntax to convey a specific tone or style in your own argumentative writing.

Reading: *Born a Crime* by Trevor Noah; “The Crisis of Capitalism” by David Harvey (RSA Animate); “Black Jeopardy with Tom Hanks” SNL Skit; “Pedestrian Question: Do You Have a Black Friend” by Jimmy Kimmel Live; “Hold Up” by Beyoncé (Music Video); “That Power” by Childish Gambino; Excerpt from *Sex, Drugs, & Cocoa Puffs* by Chuck Klosterman; “Mathematics” by Mos Def; “Desolation Row” by Bob Dylan; “Essay on Man” by Alexander Pope; “Segregation Now” by Pro Publica; “562 Project” by Malika Wilbur

Unit 6: Synthesis in Reading & Writing

(Three Weeks)

BIG IDEA(S)	ESSENTIAL KNOWLEDGE
<p>CLE.1 Writers make claims about subjects, rely on evidence that supports the reasoning that justifies the claim, and often acknowledge or respond to other, possibly opposing, arguments.</p> <p>STL.1 The rhetorical situation informs the strategic stylistic choices that writers make.</p>	<p>CLE.1.P When synthesizing, writers draw upon arguments from multiple sources, strategically select the most relevant information, and combine apt and scientific source material as part of their own argument.</p> <p>CLE.1.Q A source provides information for an argument, and some sources are more reliable or credible than others.</p> <p>CLE.1.R A position and a perspective are different. Sources may have the same position on a subject, yet each comes from a different perspective based on their background, interests, and expertise.</p> <p>CLE.1.S When incorporating evidence or sources into an argument, the strongest arguments recognize and acknowledge the biases and limitations of the material and account for those limitations in their reasoning.</p> <p>CLE.1.T The degree to which a source does or does not consider other positions reflects the degree to which that source is biased.</p> <p>CLE.1.U Consideration and use of new evidence may require revision of the thesis statement and/or changes to the line of reasoning.</p> <p>STL.1.D A writer's tone is the writer's attitude or feeling about a subject, conveyed through word choice and writing style.</p> <p>STL.1.E Readers infer a writer's tone from the writer's word choice, and especially the positive, negative, or other connotations of those words.</p> <p>STL.1.F A writer's shifts in tone from one part of a text to another may suggest the writer's qualification, refinement, or reconsideration of their perspective on a subject.</p>

Goals: You will be able to identify and explain claims and evidence within an argument. You will be able to develop paragraphs that include claims and evidence to support an overarching claim. You will be able to identify and describe the overarching thesis of an argument, and any indication it provides of the argument's structure. You will be able to construct a thesis statement that requires proof or defense and that may preview the structure of the argument. You will be able to explain how word choice, comparisons, and syntax contribute to the specific tone or style of a text. You will strategically use words, comparisons, and syntax to convey a specific tone of style in your own argumentative writing.

Reading: *Persepolis* by Marjane Satrapi; *The Best We Could Do* by Thi Bui; *They Called Us Enemy* by George Takei, Justin Eisinger, & Steven Scott

Writing: TBD

Units 7-9 will be announced in January at the start of the second semester. Since the College Board changed expectations this year, I am re-working my course to comply with changes. This may take some time. However, when I have a game plan in place, I will inform you, and keep you in the loop. This syllabus is liable to change depending on the needs of the class and integration of new teaching materials.

Dear Parents and/or Guardians,

Hello! I look forward to having your child in my AP Language & Composition course. Since this is a college level course, I expect students to monitor their progress and advocate for themselves. However, if at any point in the year you would like to discuss their progress or brainstorm ideas to help him/her succeed, please contact me and I will be happy to meet with you or correspond via email or phone. Email is usually the best way to initially reach me. Please fill out the information below, so that if for any reason I need to reach out to you, I know the best way to contact you.

All the Best,

Ms. Kaylie Fougrousse

AP English & English 10 Teacher

Hauser Jr. Sr. High School

Email: kfougrousse@flatrock.k12.in.us

Website: fougieandthejets.weebly.com

Please sign and return to Ms. Fougrousse (Rm. 1818)

I have read and reviewed the classroom expectations and policies/procedures with my child. I also understand that throughout the school year, policies might be adjusted to accommodate unforeseen issues.

Student Name: _____

Student Signature: _____

Parent/Guardian(s) Name(s): _____

Parent/Guardian(s) Signature: _____

Date: _____

Contact Information

Parent work phone: _____

Parent cell phone: _____

Parent home phone: _____

Parent email: _____

*Please circle preferred method of contact.

If there is any additional information you would like to share regarding your child, please feel free to do so below or use the back of this signature sheet. Email works too. Thanks!