

# AP LANGUAGE

## English Language Arts Syllabus

2018-2019 Academic Year

### MS. FOUGEROUSSE (FOO-JEH-ROO)

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#### AP Language and Composition Overview

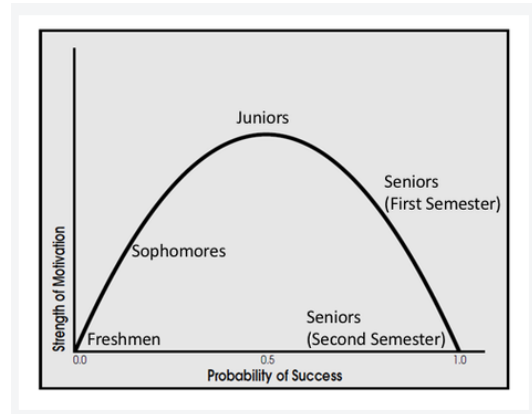
This is an AP Language and Composition course. [Translated] This means that you are striving to earn college credit while simultaneously fulfilling the high school English credit requirement. This course is designed to help you prepare for the AP Exam in May, to scaffold your rhetorical awareness and 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.

### Required Reading List

Title of Work	Writer/Speaker	Source	Publication Date	Nonfiction Type
"The Rape of the Lock"	Alexander Pope	Satirical Essay	1712	Satirical Essay
"A Modest Proposal"	Jonathan Swift	Satirical Essay	1729	Satirical Essay
Benjamin Banneker's Letter to Thomas Jefferson	Benjamin Banneker	AP Free Response	1792	Former AP Excerpt
"Thomas Paine's Characterization of America"	Thomas Paine	AP Free Response	1791	Former AP Excerpt
"On Genius and Common Sense"	William Hazlitt	AP Multiple Choice	1821	Former AP MC Excerpt
Walden (excerpt)	Henry David Thoreau	Walden (novella)	1854	Essay
"The Gettysburg Address"	Abraham Lincoln	Civil War Speech	1863	Political Speech
"Jabberwocky"	Lewis Carroll	Through the Looking Glass (novel)	1871	Poem
"Unsigned Letter"	George Eliot	AP Multiple Choice; Leader (novel)	1872	Former AP MC Excerpt
The Renaissance (excerpt)	Walter Pater	AP Multiple Choice	1873	Former AP MC Excerpt
"The Only Thing We Have to Fear is Fear Itself"	Franklin D. Roosevelt	Inaugural Speech	1933	Political Speech
"anyone who lived in a pretty-how town"	ed cummings	Oxford Book of American Poetry	1940	Poem
"America Declares War on Japan"	Franklin D. Roosevelt	WWII Speech	1941	Political Speech
"Ellen Terry" (excerpts)	Virginia Woolf	AP Multiple Choice	1941	Former AP MC Excerpt
"Living with Music"	Ralph Ellison	AP Free Response	1957	Former AP MC Excerpt
"Inauguration of JFK"	John F. Kennedy	Inaugural Speech	1961	Political Speech
"I Have a Dream"	Martin Luther King Jr.	March on Washington Speech	1963	Political Speech
"Vietnam"	Lyndon B. Johnson	Vietnam War Speech	1967	Political Speech
The Way to Rainy Mountain (excerpt)	N. Scott Momaday	AP Free Response	1969	Former AP MC Excerpt
"Watergate"	Richard Nixon	Watergate Scandal Speech	1971	Political Speech
"Death of the Moth" (excerpt)	Novel (Fiction)	AP Multiple Choice; Harper's Mag.	1976	Former AP MC Excerpt
On Photography (excerpt)	Susan Sontag	AP Free Response	1977	Former AP Excerpt
Teaching a Stone to Talk (excerpt)	Annie Dillard	AP Multiple Choice	1982	Former AP MC Excerpt
"Space Shuttle Challenger Disaster"	Ronald Reagan	Challenger Disaster Speech	1986	Political Speech
"How to Tell a True War Story"	Tim O'Brien	The Things They Carried (intro.)	1990	Essay
"Mother Tongue"	Amy Tan	50 Essays (anthology)	1990	Essay
What are People For? (excerpt)	Wendell Berry	AP Free Response	1990	Former AP Excerpt
The Worst Years of Our Lives (excerpt)	Barbara Ehrenreich	AP Free Response	1991	Former AP Excerpt
"On Seeing England for the First Time"	Jamaica Kincaid	AP Free Response	1991	Former AP Excerpt
"Yesterday a Complete Stranger Called Me WT"	Tone Blewins	Southern Cultures Journal	1995	Essay
Testament's Betrayed: An Essay in Nine Parts (excerpt)	Milan Kundera	AP Free Response	1996	Former AP Excerpt
The Homicidal Earl: The Life of Lord Cardigan (excerpt)	David Saul	AP Multiple Choice	1997	Former AP MC Excerpt
"A Plague of Tits"	David Sedaris	Naked (collection)	1997	Essay
"The Joy of Reading and Writing: Superman and Me"	Sherman Alexie	LA Times (News Article)	1998	News Article
Life the Movie: How Entertainment Conquered Reality (ex	Neal Gaber	AP Free Response	1998	Former AP Excerpt
"Singer Solution to World Poverty" (excerpt)	Peter Singer	AP Free Response	1999	Former AP Excerpt
"Why and When We Speak Spanish in Public"	Myrlam Marquez	50 Essays (anthology)	1999	Essay
"Maybe That's Your Problem Too"	James W. Hall	The Made Thing (anthology)	1999	Poem
"Shooting Dad"	Sarah Vowell	Take the Cannoli (collection)	2000	Essay

\*Though this course fixates on works of nonfiction, some works of fiction will be utilized to encourage a comprehensive understanding of the integral relations between non-fiction and research-based fiction. Listed above is only part one of the reading list, I will distribute the full reading list on the first day of class.

## 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 (10 Total)
- 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**, 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 **three** 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 tolerate 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: Course Intro., Aristotle’s Rhetorical Philosophy, & SOAPSTone

### 1 Week | August 8-10

**[Description]** This week provides you with a preliminary introduction to the course, emphasizing the foundational practices of close reading, critical thinking, and annotation. Through a TED Talk, you will identify the meaning, purpose/argument, authorial style and voice of Will Stephen in his quest to give a speech about ‘nothing,’ implementing the SOAPSTone method. With this baseline, you will review Aristotle’s rhetorical triangle and rhetorical appeals and apply those appeals in a mini-presentation, persuasive style. Then, you will endeavor a practice AP Language & Composition exam to sample the kinds of questions that will be present and the level of rigor of the exam. [Introduction Week]

- Will Stephen, “How to Sound Smart in a TED Talk,” *TEDxNewYork*, (New York, NY: TEDxEvent, 2015).
- AP Language & Composition Practice Exam

## Unit 2: Introduction to Rhetorical Analysis & Style

### 5 Weeks | August 13-17, 20-24, 27-31 | September 4-7, September 10-14

**[Description]** We will begin the first *full* week of classes discussing Malcolm Gladwell’s *Outliers: A Story of Success* (the summer reading assignment) and further enhancing skills of identifying the primary and supporting arguments inherent in the text. Following the discussion of the summer text, we will move on to examine rhetorical strategies: narration, description, exposition, and argumentation through selected essays and visual displays of detournement/culture jamming. Utilizing both the SOAPSTone & RAD CAB close reading strategies, you will synthesize information gathered and structure your thoughts using the rhetoric precis template to encourage concise, focused, and academic study of a given medium of expression. To introduce you to analyzing and correctly identifying the “how” of a work of nonfiction, we will start in familiar territory and work outwardly, seeking to notice patterns and rhetorical devices working with the language of a text.

### Summative Assessments:

- Summer-Reading Writing Assignment
- Formal Rhetorical Analysis Paper (1500 words)
- AP Exam Rhetorical Analysis Free Response Question
  - “America Needs Its Nerds” by Leonid Fridman (2008 Question 2 Form B)

### Formative Assessments:

- One-Page Rhetorical Analysis Quick-Write (x 2)
- Multiple Choice AP Exam Questions
- Small In-Class Debates
- Socratic Seminars/Fishbowl Seminars/Discussions
- Pre-Grade Peer and Teacher Composition Feedback
- AP Exam Rhetorical Analysis Free Response Questions
  - “Okefenokee Swamp Paired Passage” (1999 Question 1)
  - “One Writer’s Beginnings” by Eudora Welty (2000 Question 1)
  - “Silent Spring” by Rachel Carson (2004 Form B Question 1)
  - “On Want of Money” by William Hazlitt (2006 Question 2)

### Quick Review: Grammar, Syntax, Style, & Language Reading Materials:

- ee cummings, “anyone who lived in a pretty how town,” *The Oxford Book of American Poetry*, Ed. David Lehman, (Oxford University Press Inc., USA, 2006 (1940)).
- Lewis Carroll, “Jabberwocky,” *Through the Looking Glass and What Alice Found There*, (London, UK: Macmillian Publishers, 1871).
- James W. Hall, “Maybe Dat’s Your Pwoblem Too,” *The Made Thing: An Anthology of Contemporary Southern Poetry*, (Little Rock, AK: University of Arkansas Press, 1999).
- Amy Tan, “Mother Tongue,” *50 Essays: A portable Anthology*, ed. Samuel S. Cohen, (Boston, MA: Bedford St. Martin’s Publishing, 2003 [1990]).
- Gloria Anzaldua, “How to Tame a Wild Tongue,” *50 Essays: A portable Anthology*, ed. Samuel S. Cohen, (Boston, MA: Bedford St. Martin’s Publishing, 2003).
- [Out-of-Class Video Assignment] Phuc Tran, “Grammar, Identity, and the Dark Side of the Subjunctive,” *TED TalkxDirigo*, (State Theatre, Portland, MA: TEDX, 2013).

### Articles [From AP Pacing Guide Suggestions]:

- Sarah Vowell, “Shooting Dad,” *Take the Cannoli: Stories from the New World*, (New York, NY: Simon and Schuster Publishing, 2000). [**Debate Topic: Gun Rights**]
- Sherman, Alexie, “The Joy of Reading and Writing: Superman and Me,” *LA Times*, (Los Angeles, CA: Tribune Media, 1998). [**Debate Topic: Reservations**]
- Chuck Klosterman, “How Modern Life is like a Zombie Onslaught,” *The New York Times*, (New York, NY: The New York Times Company, 2010). [**Debate Topic: ‘Death Drive’**]
- David Sedaris, “A Plague of Tics,” *Naked*, (Boston, MA: Little Brown Book Group, 1997). [**Debate Topic: Views on Mental Health**]
- Myriam Marquez, “Why and When We Speak Spanish in Public,” *50 Essays: A portable Anthology*, ed. Samuel S. Cohen, (Boston, MA: Bedford St. Martin’s Publishing, 2003 [1999]). [**Debate Topic: English Only**]

### Images/Multi-Media Resources:

- Banksy Artwork/Graffiti Art
- “Proud to Be,” NFL Commercial, *National Congress of American Indians*, 2014. [Video]
- Ise Lyfe, “My Best Friend,” *SNAP Judgment Live*, 2011. [Video- Spoken Word]
- Childish Gambino, “That Power,” *Camp*, (Island Records, 2011). [Spoken Word Part]
- *Blue Velvet*, (Dir. David Lynch, Toronto, Canada, 1986). (Introductory Scene Only) [Film]
- “Segregation Now,” Propublica, (New York, NY: Propublica Nonprofit Organization, 2017). Website: <https://www.propublica.org/article/segregation-now-the-resegregation-of-americas-schools/#intro>) [Webquest]
- Matika Wilbur’s 562 Project (Photo Gallery)
- ...
- Other resources and references will be incorporated as the year progresses.



## AP Exam Multiple-Choice Prep:

- [Excerpt] Ralph Ellison, *Living with Music: Ralph Ellison's Jazz Writings*, ed. Robert O'Meally, (New York, NY: Modern Library Publishing, 2002). (12 Questions)
- [Excerpt] M. Scott Momaday, *The Way to Rainy Mountain*, (Albuquerque, NM: University of New Mexico Press, 1969). (9 Questions)

## Unit 3: College Applications, Personal Essays, & All That Jazz

### 1 Week | September 17-21

As you prepare for college applications, we will work on writing the personal essay or college application essay. Though this will be a short unit, it will be a good opportunity to review the components of a strong personal narrative. This unit will survey personal narrative excerpts from autobiographical memoirs.

- **Summative Assessment:** Personal Essay/ College Application Essay
- **Formative Assessment:** Pre-Mark Peer and Teacher Composition Feedback

### Personal Essay Resources:

- Marina Keegan, “Stability in Motion,” *The Opposite of Loneliness: Essays and Stories*, (New York, NY: Simon and Schuster, 2014), pp. 143-149.
- Marina Keegan, “Why We Care About Whales,” *The Opposite of Loneliness: Essays and Stories*, (New York, NY: Simon and Schuster, 2014), pp. 151-156.
- David Treuer, “Introduction,” *Rez Life: An Indian's Journey Through Reservation Life*, (New York, NY: Grove Press, 2012), pp. 1-20.
- Trevor Noah, *Born a Crime*, (New York, NY: Spiegel & Grau, 2016), pp.
- Jim Kristofic, “The White Apple,” *Navajos Wear Nikes: A Reservation Life*, (Albuquerque, NM: University of New Mexico Press, 2011), pp. xvii-6.
- Angela Palm, “Map of Home,” *Riverine: A Memoir from Anywhere but Here*, (Minneapolis, MN: Graywolf Press, 2016), pp. 5-14.
- Jeanette Walls, “The Desert,” *The Glass Castle*, (New York, NY: Charles Scribner's Sons, 2005).
- Yijun Li, “Orange Crush,” *50 Essays: A portable Anthology*, ed. Samuel S. Cohen, (Boston, MA: Bedford St. Martin's Publishing, 2003).

## Unit 4: Structures of Argumentation & Argumentative Essays

### 3 Weeks | September 24-28 | October 1-5, 8-12

In this unit, you will study and commit to memory the key differences between the three primary approaches to argumentation: Classical Model, Rogerian Model, and Toulmin Model. Furthermore, as you begin composing your own argumentative essays, you will continue to analyze and synthesize works of nonfiction in various forms. As we continue, you will develop your ability to quickly identify different genres of

nonfiction and the qualities associated with each genre. Building from past units, you will continue to identify and study the role of rhetorical devices.

### Summative Assessment:

- AP Exam Argumentative Free Response Question
  - *The Worst Years of Our Lives* by Barbara Ehrenreich (2009 Question 3 Form B)

### Formative Assessments:

- AP Exam Argumentative Free Response Questions
  - *What are People For?* by Wendell Berry (2002 Question 3 Form B)
  - *Testament's Betrayed* by Milan Kundera (2002 Question 3 Form A)
  - *Life the Movie: How Entertainment Conquered Reality* by Neal Gaber (2003 Question 1)
  - "Singer Solution to World Poverty" by Peter Singer (2005 Question 3)
- Impossible Scenarios Activity
- Socratic Seminars/In-Class Debates/Discussions
- Multiple Choice AP Exam Practice Questions
- Peer & Instructor Feedback

### Articles:

- Nicholas Carr, "Is Google Making Us Stupid?" *The Atlantic*, (Boston, MA: Hayley Romer, 2008), pp. 56-63. [**Debate Topic: Technology Use**]
- Tim O'Brien, "How to Tell a True War Story," *The Things They Carried*, (Boston, MA: Houghton, Mifflin, and Harcourt, 1990). [**Debate Topic: War**]
- Nancy Mairs, "On Being a Cripple," *50 Essays: A portable Anthology*, ed. Samuel S. Cohen, (Boston, MA: Bedford St. Martin's Publishing, 2003). [**Debate Topic: Disabilities**]

### AP Exam Multiple Choice Practice:

- *Walden* by Henry David Thoreau (14 Questions)
- *Teaching a Stone to Talk* by Annie Dillard (16 Questions)
- *The Homicidal Earl: The Life of Lord Cardigan* by David Saul (17 Questions)
- "On Genius and Common Sense" by William Hazlitt (14 Questions)

## Unit 5: Hillbilly Elegy, Sociology, & Contemporary Arguments

**5 Weeks | October 22-26 October 29-2 | November 5-9, 12-16, 26-30**

We will momentarily shift away from solely reading essays and read J.D. Vance's *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis* (2016). Throughout the text, you will be asked to display your working knowledge of rhetorical devices, rhetorical appeals, argumentative frames/structures, and the way in which speaker, tone, intended audience, and the text intermingle to exude meaning. Next semester, we will discuss synthesizing research. This serves as an example of synthesizing information under one umbrella topic.

### Summative Assessments:

- Argumentative One-Page Quick-Write (x 2)
- *Hillbilly Elegy* Unit Exam

### Formative Assessments:

- Guided Reading Packet
- Discussion Questions/In-Class Discussions
- Journal Entries/Think-Pair-Share Activities

### Reading Materials:

- J.D. Vance, *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis*, (London, UK: William Collins Publishing, 2016).
- Joan C. Williams, *White Working Class: Overcoming Class Cluelessness in America*, (Cambridge, MA: Harvard Law Review Press, 2017). [Excerpts]
- Nancy Isenberg, *White Trash: The 400-Year Untold History of Class in America*, (London, UK: Atlantic Books, 2017). [Excerpts]
- Tone Blevins, “Yesterday a Complete Stranger Called Me White Trash,” *Southern Cultures*, vol. 1, no. 4, Southern Humor Issue, (Chapel Hill, NC: University of North Carolina Press, 1995), pp. 533-534.
- Dr. Jay Shambaugh, “Who Are the Poor Americans?” BBC News, (London, UK: British Broadcasting Company, 2017), pp. 1-6.

### Multi-Media Resources:

- Diane Sawyer, “Hidden America: Children of the Mountain,” *20/20*, (New York, NY: American Broadcasting Company, 2009). [Video] [[Debate Topic: Drugs](#)]

## START OF SECOND SEMESTER

### Unit 6.1: Rhetorical Strategies Review, PSAs, & Contemporary Debates

6 Weeks | January 7-11, 14-18, 21-25, 28-1 | February 4-8, 11-15

In unit 6.1, we will refresh on the rhetorical strategies, while discovering different forms of rhetorical articulation. We will begin with Marjane Satrapi’s graphic novel *Persepolis*. Then, we will cover the different types of rhetorical fallacies and refresh our knowledge of argumentation through a quick look at PSAs and contemporary issues/events videos. This will lead into a unit covering research-based argumentative writing. Within this unit, we will consider the validity, reliability, and political agendas behind different presentations of knowledge and the platforms for perpetuating such information/knowledge. Then, in unit 6.2, through individualized student-selected articles, (to assist the videos listed below), we will examine how you gather and synthesize information when given an overarching debate topic. You will prepare and present a persuasive speech. Your research-based argumentative paper will parallel your speech.

### Summative Assessments:

- *Persepolis* Reading Guide
- Rhetorical Fallacies Assessment
- Formal Research-Based Argumentative Essay (1500 words)
- AP Exam Synthesis Free Response Question
  - “Green Living” (2011 Form B Question 1)

### Formative Assessments:

- Discussion Questions/In-Class Discussions
- Journal Entries/Think-Pair-Share Activities
- One-Minute Hot Topic Speeches
- Blog Posts & Responses
- Student-Selected References & Resources
- AP Exam Synthesis Free Response Questions
  - “The Effect of Advertising” (2007 Question 1)
  - “Technology Use in Schools” (2010 Question 1)

### Reading Materials:

- Marjane Satrapi, *Persepolis: The Story of a Childhood*, (New York, NY: Pantheon House, 2000). [Graphic Novel]
- “Muslims in America: Immigrants and Those Born in the US See Life Differently in Many Ways,” *Pew Research Center- Religion* (Washington, D.C.: The Pew Charitable Trusts, 2018).

### Videos & Scripts:

- “The Navajo Water Lady,” *CBS Sunday Morning News*, (New York, NY: Central Broadcasting Station, 2015). [Video-Mini-Documentary] [**Debate Topic: Natural Resources**]
- “Sandy Hook Promise: Gun Violence Warning Signs,” *Sandy Hook Promise*, (Newton, CT: Sandy Hook Promise Nonprofit, 2016). [Video-PSA] [**Debate Topic: School Shootings**]
- Zazie Beetz and David Schwimmer, “#ThatsHarassment | The Boss ft. Zazie Beetz & David Schwimmer,” *#ThatsHarassment*, (New York, NY: MILK Studios, 2018). [Video] [**Debate Topic: Sexual Harassment**]
- “Walmart: Killing the Heart of America,” *Infowars.com*, (The Alex Jones Channel, 2015). [Video-Mini-Documentary] [**Debate Topic: Capitalism**]
- Ellen DeGeneres, “Baby Boomers v. Millennials,” *Ellen Show*, (Burbank, CA: Warner Brothers Studio, 2016). [Video] [**Debate Topic: Millennials**]
- Suli Breaks, “I Will Not Let an Exam Result Decide My Fate,” *The Dormroom EP*, (London, UK, 2013). [Video- Spoken Word] [**Debate Topic: Standardized Testing**]
- Prince Ea, “Dear Future Generations: Sorry,” (2015). [Video-PSA] [**Debate Topic: Save the World/Climate Change Narratives**]

- Ken Robinson, “Changing Educational Paradigms,” *RSA Animate*, (Cognitive Media, 2010). [Video-Lecture] [**Debate: Education**]
- Omar Duwaji & Anna Sterling, “Why Do We Call Asian Americans The Model Minority?” (2017). [Video-Mini-Documentary] [**Debate Topic: Model Minority Myths**]
- Alexander Day and Brian Carufe, “My Heroes,” A Halloween PSA, (Landwirth Legacy Productions, 2017). [video-PSA] [**Debate Topic: Gender in the US**]
- Other Ideas (Documentaries): *Babies Behind Bars* (Indiana Women’s Prison) | *Miss Representation* (Construction of Femininity) | *The Mask You Live In* (Construction of Masculinity) | *Tracks*

### Interactive Media:

- [How Millennial Are You?] <http://www.pewresearch.org/topics/millennials/>
- [News IQ Test] <http://www.pewresearch.org/quiz/the-news-iq-quiz/>

## Unit 6.2: American Speech Rhetoric & Presentations

3 Weeks | February 19-22, 25-1 | March 4-8

I visualize unit 6 as a comprehensive unit. Nonetheless, it might be easier, on paper, to see unit 6.1 focusing around the brainstorming and drafting process of the research-based argumentative paper and unit 6.2 reigning in on the speech-making process. So, viola.

### Summative Assessments:

- Persuasive Speech
- Presentation Materials

### Formative Assessments:

- Discussion Questions/In-Class Discussions
- Journal Entries/Think-Pair-Share Activities
- Annotating Speech Transcripts
- Blog Posts & Responses
- Speech Peer & Instructor Feedback

### Reading Materials:

- David Foster Wallace, “This is Water,” *Kenyon College Commencement Address*, (Gambier, OH: Kenyon College, 2005).
- Steve Jobs, “How to Live Before You Die,” *Stanford Commencement Address*, (Stanford, CA: Stanford University, 2005).
- Abraham Lincoln, “Gettysburg Address,” (1863).
- Franklin D. Roosevelt, “Fear Itself,” (1933).
- Franklin D. Roosevelt, “America Declares War on Japan,” (1941).

- John F. Kennedy, “Inauguration Speech of JFK,” (1961).
- Martin Luther King Jr., “I Have a Dream,” (1963).
- Lyndon B. Johnson, “Vietnam,” (1967).
- Richard Nixon, “Watergate,” (1971).
- Ronald Reagan, “Space Shuttle Challenger Disaster,” (1986).
- George W. Bush, “9/11,” (2001).
- Barack Obama, “Election Speech; Yes, We Can,” (2008).

### Videos (&/or) Scripts:

- Paul Lieberstein, “Dwight’s Speech,” *The Office*, season 2, episode 17, (Deedle-Dee Productions, 2006).
- Gregory Allen Howard, “Gettysburg,” *Remember the Titans*, dir. Boaz Yakin, pr. Jerry Bruckheimer, (Burbank, CA: Walt Disney Pictures, 2000).
- Angelo Pizzo, “Fortune’s Truth,” *Rudy*, dir. David Anspaugh, pr. Robert N. Fried and Cary Woods, (1993).
- Paul Shoulberg, “Compassion Speech,” *The Good Catholic*, dir. Paul Shoulberg, pr. Zachary Spicer, Graham Sheldon, John Robert Armstrong, (Los Angeles, CA: Broad Green Pictures, 2017).
- Romulo Silva, “American History: The Greatest Speeches (1933-2008),” *The Daily Conversation*, (2015).
- More video speeches will be included at a later date. The above selections may change as well.

## Unit 7: Sarcasm, Satire, & Parody

**2 Weeks | March 18-22, 25-29**

This unit is designed to take a look at a very millennial soft spot- the rhetorical world of irony, sarcasm, satire, and parody. We will discuss the implementations of diction, tone, intent, and meaning within satirical productions. You will recognize the subtle, but inherent differences between sarcasm and satire. Further, we will study the distinctions between Horatian and Juvenalian satires. We will review the different types of irony. All the while, we will be reading, watching, analyzing certain pieces of information, and synthesizing other collections of information.

### Summative Assessment:

- Rhetorical Devices Comprehensive Exam
- Personal Satire Paper

### Formative Assessments:

- Blog Posts & Journal Entries
- Notecard Satire Quick-writes
- Improv Group Acts
- Rhetorical Devices Quizlet

### Reading Materials:

- Jonathan Swift, “A Modest Proposal,” *The Norton Anthology of English Literature: The Restoration and the Eighteenth Century*, Ed. Greenblatt & Abrams, (New York, NY: W.W. Norton and Company, 1962 (1729)).
- Alexander Pope, “The Rape of the Lock,” *The Norton Anthology of English Literature: The Restoration and the Eighteenth Century*, eds. Greenblatt & Abrams, (New York, NY: W.W. Norton and Company, 1962 (1712)).

### Videos/Visual Aids:

- “2016. The Movie,” (Friend Dog Studio, 2016). [Video-Parody]
- Michael Che, “Black Jeopardy-SNL with Tom Hanks,” SNL, (New York, NY: NBC Studios, 2016). [Video-SNL Clip]
- William Goldman, “Battle of Wits,” *The Princess Bride*, dir. Rob Reiner, (Act III Communications, 1987). [Movie-Clip]
- “Help! I’m Being Repressed!” *Monty Python and the Holy Grail*, (Dir. Terry Gilman and Terry Jones, United Kingdom, 1975).

## Unit 8: AP Exam Prep Boot Camp & Nonfiction Literature Groups

**3 Weeks | April 1-5, 8-12, 22-26**

This unit is designed to review everything we’ve covered thus far in the course. I will provide multiple activities to help you prepare, review, and “study” for the AP Exam in May. Therefore, we will continue to improve timed writing responses through writer’s workshops. We will exhaust strategies for answering multiple choice questions. You will sit for a mock exam (just like the first week of classes). Alongside this AP Exam Boot Camp, you and a partner in the class (or maybe groups of three) will select an independent reading text (nonfiction) and discuss the strategies and characteristics of rhetoric in the text you select (in and outside of class).

### Summative Assessment:

- Ultimately the AP Language and Composition Exam (May)
- AP Language and Composition Practice Exam

### Formative Assessments:

- Timed Writing Free Response Question Practice
- Rhetorical Devices, Strategies, & Fallacies Review Sessions
- Multiple Choice Practice Questions
- Test-Taking Strategies
- Independent Nonfiction Assignment
- In-Class Participation
- Discussion, conferences, etc.

## Study Materials:

- Rhetorical Analysis Free Response:
  - Benjamin Banneker’s Letter to Thomas Jefferson, 1792 (2010 Question 2)
  - “On Seeing England for the First Time” by Jamaica Kincaid (1999 Question 2)
  - *The Future Life* by Edward O. Wilson (2009 Question 2)
- Argumentative Free Response:
  - “Characterizations of America” by Thomas Paine (2011 Question 3)
  - *On Photography* by Susan Sontag (2001 Question 3)
  - Buy Nothing Day (2010 Question 3 Form B)
- Synthesis Free Response:
  - Common Curriculum in English Courses (2008 Question 1 Form B)
  - Memorialization and Monuments (2013 Question 1)
  - Restructuring the USPS (2012 Question 1)
- Multiple Choice Questions:
  - *Wind* by William Least Heat-Moon (13 Questions)
  - “Ellen Terry” by Virginia Woolf (13 Questions)
  - Unsigned Letter in the *Leader* by George Elliot (12 Questions)
  - *The Renaissance* by Walter Pater (15 Questions)
  - “Death of the Moth” by Annie Dillard (12 Questions)

\*The last unit for the month of May will be announced as we approach the end of the school year. I am thinking about integrating a memoir, creative writing unit or an analytical unit of contemporary films and TV shows. I have yet to decide.



Dear Parents and/or Guardians,

Hello! I look forward to having your child in my AP Language and Composition course. This is a rigorous, time-consuming, and intensive course that demands a lot of hard work. Since your child is a senior, I place a lot of responsibility on students to monitor their grades and speak to me if issues arise hindering their academic success. Nonetheless, 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. 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 reach you.

All the Best,

**Ms. Kaylie Fougrousse**

AP English & English 10 Teacher

Hauser Jr. Sr. High School

Email: [kfougrousse@flatrock.k12.in.us](mailto:kfougrousse@flatrock.k12.in.us)

Website: [fougieandthejets.weebly.com](http://fougieandthejets.weebly.com)

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

I have read and reviewed the classroom expectations and policies/procedures with my child. I also understand that throughout the school year, my child may occasionally view film clips related directly to core content and classroom material that are rated PG-13 or R.

Student Name: \_\_\_\_\_

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. Thanks!