Instructor: Ms. Brooke Ayres

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Office Hours: Before or after school by appointment

**Course Description**

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. Students examine and work with essays, letters, speeches, images, and imaginative literature.

**This course will be taken for Advanced Placement credit by taking the AP Literature and Language exam in May.** This course was traditionally AP credit, meaning your chosen college or university could accept credit for this class if their criteria are met.A sitting fee is allotted for the exam ($75). This fee will be paid by the district

**Course Objectives**

* Analyze and interpret samples of purpose for writing, identifying and explaining an author's use of rhetorical strategies.
* Write for a variety of audiences and purposes.
* Analyze images and other multimodal texts for rhetorical features.
* Use effective rhetorical strategies and techniques when composing Be aware that it usually takes multiple drafts to complete a successful text.
* Understand the social and collaborative aspects of the writing process.
* Learn to critique their own as well as others’.
* Control such surface features as syntax, grammar, punctuation, and spelling.
* Conduct college-level research using a variety of sources, both online and print
* Discern bias in multiple media sources.
* Maintain and revise diction in sentences to enhance the discussion of a topic.
* Critique nonfiction works for purpose, evidence, and effectiveness
* Construct arguments supported by evidence and analysis.
* Analyze how the use of parallelism or subjugation in sentence structure impacts meaning and rhetorical function.
* Demonstrate understanding of the conventions of citing primary and secondary sources.
* Annotate text for tone, audience, rhetorical device and appeal, and style

**Units and Texts**

**Overview**

Students will analyze passages from the primary texts as well as speeches, articles, treatises, philosophies, and other nonfiction writings. Additionally, students will analyze poetry from a range of literary periods. Some students or parents may find the texts controversial from a specific cultural viewpoint, “…including depictions of nationalities, religions, ethnicities, dialects, gender, or class” (CED 117). According to the College Board, “AP students are not expected or asked to subscribe to any one specific set of cultural or political values but are expected to have the maturity to analyze perspectives different from their own and to question the meaning, purpose or effect of such content within the literary work as a whole” (CED 117). Readings or discussions in class concerning controversial topics are sensitively handled and restricted to appropriate academic discussions. Parents are encouraged to contact me with any concerns.

**Primary Texts**

Students will read the following major texts/novels throughout the year. Copies of these texts will be provided to you. However, if you wish to annotate, you must purchase your own copy of the same text.

* Into the Wild by Jon Krakauer
* In Cold Blood by Truman Capote
* Heart of Darknessby Joseph Conrad
* Born a Crimeby Trevor Noah

**Unit One: Introduction to Rhetoric and Composition**

Students will examine the foundations of purposeful and successful rhetoric by building their comprehension of fundamental principles such as SOAPSTONE, the rhetorical triangle, and OPTIC, paying close attention to the use of rhetoric in images from advertisements, media, and popular culture.

**In Class Readings**

* Into the Wildby Jon Krakauer
* *Gettysburg Address* by Abraham Lincoln
* *Farewell Speech* by Lou Gehrig
* *Family Matters* by Drake
* *Like That, Euphoria, Not Like Us* by Kendrick Lamar
* *Girl* Jamaica Kincaid
* *The Atlanta Compromise* by Booker T Washington
* *Of Mr. Booker T. Washington and Others* by W.E.B. DuBois
* *Speech at the March on Washington* by Josephine Baker
* *Banquet Speech* by William Faulkner
* *Letter from a Region of My Mind* byJames Baldwin
* *Show and Tell* by Scott McCloud
* *The Liberal Arts in the Age of the Info-Glut* by Todd Gitlin
* *The Happy Life* by Bertrand Russell

**Major Essay Topic**

Recently, you have had the opportunity to scrutinize Krakauer’s persuasive techniques in an assigned chapter(s) of Into the Wild. Now, in a well-constructed essay, analyze the rhetorical appeals (ethos, pathos, logos) and/or prominent rhetorical devices Krakauer employs in Into the Wild to bolster his position on Chris McCandless’ journey into Alaska.

**Unit Two: Rhetorical Analysis**

Students will apply critical thinking, close reading and analytical writing skills to deconstruct texts and their parts. Students will showcase their ability to articulate and support complex ideas, construct and evaluate arguments, and sustain a focused and coherent discussion. Students will be expected to put forth an analysis of a text that is unique, insightful and based on sound reasoning

**In Class Readings**

* In Cold Blood by Truman Capote
* *Letter to my Son* by Ta-Nehisi Coates
* *I Stand Here Ironing* by Tillie Olsen
* *On Seeing England for the First Time* by Jamaica Kindcaid
* *Where I Lived, and What I Lived For* by Henry David Thoreau
* *Superman and Me* by Sherman Alexie
* *The Reach of Imagination* by Jacob Bronowski
* Excerpts from *Leaves of Grass* by Walt Whitman

**Major Essay Topic**

George Plimpton, a writer for The New York Times, once argued, “In Cold Blood is remarkable for its objectivity--nowhere, despite his involvement, does the author intrude” (1966). After reading In Cold Blood, evaluate the ways in which Capote is not, as many have asserted, an “objective” third party in an articulate, well-organized essay that pulls apart the many rhetorical methods he employs to sway the reader into bias towards the killers.

**Unit Three: Synthesis Writing**

Students will evaluate and consider a variety of sources and learn to “enter the conversation” for the purposes of developing a well-supported and informed argument on a given topic. Students will also learn the value of academic discourse and conduct coherent, well-thought-out discussions in their work that convey a mastery of synthesis. Students will also conduct, and present research linked to the topics and essays assigned for reading during this unit**.**

**In Class Readings**

* Heart of Darkness by Joseph Conrad
* Excerpts from *School* by Kyoko Mori
* *Letter from Birmingham Jail* by Martin Luther King Jr.
* *Drugs, Sports, Body Image and G.I. Joe* by Natalie Angier
* *Emily Dickinson and Elvis Presley in Heaven* by Hans Ostrom
* *Being a Man* by Paul Theroux
* *Walking the Path Between Worlds* by Lori Arviso Alvord
* *Is Google Making Us Stupid?* by Nicholas Carr
* *Don’t Call Me Mr. Mom* by Buzz McClain

**Major Essay Topic**

After reading Joseph Conrad’s Heart of Darkness write a paper that explores the moral ambiguity of war and colonialism and how this book reflects this deeper, more disturbing belief system we’ve subscribed to. Be sure to incorporate at LEAST three other sources besides the book into your paper.

**Unit Four: Argumentative Writing**

Students will learn to craft and revise strong, clear, focused, original, and coherent arguments rooted in exceptional rhetorical skills and a deep understanding of style and the other core aspects of a successful persuasive piece.

**In Class Readings**

* Born a Crime by Trevor Noah
* *A Modest Proposal* by Jonathan Swift
* *Politics and the English Language* by George Orwell
* *Are Women Really More Talkative Than Men?* by Matthias R. Mehl
* *Into the Electronic Millenium* by Sven Birkerts
* *Let Teenagers Try Adulthood* by Leon Botstein
* *National Prejudices* by Oliver Goldsmith
* *Watching TV Makes You Smarter* by Steven Johnson
* *High School Confidential: Notes on Teen Movies* by David Denby

**Major Essay**

Respond to the following prompt in a clearly articulated and well-supported argument substantiated by careful textual evidence and original, convincing rationale. Are race relations improving in today’s world or deteriorating? Be sure to choose ONE argument and maintain it throughout your work.

**Course Policies**

**Course Participation**

To get the most out of this course, you will need to be an active participant and learner. The content of this course will be accelerated to address all the course goals and objectives. Being prepared and engaging in the coursework is essential.

**Attendance and Grading**

AP Lang is designed as an introductory college level course. Meaning, it is fast paced with a significantly heavier workload than other high school courses. Failure to attend class **WILL** negatively impact your grade. Class discussions (such as Socratic Seminars) are heavily incorporated into your grade and require your attendance for credit. Missing these days will drop your grade significantly as you will be unable to make up the assignment. **HOWEVER**, there are **SOME** legitimate extenuating circumstances that necessitate extensions and/or exemptions. These will be evaluated by me on a case-by-case basis, and are not guaranteed, so please talk to me as soon as possible. Sidenote: Extracurricular activities and job responsibilities **DO NOT** warrant extensions/exemptions.

**Submitting Work**

Coursework must be submitted electronically via TEAMS or in writing. Assignments will not be graded on completion, but rather on the level of mastery reflected. Grades received on all assignments are reflections of student’s comprehension and mastery.

**Late Work Submission**

All assignments must be completed and submitted by the designated due date (two weeks from the date work is assigned). You will have one extra week to turn in assignments after the designated due date for 50% credit. Late work will not be accepted nor graded after the assignment closes (three weeks from date work is assigned). Please be sure to observe ALL the assignment details provided in TEAMS.

**Papers, Projects, & Presentations**

Papers, projects, and presentations consist of analytical essays, independent studies, and PPT. Students will have multiple opportunities to write and rewrite drafts before turning in their final essays. Students will submit outlines and drafts to me for comments as well as participate in peer review sessions. Final independent novel papers will be revised at least once. Through the drafting process, I will provide explicit instruction and feedback on how to develop appropriate, effective analysis, and logical organization, while balancing evidence and commentary. All papers, projects, and presentations will be graded using rubrics provided to the students prior to submission.

**Plagiarism**

We all know AI exists; however, AI is just a resource. It does not replace individual thought or inspire new ideas. Do your own work. Submitting work that is not yours will result in a zero as well as a mark of academic dishonesty on your academic record. I would rather work that is imperfect, but reflects who you are and your own thoughts, than perfect work with no soul.

**Grade Composition**

Major Essays 40%

Socratic Seminars / In Class Assignments 30%

Quizzes 30%