
*AP Language
and
Composition
Course
Syllabus*



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AP Language and Composition

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“While thought exists, words are alive and literature becomes an escape, not from, but into living.”- Cyril Connolly

The Mission of the English Department: What is our mission for AP English?

The mission of AP Language and Composition is to empower scholars to think creatively, to move rhetorically, to write-rewrite-and write again with excitement, and to speak with total conviction.

Course Overview

Welcome to your college-level AP English course! “College writing programs recognize that skill in writing proceeds from scholars’ awareness of their own composing processes: the way they explore ideas and draft and revise their work. This experience of the process of composing is the essence of the AP English Language and Composition course” (AP Course Description-College Board). You will write in both informal and formal contexts daily, examine and use rhetorical strategies and stylistic choices and master the writing process. The purpose of this course is to help you write across the curriculum as preparation for college and for life beyond the horizon line (the AP exam).

As this is a college-level course, performance expectations are appropriately high, and the workload is challenging. Scholars are expected to commit to a minimum of five hours of course work per week outside of class. Often, this work involves long-term writing and reading assignments, so effective time management is important. Because of the demanding curriculum, scholars must bring to the course sufficient command of mechanical conventions and an ability to read and discuss prose.

This class requires a major commitment of your *time and effort*.

Course Planner

Fall Semester

This fall semester is dedicated to developing fluency in key aspects of argumentative writing, introducing critical thinking strategies and the canons of rhetoric, reviewing key style concepts, and exploring major themes in expository and argumentative writing.

Assertion Journals

In the first eight weeks, you will receive one quote per week from a writer whom we will be studying sometime during the course of the year. For each quote, you must provide a clear explanation of the writer's assertion, then defend, or challenge it, noting the complexity of the issue and acknowledging any possible objections to the your point of view. These "short writes" are only 300-400 words, just enough to practice a key concept in argumentation: acknowledging alternative points of view. [C1, C3, C13] As you become comfortable with these informal pieces of writing and as we review components of clarity and style, you must include one example of each of the following syntactical techniques in your assertion journals: coordination, subordination, varied sentence beginning, periodic sentence, and parallelism. As you develop a sense of your own style through sentence structure, you will also learn organizational strategies such as parallel structure, transitional paragraphs, and appropriate balance and sequencing of generalization and specific detail. [C10, C11, C12]

Strategies

You will receive instruction in the SOAPStone strategy developed by Tommy Boley and included in the College Board workshop "Pre-AP: Interdisciplinary Strategies for English and Social Studies" for use in analyzing prose and visual texts. In addition, you will also be introduced to strategies for analyzing prose and visual texts in relation to three of the five canons of rhetoric: invention, arrangement and style. [C6] These strategies are included in the College Board workshop "Pre-AP: Strategies in English –Rhetoric" developed by David Joliffe [OPTIC]. You will practice these strategies with the following pieces of prose and visual text:

"Don't Drink and Drive" ad, Chapter 2 in Everything's an Argument [C6]
Americans for the Arts ad, Chapter 12 in Everything's an Argument [C6]
"The Libido for the Ugly" by H.L. Mencken (The Oxford Book of Essays) [C5]
"Sinners in the Hands of an Angry God" by Jonathan Edwards [C5]

Vocabulary

You will work to gain vocabulary and practice using new/academic terms in context in order to develop a wide-ranging vocabulary used appropriately. [C9]

Discussion

This course offers many opportunities for you to collaboratively practice the skills you need to achieve deep learning as a result of you checking for understanding and have chances to clarify your thinking. You will participate in Shared Inquiries and Socratic Seminars quarterly, based on models provided by the University of North Carolina at Chapel Hill.

Style

Because style is a major component of writing skill, you will review the use of appositive phrases, participial phrases, and absolute phrases to improve the quality and sophistication of your writing. This fall you will complete sentence- and paragraph- limitation exercises; later, you will be expected to highlight your use of these phrases in your major compositions.[C10] You will receive explicit instruction on how to recognize and incorporate figures of rhetoric in a piece of writing, particularly schemes and tropes.

Exposition and Argumentation

Expert writers need many models of expository and argumentative writing to see the possibilities for your own writing.

The following list of readings is organized by the two quarters of study in the fall semester:

First Quarter: Thinking Rhetorically (9 weeks)

**** They Say, I Say: The Rhetorical Moves that Matter in Academic Writing by Gerald Graff**

“The Libido for the Ugly” by H.L. Mencken (The Oxford Book of Essays)

“Sinners in the Hands of an Angry God” by Jonathan Edwards

“The Passing of the first born” by WEB DuBois

“My Dungeon Shook” by James Baldwin

Chapters 1-4 of The Language of Rhetoric

“Figurative Language and Argument,” Chapter 14 in Everything’s an Argument

Excerpt from a Definition of Justice by Aristotle

Second Quarter: Reading Rhetorically (9 weeks)

The 5 Levels of Close Reading from the Critical Thinking Foundation

“Civil Disobedience”-Thoreau

“Letter from a Birmingham City Jail” by Martin Luther King Jr

“How it Feels to be Colored Me” by Zora Neale Hurston

“Hip Hop Nation” by James McBride

“Close Reading: The Art and Craft of Analysis” Chapter 2 in The Language of Composition

Education Readings in Chapter 5 of The Language of Composition

Literacy Narratives

Scholars, you will also complete your first Literacy Narrative in the second quarter. A Literacy Narrative is a first-hand narrative about reading or composing (or teaching reading and composing) in any form or context.

Essay Writing

The fall semester is geared to introducing the structure of arguments and varying styles of argumentative essays. Scholars complete three major arguments, each one consisting of 750 to 1,000 words. In Unit 1 scholars will focus on mastering the synthesis essay and in Unit 2 scholars will focus on the analysis essay as a result of close reading.

All essays are accompanied by a profile or information page and a rubric (scoring guideline). Each rubric has a self-assessment component to help scholars learn how to be better assessors of their own writing development.

Sample Profile→

Essay: Argument based on Synthesis

Due Date: September 27, 2013

Length: App. 800-1,000 words

Resources:

Timed Writings

During the fall semester, scholars complete five timed essay questions, one of which appears on the semester exam. [C3]

Writer’s Notebook

Scholars you will begin the fall semester by reading an excerpt from Joan Didion’s *Slouching Towards Bethlehem* (1968) where she talks about the difference between a journal and a notebook. You will receive a composition book to record dialectical journals, personal reflections, class notes and examinations of the characteristics of rhetorical writing.

A Study in Style and Influence

In preparation for the research-based causal argument, scholars will review research skills, including identification and evaluation of primary and secondary sources; organization and integration of source material; and documentation and organization of a researched argument. [C7, C8] By the second semester scholars will examine a pre-twentieth-century essayist, synthesis at least 5 sources into their project and consider and present alternative cause and effects in direct opposition to his or her position.

Discussion

Scholars will participate in roundtable discussion as they present their research on their chosen pre-twentieth-century essayist and examine the rhetoric of pre-twentieth-century prose. Additionally, scholars will conduct Socratic seminars in both semesters, developing their own questions in the spring.

Analyzing Visual Arguments

Scholars will learn OPTIC, a new strategy for analyzing visual argument. Each unit scholars will write a chart analysis of visuals presented in and out of class. Each scholar will also provide three examples of visual text (advertisements, photos and political cartoons) and will write a short analysis of each using the OPTIC strategy. [C1, C6]

Research and Citation

Scholars will learn to cite sources using MLA through three (3) direct instruction lessons, independent reading and studying of MLA handbook/ AP English handbook [C11].

Spring Semester

The spring semester is dedicated to scholars work with contemporary forms of argument, controversial issues relevant to their age and interest as well as mastering the critical thinking strategies, knowledge of the canons of rhetoric and expository and argumentative writing.

Exposition and Argument

Scholars continue to work with models of expository and argumentative writing to see the possibilities for their own writing.

The following list of readings is organized by the two quarters of study in the spring semester:

Third Quarter: Seeing Rhetorically (9 weeks)

“Second Inaugural Address” by Abraham Lincoln (2002 AP English Language Exam)
Narrative of the Life of Frederick Douglass, An American Slave by Frederick Douglass [excerpts]
Three pre-selected pre-twentieth-century texts
“Civil Disobedience” by Henry David Thoreau
“The Battle of the Ants” by Henry David Thoreau
“Visual Arguments,” chapter 15 in *Everything’s an Argument*
Fruitvale Station, documentary film directed by Ryan Coogler
Trayvon Martin Senate hearings/trial footage/articles/news reels
“Black Men and Public Space” by Brent Staples
“Arguments of Definition,” chapter 9 in *Everything’s an Argument*
“Casual Arguments,” chapter 11 in *Everything’s an Argument* [C5]

Fourth Quarter: Arguing Reading Rhetorically (9 weeks)

Monuments and Memorials case study (AP English Language and Composition Modules by Renee Shea)

****The Submission by Amy Waldman**

“Monument Wars” by Kirk Savage (2013 AP English Language Exam)
“Making the Memorial” by Maya Lin (2013 AP English Language Exam)
“Fallacies in Argument,” chapter 19 in *Everything’s an Argument*
“Casual Arguments,” chapter 11 in *Everything’s an Argument* [C5]

Essay Writing

The spring semester continues to acquaint scholars with various argumentative structures: casual argument, argument of proposal, and visual arguments [C1]. Scholars will spend 1 class a week working with a peer critical friend, spending time drafting-revising-rewriting-editing-evaluating and providing feedback [C2]. This semester as well scholars will meet with Ms. Jackson during office hours to revise compositions for style-effective rhetoric-specific/illustrative detail before and after composition due dates [C15-16].

***-Text(s) must be secured by scholar.*

Expository Writing

This semester scholars will write two (2) expository essays on public policies around justice and ethical responsibility and monuments [C2] [C4].

Timed Writings

During the spring semester, scholars will complete 5-7 timed essays to develop skill in writing rhetorical analysis. [C1, C3]

Grammar

Through thorough and explicit instruction from Edward Johnson's The Handbook of Good English and Renee Shea's The Language and Composition scholars will work to improve grammatical composition-sentence structure and variety-effective use of fragments-pronouns-active and precise verbs- and vocabulary. Each office hour feedback session will include explicit conversations around improving grammatical thinking as a means to improve compositions and critical thinking [C15].

Course Overview:

Unit 1 → Thinking Rhetorically	Unit 2 → Reading Rhetorically
<p>Reading Focus: Classical Prose and Informational Text Writing Focus: Argumentative</p> <p>Guiding Mantra: “Writing is thinking-illuminated!”</p> <p>Topical Understanding: -Writing is truly an art form. Writers must work through the writing process with diligence and insight to become masterful. -The connotations of the words an author chooses create the tone of the work. -The brain does not yield forth its secrets easily. Writers must always be aware of what/how/why they are thinking what they are thinking.</p> <p>Disciplinary Thinking-Craft & Structure: Readers/Listeners can evaluate the power, beauty, and persuasiveness and determine point of view or purpose of a whole text by assessing how effectively its parts (word choice, rhetoric, structure) contribute to the meaning.</p> <p>Authentic Intellectual Performance Task: <u>Mini Assessment:</u> Mock AP Exam <u>End of Unit:</u> Craft a speech to present to a panel of College Board Literacy instructors on the rhetorical moves that you believe matter in academic writing. Explain the moves (definition, function, purpose, impact), detail how/why scholars must learn and use them consistently and the argument Graff is making with his text. -speech can be accompanied with visuals -speech should draw evidence/examples from compositions explored this unit -written version should be graded with AP writing rubric</p> <p>Key Elements:</p> <ul style="list-style-type: none"> • 1 argumentative essay based on focus text • 1 speech • Short/ Mock AP style writings (at least 4 in a quarter) • Dialectical Journals ○ Journal Prompts 	<p>Reading Focus: Memoir, Essay and Prose Writing Focus: Synthesis</p> <p>Topical Understanding: -There is a process to reading, writing and discussing rhetoric that must be mastered. -Effective research/writing takes information from a variety of texts and presents the material in a clear and cogent manner. -Writers use different structures and elements to share their ideas, stories, beliefs and feelings depending on their purpose (argue, explain, or write a narrative), task, and audience. (pathos, ethos, logos, argumentative methods)</p> <p>Disciplinary Thinking- Organization: Writers must organize the writing to show the relationships between ideas, details or events and support ideas or descriptions with relevant and sufficient evidence and information.</p> <p>Authentic Intellectual Performance Task: <u>Mid-Unit:</u> Mock AP Exam (formal) <u>End of Unit:</u> Synthesis Essay</p> <p>Key Elements:</p> <ul style="list-style-type: none"> ○ 1-3 essays/ memoir excerpts ○ 1-3 ads/graphs ○ Dialectical Journals ○ SEEi responses ○ Short/Mock AP style writings/multiple choice challenges
Critical Thinking Focus: Intellectual Humility →	Critical Thinking Focus: Intellectual Courage → Be ready

Recognize that you don't know everything. There is a lot that you don't know (and will never know).	to speak up for what you think is right, even if it is not popular with your friends.
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Unit 3 → Seeing Rhetorically	Unit 4 → Arguing Rhetorically
<p>Focus: Documentary, Visual Arts, Political Cartoons Writing Focus: Rhetorical Analysis</p> <p>Topical Understanding: -Writers must organize their writing to show the relationships between ideas, details or events and support ideas or descriptions with relevant and sufficient evidence and information. -The rhetoric of what we see is just as important as the rhetoric of what we read. -There is a specific way to view and process visuals.</p> <p>Disciplinary Thinking- Integration of Knowledge & Research: Effective communication requires a writer to build his or her ideas on a foundation of knowledge gained by exploring a question with valid sources.</p> <p>Authentic Intellectual Performance Task: <u>Mid-Unit:</u> Mock AP exam (in-class) <u>End of Unit:</u> Write and Direct a 5min documentary film on the impact of visuals/ social media/ reality TV on the way we argue and/or modern rhetoric. (scholars will turn in a transcript/blueprint of the films with research/bibliographies/resources and the actual film) -classes can watch films in class and review/critique/analyze argument</p> <p>Key Elements:</p> <ul style="list-style-type: none"> • Narrative of the Life of Frederick Douglass-Douglass [excerpts] • Fruitvale Station- Coogler [documentary] • Music Videos/Artwork • Court Transcripts/Articles • Rhetorical Triangle 	<p>Reading Focus: Test Prep/ Fiction Writing Focus: Argumentative / Literary Analysis</p> <p>Guiding Mantra: “Well written novels are penned by authors who have a unique and personal ardor for their story. They fabricate the phrases of their mind into a voice and thus a character is born.” –Emily Flim</p> <p>Topical Understanding: -There is not “right” interpretation. We can find our feet more easily as we embrace the adventure a poem offers. -Readers determine tone by paying attention to the particular choices a writer makes in terms of diction, detail, syntax, and imagery.</p> <p>Disciplinary Thinking- Central Idea: Readers/Listeners determine the central idea of a text and look for the relationship between that idea and particular details in the text.</p> <p>Authentic Intellectual Performance Task: AP Exam: May 2019 <u>End of the Unit:</u> Create a monument to be added to the National registry of monuments and memorials. (detail the rhetoric of the monument/memorial, design it, location, philosophy behind it, write proposal to National Park service)</p> <p>Key Elements:</p> <ul style="list-style-type: none"> ○ The Submission by Amy Waldman ○ 2013 AP synthesis essay on monuments ○ Poetry inspired by terrorism/monuments/memorials ○ Field excursion in DC
<p>Critical Thinking Focus: Confidence in Reason → The best we have to create a fair and just world is if we use our best thinking, all of us, together, living on the planet.</p>	<p>Critical Thinking Focus: Fair-mindedness → Try to figure out what is most fair in every situation. Think about everyone involved, not just about you.</p>

Reading and Writing Assignments

Reading Assignments

The most important requirement for this course is that scholars *read* every assignment— read it with care and on time. *While it is clear that all high school seniors can read I am most concerned with how they read, their metacognitive awareness and ability to read between the lines; creating connections between memory, pattern and symbol of the authors and the audience.* Scholars unused to literature courses will need to plan time in their schedule for more reading than most courses require; poetry, though usually not long, is dense and complicated and should always be read at least twice—novels in particular require planning.

Writing Assignments

Scholars will write a number of *creative* and *critical* assignments per unit. Creative writing will include short fiction and narrative prose.

Writing Assignments — Critical

Each scholar will write several critical/analytical/synthesis/argumentative papers, explicating prose and informational text. Essay topics and probable thesis statements will be provided during units/per texts and will encourage scholars to consider the context of each text and dive into interpretations and conclusions of the universal truths and rhetoric of each text. Specifically, these critical essays are based on close textual analysis of structure, style (language, syntax, symbolism, tone), and social/ historical values. *These critical papers must be typed, double-spaced, and proofread (especially spell-checked) and will be approximately two-to-three double-spaced pages, with the research-based paper around five-to-six pages. We will follow the writing process and focus grave attention on drafting-editing and revising. Writing will be workshopped during class. As a result of group workshopping, that same group will determine criteria for assessing effective critical writing and will develop nine-point holistic rubrics to identify the bases of evaluation that align with the AP writing rubric.*

Writing Assignments — Creative

Scholars will be asked to write creative assignments — narratives, satire and short stories — that take on the rhetorical forms and styles of the literature we're examining. These tasks will not be evaluated on aesthetic criteria; rather, the scholar's knowledge and application of appropriate structures and styles as outlined within the assignment's parameters (*i.e., the scholar's capacity to understand and apply the techniques of art used in the literature we're studying. These techniques include structure, theme, and style (diction, syntax, figurative language, symbolism, and tone).* Although we may begin these assignments in class, I will expect them to be typed and proofread (evidence of one following the writing process) before turning in final editions. *Writing will be workshopped during class (heavily in units 3 and 4. As a result of group workshopping, that same group will determine criteria for assessing effective critical writing and will develop nine-point holistic rubrics to identify the bases of evaluation that align with the AP writing rubric.*

In-class Writing, Quizzes, and Exams

We will have in-class essay examinations that prompt scholars to synthesize their understanding of our work. These exams are to help scholars respond to literary questions in a low stakes setting encouraging calculated risk taking in writing, creative and critical thought and timed practice. Scholars will be asked to free-write their responses to reading, concepts and logic on a regular basis. Scholars will utilize the interactive composition journal to capture these quick writes, essays and journal responses. In-class writings will be AP-based examinations, though there will also be quick-response, in-class writings as a basis for discussion.

AP Language and Composition will challenge scholars to consider both reading and writing as a process. My role as teacher will be to help scholars make meaning, provide scholars with the proper thinking tools and facilitate how to achieve effectiveness with the reading process and quality compositions. As readers and writers we will examine literature based on careful observation of textual details, consideration of rhetorical devices such as the use of figurative language, imagery, symbolism, syntax, appeals and tone, and the analysis of each author's rhetoric and context. We will experience learning with the following foci in mind:

Unit 1	Unit 2
<p>Reading Focus <i>Scholars will learn to read between the lines and recognize pattern and symbolism in the anchor text. Scholars will use They Say, I Say by Graff as a guide to quality writing and begin to analyze text for not only what is written but what is omitted as well. In reading groups scholars will practice reading fluency, summarizing, paraphrasing, drawing conclusions and questioning.</i></p> <p>Writing Focus <i>Scholars will begin to infuse the writing process into their routine for writing about literature. Scholars will use thinking strategies to maximize brainstorming and as a platform to begin drafting. Scholars will work in critical writing pairs to practice editing, revising and modeling clarity. Pairs will meet bi-weekly, as writing tasks are presented and monthly with Ms. Jackson to monitor progress.</i></p>	<p>Reading Focus <i>Scholars will continue to infuse critical reading strategies into reading routines. Scholars will work with Ms. Jackson to track metacognitive developments of their reading habits and go to tools for comprehending. Scholars will also begin to expand reading foci from sole comprehension of text to conversations with text; focusing on annotations, dialectical journals and connections between texts.</i></p> <p>Writing Focus <i>Scholars will continue to work in critical writing pairs to perfect their craft of language and posing argument. Scholars will edit and revise to achieve effective reasoning, clarity and thoughtful rhetoric in their writing. Scholars will examine sample scholar writings, model AP Exam essays, modeled compositions by Ms. Jackson and model responses to literature in weekly writing workshops.</i></p>
Unit 3	Unit 4
<p>Reading Focus <i>Scholars will continue to infuse critical reading strategies into reading routines. Scholars will work with Ms. Jackson to authentically engage in text considering author perspective, context and impact of text on the modern reader without imposing modern interpretations solely. Scholars will also continue to expand reading foci from sole comprehension of text to conversations with text; focusing on annotations, dialectical journals and connections between texts/humanity.</i></p> <p>Writing Focus <i>Scholars will continue to work in critical writing pairs to perfect their craft of language and logical reasoning of arguments posed. Scholars will edit and revise to ensure strong and relevant textual evidence is the norm in analytical writing. Scholars will examine sample scholar writings, model AP Exam essays, modeled compositions by Ms. Jackson and model responses to literature in weekly writing workshops.</i></p>	<p>Reading Focus <i>Scholars will continue to infuse critical reading strategies into reading routines. Scholars will also begin to expand reading foci from sole comprehension of text, conversations with text, to communicating ideas/revelations/conclusions/insights with classmates in organic discussion. Socratic Seminar will drive this unit as the main mode of examination and evaluation of the learning experiences. *Scholars will establish textual lineages*</i></p> <p>Writing Focus <i>Scholars will continue to work in critical writing pairs to perfect their craft of language and creativity. Scholars will edit and revise to express original conclusions, focused poetic structure and style. Scholars will examine partner poetry and prose writings, model AP Exam response essays, modeled compositions by Ms. Jackson and model responses/criticism to poetry in weekly writing workshops.</i></p>

There are particular tools and skill sets scholars will develop throughout the year to master the aforementioned learning:

Critical Thinking and Analytical Thinking Strategies	Analytical Reading Strategies	Analytical Writing Strategies
<p><i>Scholars will work this year to become critically aware of their thoughts, habits of mind and conversations with text. We will explore the notion of logic, reasoning and the characteristics of critical, fair-minded thinking.</i></p> <p><i>Visible Thinking strategies will include, but are not limited to:</i></p> <p><u>SEEi</u> State the central idea Explain and Elaborate your statement provide an Example of your thinking illustrate your thinking with a metaphor or analogy. (see pg 44 of the Critical Thinking Guide by Richard Paul and Linda Elder)</p> <p><u>Literary 3x3</u> A brief writing activity to prompt you to think outside the plot. The task: summarize the novel/story they have read without using specific names or events. The catch: you must create this summary using only 3 lines of 3 words each.</p> <p><u>Visual Analysis</u> Considering visuals and videos as text, scholars will analyze their conclusions, ideas, insights and arguments of the visuals. [OPTIC]</p> <p><u>Concept Mapping</u> The merging of images and words to explain and explore major concepts of poetry, prose and plays.</p>	<p><i>Scholars will work this year to read literature like a professors; read between the lines with purpose and fervor. Scholars will explore excerpts of How to Read Literature like a Professor by Thomas Foster and apply similar logic to the reading of anchor texts and independent reading.</i></p> <p><i>Analytical Reading strategies will include, but are not limited to:</i></p> <p><u>Layered Reading</u> In groups of four scholars will read aloud, summarize reading, paraphrase key language, pose questions and offer insights to text read.</p> <p><u>Dialectical Journals</u> Scholars will converse with text chartering essential passages (note-taking) and responding to each with analysis, reflection or questioning (note-making).</p>	<p><i>Scholars will work this year to illuminate their thinking through writing. After an intense summer read of They Say, I Say by Graff scholars will apply similar logic to the writing process and mastery of synthesis, argumentative and rhetorical analysis writing. We will together to work on individual craft, style, tone and process.</i></p> <p><i>Analytical Writing strategies will include, but are not limited to:</i></p> <p><u>Critical Friend Writing Workshops</u> In pairs scholars will work through the writing process crafting drafts, engaging in critical peer feedback, revising, editing, revising and publishing essays and journal responses. The pairs will meet bi-weekly as we prepare essays each quarter and once a week to work on analytical writing the month prior to the AP exam. Scholars will also conference with Ms. Jackson once a month to review craft, style and progress towards the AP exam.</p>

Teaching Strategies

Even though scholars in AP English may be strong readers and writers, they still need a bank of strategies to draw from as they encounter challenging text and compose arguments. The most effective strategies are those that teach scholars how to infer and analyze.

Subject-Occasion-Audience-Purpose-Speaker-Tone (SOAPSTone)

This is a text analysis strategy as well as a method for initially teaching scholars how to craft a more thoughtful thesis. The SOAPSTone strategy was developed by Tommy Boley and is taught in the College Board workshop “Pre-AP: Interdisciplinary Strategies for English and Social Studies”:

- Speaker- the individual or collective voice of the text
- Occasion- the event or catalyst causing the writing of the text to occur
- Audience- the group of readers to whom the piece is directed
- Purpose- the reason behind the text
- Subject- the general topic and/or main idea
- Tone- the attitude of the author

Overview-Parts-Title-Interrelationships-Conclusion (OPTIC)

The OPTIC strategy is highlighted in Walter Pauk’s book *How to Study in College* and provides scholars with key concepts to think about when approaching any kind of visual text. [C6] A sample OPTIC lesson would include the following steps:

1. Provide scholars with a single visual text that presents a position or point of view on an issue. One example is James Rosenquist’s 1996 painting “Professional Courtesy” which portrays handguns as instruments of violence.
2. Pair scholars and lead them through the OPTIC strategy, step-by-step.
 - O is for overview- write down a few notes on what the visual appears to be about.
 - P is for parts- zero in on the parts of the visual. Write down any elements or details that seem important.
 - T is for title- highlight the words of the title of the visual (if one is available).
 - I is for interrelationships- use the title as the theory and the parts of the visual as clues to detect and specify the interrelationships in the graphic.
 - C is for conclusion- draw a conclusion about the visual as a whole. What does the visual mean? Summarize the message of the visual in 1-2 sentences.
3. Debrief the effectiveness of the strategy in analyzing visuals.
4. Compare and contrast the visual with a piece of expository text dealing with the same subject but perhaps a different position. (i.e., Gerard Jones’s essay “Killing Monsters” presents the author’s viewpoint on why children are helped, not harmed, by viewing images on imagined violence.

Data Driven Dialogue

The 4 phases of the Data Driven Dialogue process will aid scholars in truly diving into their mock exam and writing data.

1. Predict 2. Go Visual 3. Observe 4. Infer/Question
Scholars will use the assumptions and knowledge uncovered in the dialogue to action plan for their success in AP English.

SEEI

The SEEI strategy is a critical thinking tool used to encourage scholars to analyze the logic of text/ideas/content and articulated their thoughts and conclusions with quality written responses. A sample SEEI lesson includes the following steps:

1. Scholars critically reading text/exploring idea.
2. In small groups or individually scholars review their thoughts step-by-step.
 - S is for stating the main idea of the text or stating ones conclusion.
 - E is for explaining or elaborating on the scholar’s ideas in the S.
 - E is for providing an example of the thinking expressed in the S.

- I is for illustrating one’s thinking with an analogy or a metaphor.

Grading:

I believe in the idea of **productive struggle**—knowledge and experience that is hard-fought to be won. A meaningful struggle is especially important in the art of writing. Often times writers—yes, I’m indirectly referring to you dear scholar—have the ability to think critically and discuss critically but put up their own walls when it comes to putting those amazing ideas on paper. We need to break these walls down.

A Year’s grade is comprised of 4 Quarters grades:

	Q1	Q2	Q3	Q4	Y1
Weight	25%	25%	25%	25%	100%

Quarter grades are broken down as determined by the guidelines in the table below:

Mock AP Exams/Performance Task Assessments 40%	College Board standard mock exam/ Performance Task
Mastery of Course Content 50%	Formative or summative checks: tests, quizzes, essays, unit tests, presentations, discussions, projects, essays, journals, debates, research papers, notebooks, portfolios, dramatic readings, Socratic seminars, shared inquires, dialectical journal, independent reading logs/presentations
Homework/Participation 10%	Any assignment given outside of class for learning and course connections, reporting to class on time and daily and taking an actively role in the learning process (to include Summer Reading Task)

A= 93-100; A-=90-92
B+= 87-89; B=83-86; B-=80-82
C+= 77-79; C=73-76; C-=70-72
D+= 67-69; D=63-66; D-= 60-62
F= 59 and below

Materials:

1. 1 or 1.5 inch binder (binder should have 2 *inside pockets*)
2. 1 pocket folder to be kept in binder
3. 1 composition book
4. Blue or Black ink pens (~~no pencils~~ or off colored pens will be used)
5. 4 dividers

BINDER – Each scholar MUST bring his/her 3-ring binder to class EVERYDAY.

DIVIDERS

Dividers will be labeled to follow the course overview **i.e. by unit**. [Daily activities, homework, vocabulary and notes will be labeled with *tabs*.]

NOVELS/TEXT

Once novels and other supplemental texts are provided, they should be bought to class daily as they will be an integral part of our learning.

Instructors' Book of Procedures:

Absence:

Attendance is **mandatory** for successful completion of this course. It is important to keep up by completing assignments on time and reviewing notes daily. Excessive absences and/or tardies make it difficult for you to maintain continuity, keep up with assignments, notes and to hear the subject matter in context. If you must miss school, you must meet with me before or after school the DAY that your return. You are in charge of getting all the handouts that you missed*. Make sure to get notes from one of your intellectual partners.

Our course will also follow the DCPS attendance policy which reads as follows:

1. Secondary students with five (5) or more unexcused absences in any class during a single advisory shall receive a grade reduction in that subject.
2. Secondary students with ten (10) or more unexcused absences in any class during a single advisory shall receive a grade of "FA" (failure due to absences) in that subject.
3. Secondary students accumulating thirty (30) or more unexcused absences in a course within a full school year shall receive a failing final grade in that course with a resulting loss of course credit.

Cheating and Plagiarism:

Plagiarism is using another person's thoughts and accomplishments without proper acknowledgement or documentation. It is an unconscionable offense and a serious breach of the honor code. In keeping with the policy, scholars will receive a zero on the plagiarized work and could possibly fail the entire course.

I take cheating and plagiarism extremely seriously. Any copying/submitting of work done by someone else, not properly crediting sources, or giving/receiving information about quizzes will result in parent and administration notification as well as an automatic 0% F on that assignment and possible expulsion from school.

Electronics:

All electronics other than cell phones are PROHIBITED on school property and in this class room. Your cell phone must be **OFF** (not on silent, not on vibrate) during class, this includes texting/charging. If I SEE or hear your phone, I will confiscate it following the school's policy (see handbook).

Entering the classroom:

- 1) Take your seat quickly
- 2) Start the daily warm-up/lesson motivation activity
- 3) Have necessary writing utensils and materials

Exiting the classroom:

THE BELL DOES NOT DISMISS YOU. I dismiss you. I will give you time at the end of each class to copy down the homework and to pack your things. Do not begin packing up until you are told to do so.

Homework:

Homework is the perfect time for you to practice and further extend what we've discussed in class!

Lateness:

Lateness is NOT tolerated. You should be in class and working on your warm-up BEFORE the bell rings. If you are not in the classroom when the bell rings, the door will be closed and locked. You will not enter the class without a TARDY PASS.

Nurse:

You may only visit the nurse in an emergency. If you feel too sick to be in class, raise your hand and let me know.

Personal Care and Grooming:

You may not brush your hair, comb your hair, or apply makeup during class. Please take care of your personal needs in the bathroom.

Tutoring:

AP tutoring services will be determined by class data and scholar need. Please see me if you have *any* academic concerns.

Make-Up/Late Assignments:

***NO MAKE UP WORK WILL BE GIVEN TO SCHOLARS WHO ARE ‘PRESENT’ IN CLASS. ***

***NO LATE ASSIGNMENTS WILL BE ACCEPTED WITHOUT THE WRITTEN CONSENT OF MS. JACKSON- RECIVED PRIOR TO THE ASSIGNMENT’S DUE DATE. ***

Classroom Expectations:

1. Come to class prepared and on time EVERYDAY.
2. Respect yourself, members of our class community and the learning environment.
3. Discussion is a valued aspect of the class and you are expected and encouraged to participate positively during these times.
4. Distracting behavior such as chewing gum, snapping of gum, tapping/drumming on class surfaces, playing in one’s hair, or sleeping are **not** permitted. This classroom is an academic environment.
5. Movement around the room is only permitted when the movement is directly related to the academic activity and per the permission of Ms. Jackson.
6. I will teach you a plethora of words this school year. Profanity is NEVER acceptable.
7. The only reason to leave the classroom should be for emergency reasons. Excessive requests will be denied, i.e. No Passes will be permitted. Additionally, no passes are administered during the first 10 minutes and last 10 minutes of class. Please take care of your business during transition.
8. Eating and drinking are reserved for the cafeteria and not allowed in class.

Consequences – What happens if I don’t meet the expectations?

1. *Conference with teacher and Parent will be contacted.*
2. *You will be sent to administrative staff for discipline.*

Remember,

Advanced Placement is an accelerated course.
The expectations for your thinking, reading, and creating are extremely high.

RISE TO THE OCCASION!

HW #1 – RETURN TO MS. JACKSON

Due: Tuesday, September 3, 2019

- I have read and understood the entire syllabus above.
- I have noted the **contact information** for my teacher for answers to additional questions and communication throughout the year.
- I have noted that if I am missing from class, it is then **MY responsibility** to retrieve (1) class guided notes and (2) homework that was assigned for that day.
- I have read and understood the **late/make-up work policy**.
- I have reviewed **materials** and text needed for the course and will have these items no later than Tuesday, September 3, 2019.

Scholar's Name (please print)

Parent/Guardian Name (please print)

Scholar Signature

Parent/Guardian Signature