

Advanced Placement® Language and Composition Syllabus

Purpose

As a first-year, college-level course on rhetoric, the ultimate purpose of the AP® Language and Composition course, according to The College Board’s *AP® English Course Description*, is to enable students to “read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers.” Students become “skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts, and ... skilled writers who compose for a variety of purposes.” Additionally, students become “aware of the interactions among a writer’s purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing.”

Desired Outcomes

From *AP® English Language and Composition Teacher’s Guide*, 2007, Chapter 1, p. 2:
By the end of the course, students should be able to do the following with competence:

- Read from a variety of historical periods and disciplines
- Identify audience, purpose, and strategies in texts
- Analyze the types of arguments that writers use
- Write formally and informally for a variety of audiences
- Write expository, analytical, and argumentative essays
- Understand their own writing process and the importance of revision
- Recognize techniques in visual as well as verbal arguments
- Synthesize ideas and information from various sources
- Know how to interpret information presented in both notes and citations
- Use the conventions of standard written English

Course Content

Reading: The course shall incorporate a wide variety of texts including speeches, novels, historical documents, diaries, memoirs, court decisions, essays, editorials, cartoons, advertisements (from various media), and films. Many texts are chosen to complement the student’s study of United States History in order to build interdisciplinary connections. Readings range from ancient Greece to contemporary society and include a wide range of genres. The author list demonstrates a range of background, ethnicity, nationality, and gender.

A note to parents/guardians: Please peruse any of the texts your student will be asked to read. Each text is carefully considered for its literary merit and ability to engage students in the requirements of the course. However, great writing addresses important ideas and may contain situations or language some people may find disturbing. This is a college-level course and texts reflect college-level topics.

Please note that the focus of the course is rhetorical analysis, not literary analysis.

Writing: The course emphasizes expository, analytical, and argumentative writing that forms the basis of academic and professional communication. Students are introduced to the rhetorical modes and invited to write in the modes with their own voice, incorporating rhetorical techniques. Students write multi-draft essays that proceed through stages of revision aided by peers and the teacher, and are asked to analyze how images, graphics, and other visual texts both relate to written texts and serve as alternate forms of text themselves. Per AP® requirements, “the course teaches research skills, and in particular, the ability to evaluate, use, and cite primary and secondary sources.”

Grammar, Syntax, Diction: The course requires a broad vocabulary, and vocabulary building will be a focus of reading and writing development. Students will focus on stylistic issues at the sentence level, considering grammar as rhetoric and focusing on sentence pattern effectiveness.

Major Texts

The following table details most major texts in the course. It is suggested that the student acquire her own copy of all texts (except Shea) so that she can annotate freely in the margins. However, many texts are available via the SHS library and online. You may also find texts available for Kindle, Nook, and other e-readers. These devices offer annotation tools that help students, yet it is recommended that students have a “hard” copy of each text as e-readers will not be allowed during certain activities (where hard copy will be welcomed).

Text Information	Required Purchase?	In SHS Library?	Online Copy?
<i>Moser, Joyce P., Watters, Ann. <u>Creating America: Reading and Writing Arguments</u>. Fourth Edition 2004, Prentice Hall</i>	Yes	No	No
<i>Shea, Renee H., Scanlon, Lawrence, Aufses, Robin Dissin. <u>The Language of Composition: Reading, Writing, Rhetoric</u>. First Edition 2008, Bedford/StMartin’s</i>	No	Yes	No
<i>Levine, Harold. <u>Vocabulary for the College Bound Student</u>. Fourth Edition, 2006, Amsco School Publications, Inc.</i>	No	Yes	No
<i>Longknife, Ann, Sullivan, K.D. <u>The Art of Styling Sentences</u>. Fourth Edition 2001, Barron’s Educational Series</i>	Yes	No	No
<i>Dean, Nancy. <u>Voice Lessons: Classroom Activities to Teach Diction, Detail, Imagery, Syntax, and Tone</u>. 2000, Maupin House Publishing</i>	No	No	No
Sophocles’ “Oedipus Rex” and “Antigone”	No	Yes	Yes
Narrative of the Live of Frederick Douglass	No	Limited	Yes
Twain’s <i>The Adventures of Huckleberry Finn</i>	No	Yes	No
Fitzgerald’s <i>The Great Gatsby</i>	No	Yes	No

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Ismael Beah's <i>A Long Way Gone</i>	No	Yes	No
Jon Krakauer's <i>Into the Wild</i>	No	Yes	No

- Two additional non-fiction books chosen by the student (and approved by the instructor)
- Two to four additional American Literature novels assigned by the instructor (e.g., *The Scarlet Letter*, *The Old Man and the Sea*, *The Catcher in the Rye*, *Invisible Man*, etc.)
- Varied contemporary essays, editorials, and visual rhetoric

Sequence

Units and associated required readings are listed below; other current, timely readings will supplement those listed. Units center on specific themes relevant to rhetoric and the American experience. The texts *The Art of Styling Sentences*, *Voice Lessons*, and *Vocabulary for the College-Bound Student* will supplement reading and writing work with succinct analysis and emulation exercises.

Unit One: Education – To what extent do our schools serve the goals of a true education?

- From *Language of Composition*: Ch. 1 – An Introduction to Rhetoric
- From *Creating America*: Ch. 2 - The Art and Craft of Persuasion
- From *The Art of Styling Sentences*: Introduction; Suggestions for the Student; Ch. 1 - The Sentence; Ch. 2 - Compound sentences, Sentences with a series
- Introduction to the rhetorical triangle, rhetorical précis, and developing thesis statements
- SHS - Sophocles – “Oedipus Rex” and “Antigone” (classical drama)
- LC - Alexie – “The Joy of Reading and Writing: Superman and Me” (1998 narrative, process analysis)
- LC - Prose – “I Know Why the Caged Bird Cannot Read” (1999 example, cause-effect, argument)
- LC - Talbot – “Best in Class” (2005 example)
- LC - Emerson – from *Education* (1821-26 definition, process analysis, argument)
- Online - Malcolm X – “Learning to Read” (1964 process analysis)
- Online - Holt – “How Teachers Make Children Hate Reading” (1967 process analysis, cause-effect)
- Online - A focus on *satire*: Borkat – “A Liberating Curriculum” (1993 essay)
- LC - Collins – “The History Teacher” (2002 poetry, argument)
- Film - “Waiting for Superman” (2011) or “The Lottery” (2010)
- Short-Form Formal Essay – *Definition/Personal Narrative*: What is it to be “educated?” Relate a time you received an education; ensure your personal narrative and definition mesh.
- Short-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Presentation – Analysis of a segment of text from the summer reading and how the segment relates to the purpose of the text overall; also: analysis of student’s learning and

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how that learning was acquired

- Timed Formal Responses (2) – Timed write; annotation/dissection of an AP prompt; analysis of AP essay scoring guidelines; investigation of anchor student essays; *instructor’s keywords: flamingo (w/s), Welty (sans)*
- Revision of and reflection on Timed Formal Response – for grade submission
- Multiple Choice Mock Exam – Individual and group work with rhetorical devices and citation of sources

Unit Two: Us and Them – How does rhetoric develop demarcation lines in times of strife?

- From *Language of Composition*: Ch. 2 – Close Reading: The Art and Craft of Analysis
- From *Creating America*: Ch. 3 – Writing Essays
- From *The Art of Styling Sentences*: Ch. 2 - Repetitions, Modifiers
- Introduction to SOAPStone, DIDLS, SPATER, and OPTIC as a help toward understanding audience, purpose, and strategies; strategies in selecting quality evidence to back claims; incorporating quotes in formal writing
- SHS - Beah – *A Long Way Gone*
- CA - Paine – “These Are the Times That Try Men’s Souls” (1776 argument)
- Online - Winthrop – “A Model of Christian Charity” (1630 argument)
- CA - Franklin – “Join or Die” (1754 visual argument)
- CA and LC - Jefferson – “The Declaration of Independence” (1776 argument)
- CA - Roosevelt – “Pearl Harbor Address” (1941 argument)
- CA - Adams – “Saigon Execution” (1969 visual argument)
- CA - Ut – “The Terror of War” (1973 visual argument)
- CA - Bush – “Address to Joint Session of Congress” (2001 argument)
- A focus on *satire*: Cleese – “Axis of Evil”
- Film – “God Grew Tired of Us” (2007)
- Visual rhetoric in contemporary editorial cartoons
- Short-Form Formal Essay – *Analysis*: Analyze a piece of contemporary visual rhetoric
- Short-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Timed Formal Responses (2) – Timed write; annotation/dissection of an AP prompt; analysis of AP essay scoring guidelines; investigation of anchor student essays; *instructor keyword: Paine (w/s), Green (sans)*
- Revision of and reflection on Timed Formal Response – for grade submission
- Multiple Choice Mock Exam – Individual and group work with rhetorical devices and author’s purpose

Unit Three: Community and Identity – What is the relationship of the individual to the community?

- From *The Language of Composition*: Ch. 3 – Synthesizing Sources: Entering the Conversation
- From *The Art of Styling Sentences*: Ch. 2 - Inversions, An assortment of patterns

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- Introduction to the dialectical journal – another way to respond to readings
- Going beyond identifying strategies, techniques, and evidence: Explanation, analysis, evaluation, and elaboration
- CA - Standing Bear – “What the Indian Means to America” (1933 definition)
- LC - Arviso Alvord – “Walking the Path between Worlds” (2000 description)
- CA - Carnegie – “Wealth” (1889 definition, analysis)
- LC - Hardin – “Lifeboat Ethics: The Case against Helping the Poor” (1974 argument)
- LC - Thoreau – “Where I Lived, and What I Lived for” (1854 description)
- LC - King, Jr. – “Letter from Birmingham Jail” (1957 argument)
- CA - Ellison – Prologue to *Invisible Man* (1947 fiction)
- CA - Rodriguez – “Disunited We Stand” (2001 argument)
- CA - D’Souza – “In Praise of Empire” (2002 argument)
- Online – O’Brien – From *The Things They Carried*
- SHS/Online – Hughes – “Theme for English B”
- Short-Form Formal Essay – *Descriptive Personal Narrative*: In his novel *The Things They Carried* author Tim O’Brien asserts that the true nature of a person is revealed by the things he/she carries. Describe something you carry with you – physical or not – that reveals who you are.
- Short-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Long-Form Formal Essay – *Compare/contrast mini-synthesis*: Compare and contrast the view of American community and/or identity in two to three of the unit texts. In the course of the essay, feel free to explore how the selected texts intersect with your own view of “America.”
- Long-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Multiple Choice Mock Exam – Individual and group work with rhetorical devices and author’s purpose
- Timed Formal Response – Timed *synthesis* write, annotation/dissection of an AP *synthesis* prompt, analysis of AP essay scoring guidelines, investigation of anchor student essays; *instructor keyword: eatit (w/s)*
- NOTE: Timed Formal Response during this unit is PRACTICE ONLY – no revision

Unit Four: Nature and the Frontier – What is our responsibility to nature? What role has the frontier played in defining the American?

- From *Creating America*: Ch4 – Research; from choosing a topic to using research tools to developing an essential question to organizing, drafting, selecting evidence, using in-text citations, and assembling a Works Cited
- From *The Art of Styling Sentences*: Ch. 3 – Sentences Grow
- SHS - Krakauer – *Into the Wild* – Is Krakauer’s presentation of Chris sympathetic? Is Chris an egotistical, miscalculating misanthrope or a modern-day transcendental hero?
- LC - Emerson – From *Nature* (1836 description)
- LC - Berry – “An Entrance Into the Woods” (1981 description)

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- LC - Oates – “Against Nature” (1988 example)
- CA - Lewis and Clark – From *The Journals of Lewis and Clark* (1805 narrative/memoir)
- CA - Twain – From *Roughing It* (1872 narrative/memoir)
- CA - Turner – “The Significance of the Frontier in American History” (1893 argument)
- CA - Hofstadter – “The Thesis Disputed” (1949 argument)
- CA - Stegner – “Coda: Wilderness Letter” (1960 argument)
- CA - Abbey – “The Great American Desert” (1977 narrative/memoir)
- CA - Limerick – “The Headline Frontier” (1994 analysis)
- Film – “Everest: The Death Zone” (1998)
- Film – “The Endurance: Shackleton’s Legendary Antarctic Expedition” (2003)
- Short-Form Formal Essay – *Argument*: After reading *Into the Wild*, write an essay in which you argue whether or not Chris McCandless should be revered as a kind of prototypical American hero. Your essay may be enhanced by an explanation of the nature of heroism, transcendentalism, or both.
- Graded Socratic Seminar – Transcendentalism, the hero’s journey, and Chris McCandless
- Long-Form Formal Essay – *Research*: Identify a past or contemporary frontier (e.g. cure for cancer, genetically modify food supply, solve world hunger, cross the Pacific, summit Everest, hike across Antarctica, etc.). Identify the major explorers of this frontier - their goals, hopes, accomplishments, and failures. Explain the relevance/importance/promise of this frontier. Employ APA format.
- Long-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Multiple Choice Mock Exam – Individual and group work with rhetorical devices, citation of sources, and author’s purpose
- Timed Formal Responses (2) – Timed write; annotation/dissection of an AP prompt; analysis of AP essay scoring guidelines; investigation of anchor student essays; *instructor keyword: Status Anxiety (w/s), “Silent Spring” (sans)*
- Revision of and reflection on Timed Formal Response – for grade submission

Unit Five: Landmark American Rhetoric

- A special focus on *syntax* and *tone* with exercises (*instructor keyword: binder*)
- From *The Art of Styling Sentences*: Ch. 4 – Figurative Language in Sentences
- CA Ch. 6 - Benjamin Franklin – From the *Autobiography* (1771 narrative/memoir)
- LC and CA - Henry David Thoreau – *On the Duty of Civil Disobedience* (1850 argument)
- LC - Chief Seattle – “Message to President Franklin Pierce” (1854 compare/contrast)
- CA Ch. 10 - Abraham Lincoln – “The Gettysburg Address” (1863)
- CA Ch. 9 - Susan B. Anthony – “Women’s Right to Vote” (1873 argument)
- CA Ch. 9 - U.S. Supreme Court – *Plessy v. Ferguson* (1894 legal argument)
- CA Ch. 9 - U.S. Supreme Court – *Brown v. Board of Education* (1954 legal argument)
- CA Ch. 5 - John F. Kennedy – “Inaugural Address” (1961 argument)
- CA Ch. 6 - Martin Luther King, Jr. – “I Have a Dream” (1963)
- Film – “Brother Outsider: The Life of Bayard Rustin” (2010)
- Short-Form Formal Essay – Select one of the landmark texts. Then write an essay in

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which you analyze how the speaker (or author) crafts the text to achieve his/her purpose.

- Short-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Timed Formal Responses (2) – Timed write; annotation/dissection of an AP prompt; analysis of AP essay scoring guidelines; investigation of anchor student essays; *instructor keywords: Banneker (w/s), Postman (sans)*
- Revision of and reflection on Timed Formal Response – student teams assess and assign grades to first and final drafts; the grades are informational only and not entered in the grade book
- Multiple Choice Mock Exam – Individual and group work with rhetorical devices and author’s purpose

Unit Six: Sports and Play – How do the values of sports affect the way we see ourselves?

- From *The Art of Styling Sentences*: Ch. 5 – The Twenty Patterns – In Print; Appendix
- LC - Talese – “The Silent Season of a Hero” (1966 example, narration)
- LC - Roosevelt – “The Proper Place for Sports” (1903)
- LC - McMurtry – “Kill ‘Em, Crush ‘Em, Eat ‘Em Raw!” (1971 example, compare/contrast)
- CA - Koppett – From *Sports Illusion, Sports Reality* (1994 analysis)
- LC - Vervaecke – “A Spectator’s Notebook” (1998 example)
- CA - Nevius – “The Cost of High Stakes on Little League Games” (2000 cause-effect)
- CA - Rowe, Rowe, and Streeter – “The High School Basketball Coach” (2000 narrative/memoir)
- CA - Gable – “What to Do with Title IX” (2002 argument)
- CA - Hogshead-Makar – “The Ongoing Battle over Title IX” (2002 argument)
- LC - American College of Sports Medicine – “Disordered Eating and Body Image Disturbances May Be Underreported in Male Athletes” (description)
- LC - National Eating Disorders Association – “Enhancing Male Body Image”
- Film – “Hoop Dreams” (1994)
- Short-Form Formal Essay – *Argument/Research*: Select a text from the unit and defend, challenge, or qualify the author’s assertion. (Research may be required for you to produce a “full” response to the prompt.)
- Short-Form Formal Essay peer response, editing activities, focused revision, polished final draft, reflection
- Timed Formal Response – Timed write; annotation/dissection of an AP prompt; analysis of AP essay scoring guidelines; investigation of anchor student essays; *instructor keyword: boxing (sans)*
- Graded Socratic Seminar – Timed Formal Response Prompt
- Revision of and reflection on Timed Formal Response – for grade submission
- Multiple Choice Mock Exam – Individual and group work with rhetorical devices and author’s purpose

Unit Seven: Gender – What is the impact of the gender roles that society creates and enforces?

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- LC - Gould – “Women’s Brains” (1980 classification/division)
- CA - Gilman – From *Women and Economics* (1898 argument, analysis)
- LC - Woolf – “Professions for Women” (1931, 1942 process analysis)
- LC - Adams – Letters Between John and Abigail (1776 description)
- LC - Ehrlich – “About Men” (1984 compare/contrast)
- Online - Katz – “How Boys Become Men” (1993 – process analysis)
- CA - “Keep Within Compass” (1790 etching)
- CA - Collins – “African American Women: Life in Bondage” (2003 narrative/memoir)
- Online - Truth – “Ain’t I a Woman?” (1851 example)
- CA - “Enlist: On Which Side of the Window are YOU?” (1917 recruiting poster)
- CA - “More Help for Busy Mothers” (1925 advertisement)
- Online - Barry – “Turkeys in the Kitchen” (1986 compare/contrast)
- CA - Wilner – *Rusk vs. State: Court of Special Appeals of Maryland*, 406 A. 2d 624 (1979)
- CA - Pipher – “Saplings in the Storm” (1994 cause-effect)
- CA - Kindlon and Thompson – “The Culture of Cruelty” (2000 cause-effect)
- Handout - Vowell – “Shooting Dad” (2000 description)
- Various texts – Gender stereotypes in children’s movies
- Timed Formal Responses (2) – Timed write, annotation/dissection of an AP prompt, analysis of AP essay scoring guidelines, investigation of anchor student essays; *instructor keywords: technology (w/s), “Company Man” (sans)*
- Revision of and reflection on Timed Formal Response – for grade submission

Unit Eight: Language – How does the language we use reveal who we are?

- SHS - Twain – *The Adventures of Huckleberry Finn*
- LC - Rodriguez – “Aria: A Memoir of a bilingual Childhood” (1982 narrative)
- LC - Orwell – “Politics and the English Language” (1946)
- Online - Anzaldua – “How to Tame a Wild Tongue” (1987 definition)
- LC - Tan – “Mother Tongue” (1990 classification)
- LC - Thiong’o – From *Decolonising the Mind* (1986)
- LC - Agosin – “Always Living in Spanish” (1999)
- LC - Berkowitz and McFaul – “Studying Islam, Strengthening the Nation” (2005)
- LC - Hayakawa – “Bilingualism in America: English Should Be the Official Language” (1989)
- LC - Nunberg – “How Much Wallop Can a Simple Word Pack?” (2004)
- LC - Okrent – “The War of Words: A Dispatch from the Front Lines” (2005)
- LC - Various – Responses to “The War of Words”
- Online - Lederer – From “English is a Crazy Language”
- Visual text - “Born to Trouble”
- Long-Form Formal Essay – *Analysis of author’s purpose*: Explore Twain’s use of language in *The Adventures of Huckleberry Finn*. Analyze the stylistic and rhetorical choices he makes, linking those choices to what you see is his purpose.
- Long-Form Formal Essay peer response, editing activities, focused revision, polished

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final draft, reflection

- Timed Formal Responses (3) – Timed write, annotation/dissection of an AP prompt, analysis of AP essay scoring guidelines; *instructor keyword: Okefenokee (sans), Sputnik (sans), Coca-Cola (w/s, w/oa)*
- Revision of and reflection on Timed Formal Response – for grade submission

Unit Nine: Final Thoughts

- Buckley, Jr. – “Why Don’t We Complain?” (1960 cause-effect)
- Diamond – “The Ends of the World as We Know Them” (2005 example, classification)
- Eighner – “On Dumpster Diving” (1993 process analysis)
- Gould – “Sex, Drugs, Disasters, and the Extinction of Dinosaurs” (1984 definition, argument)
- Mairs – “On Being a Cripple” (1986 definition)
- Sedaris – “Me Talk Pretty One Day” (2000 process analysis)
- Pollan – “What’s Eating America” (2006 cause-effect)
- Schlosser – “Kid Kustomers” (2001 example, cause-effect)
- Plato – “The Allegory of the Cave” (argument)

Unit Ten: Introduction to Literary Analysis (Post-Exam)

- Key literary terms and techniques, including symbol, imagery, narrative perspective, etc.
- Dai Sijie’s *Balzac and the Little Chinese Seamstress*
- Group presentation on a literary aspect of Sijie’s ...*Seamstress*
- Various poems; forms, sound devices, metrical devices, etc.
- Group presentation on a set of three to five poems sharing at least one key attribute

Communication

If you experience extreme difficulty with class work, it is expected you will *tell me* and we will build a plan *together* to help you. I encourage students with individual questions to email me. Although I *do not* check my school email every night, I generally give it a peek before 9pm, looking for messages in need of urgent reply.

Email Protocol: When you write to me, write *formally and professionally*. Consider your choice of words and tone carefully; avoid sending a “flaming” email – an email that expresses extreme emotion or opinion that was not intended (according to Yale University and the Rand Corporation). Consider your email an extension of the kind of writing we see and do in the course.

Despite the fact that we live in an age of immediate gratification (cell phones, texting, instant-messaging, email, drive-thru, etc.), do not *expect* an immediate response to your email. It is often the case that a student question is addressed in the next day’s lesson, and I will wait until the lesson passes to ask the student if his/her issue has been resolved.

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Grading/Evaluation

Term grades are based on the policies and procedures of the district and building. The current eleven-point grade scale includes “+” and “-“ grades.

All individual assignments are to be completed individually. Students should feel free to conference with one another to explore ideas, but ultimately, work turned in for teacher review should be the work of one student.

Plagiarism: Plagiarism is using another person’s thoughts and accomplishments without proper acknowledgment or documentation. It is a serious breach of academic integrity. In keeping with school policy, students will receive a zero for the first offense of plagiarism and the offense will go on record. The second offense results in loss of credit for the course.

I will assess work in a variety of ways, both formal and informal. I will determine which assignments will be assessed for grades and which will not. Unlike other classes, not everything submitted by the student is worth points. Work is assigned for its educational value, not as “filler.” Activities are designed to help students *gain skills* in rhetoric, analysis, and college writing; do not expect to *master* these skills in a year.

Formal Essays – 50%

- 20% Long-Form Formal Essays (4-6 pgs): These essays are first written as in-class essay drafts then reviewed by the instructor, student author, and/or peers. Long-Form Essays are then revised (perhaps multiple times) before final submission. Final submissions include all drafts, review/revision notes, and a reflection by the student author.
- 20% Short-Form Formal Essays (2-4 pgs): These essays are either written in-class or at home, and are reviewed by the instructor and/or peers. While revision will not be required on all essays of this type, revision shall always be an option. All submissions include a reflection by the student author.
- 10% Timed Formal Responses: The majority of these essays are designed to prepare students for the timed responses on the AP[®] exams. Revision is not always offered, while reflection is compulsory. NOTE: First semester, a grade is not entered for first-draft Timed Formal Responses; during the first term, Timed Formal Responses are revised after a full evaluation of the first draft has been performed. “Skeleton” rubric:
 - o 9 = 100% Enhanced 8
 - o 8 = 95% Effective
 - o 7 = 90% Augmented 6
 - o 6 = 85% Adequate
 - o 5 = 75% Limited development; uneven
 - o 4 = 65% Inadequate
 - o 3 = 60% Diminished 4
 - o 2 = 55% Little success
 - o 1 = 50% Diminished 2

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Objective Tests and Quizzes – 20%

- Exams and quizzes on topics and skills relevant to the SAT® and AP® exams (such as rhetorical devices, text citation, and vocabulary). NOTE: Students will keep personal spelling lists from which quizzes will be given.
- Routine quizzes on readings

Daily Work and Communication Performance – 30%

- Informal written and verbal contributions: Spontaneous and pre-planned responses to course readings and activities (reading questions, discussion prompts, reflections, rhetorical précis, etc.)
- Formal verbal contributions (presentations and structured discussions such as Socratic Seminars)
- The quality and character of a student's class participation and involvement, and individual steps leading to larger products are all considered under this umbrella

About the AP® Language and Composition Exam

Registration for the exam usually takes place in March. The exam occurs in early May. It is usual and healthy to be nervous about a college-level exam even when well prepared (as you shall be). Embrace the nerves, register for the exam, take it, and chalk it up to an experience.