



**AP English
Language
and
Composition**

**AP English Language and Composition
March 2020**

Included in this packet are the following:

Daily Reading and Writing Assignments
Online AP English Language and Composition Exam practice
NMSI Units of Instruction

For the next four weeks, you will complete the following:

Part 1: Daily Reading and Writing Assignments

Part 2: Preparing for the AP English Language and Composition Exam

Part 3: NMSI Unit of Instruction (Citizenship Unit). Throughout this unit of study, you will analyze a variety of text selections. Complete the handouts for this unit.

Note: If you do not have access to the online resources, utilize the NMSI Unit of Instruction.

Part 1

Daily Writing

and

Reading

Part 1: Daily Reading and Writing (this unit was created by Kelly Gallagher and Penny Kittle - modified by Sonia Cumpian, IDEA ELA):

Intro:

You are living through an unprecedented moment in history—right now! Today, tomorrow, and the days that follow will be captured in history books. Someday, you will share stories with your children and grandchildren about living through this time. Because these days are historical, it is critical that we not let these events pass without capturing how they affect you, your family, your school, and your community.

*Since you will be “schooling” from home, **the daily reading and writing assignments are found below** to be done outside the classroom.*

The following are your daily writing and reading requirements:

Daily writing:

Write one to two pages (or more) a day in your writer’s notebook (or a notebook of your choosing), capturing your thoughts, questions, comments, and concerns about the events that are unfolding. We would like you to capture this history—your history—any way you’d like. Below are some suggestions for your daily writing, but you do not need to follow them. Feel free to generate your own thinking.

Some possibilities for daily writing:

- Capture how this virus has disrupted your school year—including sporting events, concerts, assemblies, dances.
- Discuss how your daily life has been disrupted.
- Share the effect it has had on your friends and family.
- As we go into more social isolation, you might write reviews of movies, television shows, podcasts, video games to share with your classmates.
- Respond to any topic about the crisis you find interesting. A topic can be an article, a broadcast, a Tedtalk, a tweet, a photograph, a podcast, a film, an Instagram (or another online) post, a TikTok video, a political cartoon, a photograph—anything that spurs some thinking about the crisis. You are encouraged to find your own topics—whatever you think is worth writing about—but if you have trouble getting started, you might want to respond to one or more of the following:
 - Two Woman Fell Sick, One Survived [Two Women Fell Sick From the Coronavirus. One Survived.](#)
 - 25 songs that matter now: <https://www.nytimes.com/interactive/2020/03/11/magazine/best-songs.html?action=click&module=moreIn&pgtype=Article®ion=Footer&action=click&module=MoreInSection&pgtype=Article®ion=Footer&contentCollection=The%20New%20York%20Times%20Magazine#cover>

- Coronavirus explained in a TedTalk: [Coronavirus Is Our Future | Alanna Shaikh | TEDxSMU](#)
- Political cartoons: [Corona News](#)
- A soccer team is trapped: <https://www.nytimes.com/2020/03/13/sports/soccer/wuhan-coronavirus-spain-soccer.html?action=click&module=Editors%20Picks&pgtype=Homepage>
- Who will pay the salary of stadium workers? One player steps up. [Pelicans Star Zion Williamson Pledges to Pay the Salaries for Staffers of the Smoothie King Center](#)
- Student sent home for profiting on the selling of hand sanitizer: [Student Sent Home For Selling Hand Sanitizer By The Squirt To Classmates, Mom Says](#)
- Creating a coronavirus songlist: [Rita Wilson Crowdfunds Coronavirus 'Quarantunes' Playlist From Her Fans](#)
- Podcast on the Coronavirus: [Ologies "Virology \(COVID-19\) with Dr. Shannon Bennet + various ologists"](#)
- Researchers are using a World of Warcraft scenario to understand COVID-19's spread: [PCGamer article.](#)
- The power of social distancing: https://www.horsesforsources.com/storage/app/media/2020/social%20distancing.png?fbclid=IwAR1dInfTlkI408TJzbCEXvfY1dzntEl8whsehVGJwG3LZeDK2zn7G5_5jgY0
- Here are the workers most at risk: <https://www.nytimes.com/interactive/2020/03/15/business/economy/coronavirus-worker-risk.html?action=click&module=Top%20Stories&pgtype=Homepage>
- Lots of good info here: <https://www.nytimes.com/news-event/coronavirus>
- A look at coronavirus through comics: <https://www.npr.org/sections/goatsandsoda/2020/02/28/809580453/just-for-kids-a-comic-exploring-the-new-coronavirus>
- Is paper money safe? <https://www.latimes.com/business/story/2020-03-12/cash-coronavirus>
- How can we stop the curve of infection?: <https://www.washingtonpost.com/graphics/2020/world/corona-simulator/>

As the crisis unfolds, you will be able to easily find new information that encourages reflection. This story changes every day. Do not depend on the teacher to do your thinking for you. Find topics worthy of writing and thinking about. Be creative: Write across genres: poetry, dialogue (just capture a conversation between people), description: zoom in on a moment you experience; discuss songs that capture these events for you; find and respond to charts and graphs worth thinking about.

You might also want to look at how other people in history captured historical events. Here, for example, is a look at the notebooks of Anne Frank, which has been read by millions of people:

<https://www.annefrank.org/en/anne-frank/diary/complete-works-anne-frank/>

Again, be creative as you decide how best to chronicle your thinking. What is the best way to capture this historical moment? You decide. Be creative!

Your daily writing will not be graded. It will not even be read unless you grant permission. You will be given points on a credit/no credit basis. So take risks. Be honest. Try to create writing that you will be interested in re-reading years from now. Chronicle your thinking as we navigate these uncertain days/weeks.

Daily reading:

Find a book to read. Any book that interests you. Your choice. You are asked to read this book for 30 or more minutes every school day.: The goal here is 30 minutes a day of sustained, uninterrupted reading. I know that may be difficult for some of you, as you may face interruptions at home, but it is critical that you do your best to find uninterrupted reading time as a means to building your stamina.

Student Name: _____

Class Period: _____

Independent Reading Log

Day and Date	Title	Pages	1 question or prediction
Day: <i>Monday</i> Date: _____			
Day: <i>Tuesday</i> Date: _____			
Day: <i>Wednesday</i> Date: _____			
Day: <i>Thursday</i> Date: _____			
Day: <i>Friday</i> Date: _____			

Student Name: _____

Class Period: _____

Independent Reading Log

Day and Date	Title	Pages	1 question or prediction
Day: <i>Monday</i> Date: _____			
Day: <i>Tuesday</i> Date: _____			
Day: <i>Wednesday</i> Date: _____			
Day: <i>Thursday</i> Date: _____			
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Day: <i>Friday</i> Date: _____			

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Day: <i>Wednesday</i> Date: _____			
Day: <i>Thursday</i> Date: _____			
Day: <i>Friday</i> Date: _____			

Part 2

Online

Learning

AP English Language and Composition

Preparing for the AP exam during a temporary school closure

During this temporary school closure, it is important to continue to prepare to do your best on the AP English Language and Composition Exam this spring. You should continue any units or coursework that your teacher has sent you and utilize any AP exam practice materials that you have. In addition, please enroll in this free online AP English Language exam prep course created by Tennessee Board of Regents and curated by edX.org.

Step 1: Click on the following link (or type in the web address if the link doesn't work):

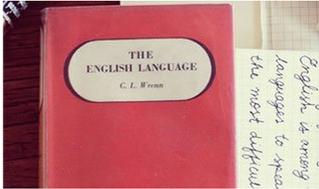
<https://www.edx.org/course/preparing-for-the-ap-english-language-andcomposit>

The following is an illustration of the page:

Catalog > Humanities Courses

Preparing for the AP* English Language and Composition Exam

This course focuses on the development and revision of evidence-based analytic and argumentative writing and the rhetorical analysis of nonfiction texts.



Archived: Future Dates To Be Announced

Enroll

I would like to receive email from Tennessee Board of Regents and learn about other offerings related to Preparing for the AP* English Language and Composition Exam.

Step 2: Click the **Enroll button** and follow the steps to set up your account and begin the course. edX.org recommends 10-15 hours per week, however, IDEA is requiring **5 hours per week for up to 4 weeks** for this course and any materials your teacher may send you, please **spend 5 hours a week** in this digital course during the temporary school closure.

Note: Information on this edX.org course is found below:

About this course

This course is designed to help students become skilled readers and writers through engagement with the following course requirements:

- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical, and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism)
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use, and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising work to develop:
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

🕒 Length: 35 Weeks

🕒 Effort: 10–15 hours per week

💰 Price: FREE
Add a Verified Certificate for \$25 USD

🏛️ Institution: [Tennessee Board of Regents](#)

📖 Subject: [Humanities](#)

⚙️ Level: Introductory

🏛️ Language: English

📄 Video Transcript: English

Share this course



Prerequisites

There are no prerequisite courses however students should be able to read and comprehend college-level texts and apply the conventions of Standard Written English in their writing.

Please **DO NOT PURCHASE** the optional certificate for this course and **DO NOT CLICK** on any **DONATION** requests from edX.org; edX is a nonprofit that was founded by Harvard and MIT and the course is completely free.

Part 3

NMSI Units

of Study



**AP English
Language
and
Composition**

**Citizenship
NMSI Unit**

What's the Big Idea?

ACTIVITY 2

What's the Big Idea?

This activity was modified from NMSI's Unit 1, Responsible Citizenship: Day 1 lesson ("What is Rhetoric?").

A "big idea" – a **universal idea** – is an abstract noun or brief phrase about which most of humanity will have a concept, familiarity or understanding. The "big idea" is a foundation for reading rhetorically.

A **universal idea** is often the foundation for building a **universal truth**. A **universal truth** is an implied statement that hones in on the true meaning of a text and reveals an arguable observation (or truth) about the human condition.

List 25 universal ("big") ideas below:

- | | | | | |
|----|-----|-----|-----|-----|
| 1. | 6. | 11. | 16. | 21. |
| 2. | 7. | 12. | 17. | 22. |
| 3. | 8. | 13. | 18. | 23. |
| 4. | 9. | 14. | 19. | 24. |
| 5. | 10. | 15. | 20. | 25. |

Select one of the universal ideas from the list above. This should be something you value. In the chart below, identify your chosen word on the left, and then explain why you value this idea on the other side.

“Big Idea” or Universal Idea	Why You Value This Idea This is your sales pitch.

Understanding Rhetoric as a Sales Pitch

According to Gabe Larsen, the VP of growth at Inside Sales, there are specific [characteristics needed for a successful sales pitch](#).

After reviewing the successful characteristics of a sales pitch, how would you create a sales pitch for your chosen universal idea?

<p>What is Your Big/Universal Idea?</p>	
<p>Character: Who is the customer? Who is the audience? Who needs to hear about the value of your big idea?</p>	
<p>Problem: What is the issue? What is the consequence of overlooking this big idea? What is life like without this big idea?</p>	
<p>Plan: How does your product help? Why is your big idea important? Why does the world need it? How can this be achieved?</p>	
<p>Success: What does the solution look like? What is your idea world? What does it look like if <i>everyone</i> values this big idea?</p>	

Lesson Extension: Student-Facing Activity

Recognizing an Effective Sales Pitch

Prior to moving to an *anchor text*, view the videos from *Shark Tank* of participants trying to prove why their product is worthy. You will see one [good sales pitch](#) and one [bad sales pitch](#). Identify the components of contrast.

	Effective Sales Pitch	Ineffective Sales Pitch
Product Description		
Characteristics of Sales Pitch		

Now that you have reviewed the characteristics of an effective sales pitch (and an ineffective sales pitch) in action, write a short piece that sells yourself to the teacher. Consider such topics as: *the best classmate*, *the best student*, *the best procrastinator*, *the best debater*, *etc.* using the same components previously identified. Be sure that you try to successfully incorporate the characteristics of an effective sales pitch.

Name and Product	
Sales Pitch	

Connecting the “Big Idea” to A Mentor Text

1. As a mentor text, listen to the abridged version of Martin Luther King, Jr.’s [“I Have a Dream”](#) speech. In the space below, note how this speech aligns to the text guidelines and type of readings appropriate for the AP® Language classroom.
2. While viewing the excerpt from King’s speech, make notes that align to each of the characteristics of a successful sales pitch. Listen for how MLK “sells” *equality*. After watching the video, discuss in small groups and cite details from the speech that sell King’s message.

What is MLK’s Big Idea/Universal Idea?	<i>Equality</i>
Character: Who is the customer? Who is the audience? Who needs to hear about the importance of equality?	
Problem: What is the issue? What is the consequence of overlooking equality? What is life like without equality?	
Plan: How does equality help? Why is equality important? Why does the world need equality? How can equality be achieved in this particular context?	
Success: What does the solution look like? What is his idea of success? What does it look like if <i>everyone</i> values equality?	

Essentially, writers create a sales pitch through **rhetoric**, or *clever moves that will ultimately accomplish the pitch*. As student writers in the AP® Language and Composition course, students will learn and practice how to identify, analyze, discuss, emulate and execute their own rhetorical moves.

What is Rhetoric?

Before we can *rhetorically* analyze a text, it is important that we realize that *rhetoric* is all around us: in the conversations we have with others, the movies and songs we watch and listen to, the books and advertisements we read. In addition, once we become conscious of how *rhetoric* works, it can change the way we speak, read and write. This will make us more successful when we communicate in all forms.

Rhetoric is the “language of persuasion.” It is the intentional manipulation of words and language using appropriate rhetorical choices to convey specific meanings to the reader.

What Do Students Need to Know About Rhetoric?

Hepzibah Roskelly
University of North Carolina
Greensboro, North Carolina

The AP Language and Composition Exam places strong emphasis on students' ability to analyze texts rhetorically and to use rhetoric effectively as they compose essay responses. It's an important question for teachers, therefore, to consider what students need to know about this often misunderstood term in order to write confidently and skillfully.

The traditional definition of rhetoric, first proposed by Aristotle, and embellished over the centuries by scholars and teachers, is that rhetoric is the art of observing in any given case the "available means of persuasion."

"The whole process of education for me was learning to put names to things I already knew." That's a line spoken by Kinsey Millhone, Sue Grafton's private investigator in one of her series of alphabet mystery novels, *C is for Corpse*. When I began a graduate program that specialized in rhetoric, I wasn't quite sure what that word meant. But once I was introduced to it, I realized rhetoric was something I had always known about.

Any of these opening paragraphs might be a suitable way to begin an essay on what students need to know as they begin a course of study that emphasizes rhetoric and prepares them for the AP English Language Exam. The first acknowledges that the question teachers ask about teaching rhetoric is a valid one. The second establishes a working definition and suggests that the writer will rely on classical rhetoric to propose answers to the question. And the third? Perhaps it tells more about the writer than about the subject. She likes mysteries; she knows that many people (including herself when she was a student) don't know much about the term. But that third opening is the one I choose to begin with. It's a *rhetorical* decision, based on what I know of myself, of the subject, and of you. I want you to know something of me, and I'd like to begin a conversation with you. I also want to establish my purpose right away, and Millhone's line states that purpose nicely. Rhetoric is all about giving a name to something we already know a great deal about, and teachers who understand that are well on their way to teaching rhetoric effectively in their classes.

The first thing that students need to know about rhetoric, then, is that it's all around us in conversation, in movies, in advertisements and books, in body language, and in art. We employ rhetoric whether we're conscious of it or not, but becoming conscious of how rhetoric works can transform speaking, reading, and writing, making us more successful and able communicators and more discerning audiences. The very *ordinariness* of rhetoric is the single most important tool for teachers to use to help students understand its dynamics and practice them.

audience expects from them because it is often spelled out. “Five to seven pages of error-free prose.” “State your thesis clearly and early.” “Use two outside sources.” “Have fun.” All of these instructions suggest to a student writer what the reader expects and will look for; in fact, pointing out directly the rhetoric of assignments we make as teachers is a good way to develop students’ rhetorical understanding. When there is no assignment, writers imagine their readers, and if they follow Aristotle’s definition, they will use their own experience and observation to help them decide on how to communicate with readers.

The use of experience and observation brings Aristotle to the *speaker* point of the triangle. Writers use who they are, what they know and feel, and what they’ve seen and done to find their attitudes toward a subject and their understanding of a reader. Decisions about formal and informal language, the use of narrative or quotations, the tone of familiarity or objectivity, come as a result of writers considering their speaking voices on the page. My opening paragraph, the *exordium*, attempts to give readers insight into me as well as into the subject, and it comes from my experience as a reader who responds to the personal voice. The creation of that voice Aristotle called the *persona*, the character the speaker creates as he or she writes.

Many teachers use the triangle to help students envision the rhetorical situation. Aristotle saw these rhetorical elements coming from lived experience. Speakers knew how to communicate because they spoke and listened, studied, and conversed in the world. Exercises that ask students to observe carefully and comment on rhetorical situations in action—the cover of a magazine, a conversation in the lunchroom, the principal’s address to the student body—reinforce observation and experience as crucial skills for budding rhetoricians as well as help students transfer skills to their writing and interpreting of literary and other texts.

Appeals to Logos, Pathos, and Ethos

In order to make the rhetorical relationship—speakers to hearers, hearers to subjects, speakers to subjects—most successful, writers use what Aristotle and his descendants called the *appeals*: logos, ethos, and pathos.

They appeal to a reader’s sense of *logos* when they offer clear, reasonable premises and proofs, when they develop ideas with appropriate details, and when they make sure readers can follow the progression of ideas. The logical thinking that informs speakers’ decisions and readers’ responses forms a large part of the kind of writing students accomplish in school.

Writers use *ethos* when they demonstrate that they are credible, good-willed, and knowledgeable about their subjects, and when they connect their thinking to readers’ own ethical or moral beliefs. Quintilian, a Roman rhetorician and theorist, wrote that the

speaker should be the “good man speaking well.” This emphasis on *good* character meant that audiences and speakers could assume the best intentions and the most thoughtful search for truths about an issue. Students’ use of research and quotations is often as much an ethical as a logical appeal, demonstrating to their teachers that their character is thoughtful, meticulous, and hardworking.

When writers draw on the emotions and interests of readers, and highlight them, they use *pathos*, the most powerful appeal and the most immediate—hence its dominance in advertisements. Students foreground this appeal when they use personal stories or observations, sometimes even within the context of analytical writing, where it can work dramatically well to provoke readers’ sympathetic reaction. Figurative language is often used by writers to heighten the emotional connections readers make to the subject. Emily Dickinson’s poem that begins with the metaphor “My life had stood—a loaded gun,” for example, provokes readers’ reactions of fear or dread as they begin to read.

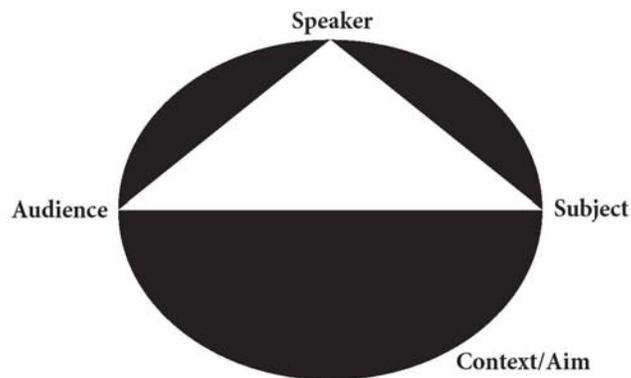
As most teachers teach the appeals, they make sure to note how intertwined the three are. John F. Kennedy’s famous line (an example of the rhetorical trope of *antimetabole*, by the way), “Ask not what your country can do for you—ask what you can do for your country,” calls attention to the ethical qualities of both speaker and hearer, begins to propose a solution to some of the country’s ills by enlisting the direct help of its citizens, and calls forth an emotional patriotism toward the country that has already done so much for individuals. Asking students to investigate how appeals work in their own writing highlights the way the elements of diction, imagery, and syntax work to produce persuasive effects, and often makes students conscious of the way they’re unconsciously exercising rhetorical control.

Any text students read can be useful for teachers in teaching these elements of classical rhetoric. Speeches, because they’re immediate in connecting speaker and hearer, provide good illustrations of how rhetorical relationships work. In Shakespeare’s *Julius Caesar*, Marc Antony’s speech allows readers to see clearly how appeals intertwine, how a speaker’s persona is established, how aim or purpose controls examples. Sojourner Truth’s repetition of the phrase “Ain’t I a Woman?” shows students the power of repetition and balance in writing as well as the power of gesture (Truth’s gestures to the audience are usually included in texts of the speech). Asking students to look for rhetorical transactions in novels, in poems, in plays, and in nonfiction will expose how rhetorical *all* writing is.

Context and Purpose

Rhetoric is what we have instead of omniscience.
—Ann Berthoff

It's important to note that Aristotle omitted—or confronted only indirectly—two other elements of the rhetorical situation, the *context* in which writing or speaking occurs and the emerging aim or *purpose* that underlies many of the writer's decisions. In part, Aristotle and other classical rhetoricians could assume context and aim since all speakers and most hearers were male, upper class, and concerned with addressing important civic, public issues of the day. But these two considerations affect every element of the rhetorical triangle. Some teachers add circles around the triangle or write inside of it to show the importance of these two elements to rhetorical understanding.



Ann Berthoff's statement suggests the importance of context, the situation in which writing and reading occur, and the way that an exploration of that situation, a rhetorical analysis, can lead to understanding of what underlies writers' choices. We can't know for sure what writers mean, Berthoff argues, but we have rhetoric to help us interpret.

The importance of context is especially obvious in comedy and political writing, where controlling ideas are often, maybe even usually, topical, concerned with current events and ideas. One reason comedy is difficult to teach sometimes is that the events alluded to are no longer current for readers and the humor is missed. Teachers who have taught Jonathan Swift's "A Modest Proposal," for example, have to fill in the context of the Irish famine and the consequent mind-numbing deprivation in order to have students react appropriately to the black humor of Swift's solutions to the problem. But using humorist David Sedaris's essays or Mort Sahl's political humor or Dorothy Parker's wry social commentary provides a fine opportunity to ask students to do research on the context in which these pieces were written. Students who understand context learn how and why they write differently in history class and English or biology. And giving students real

contexts to write in—letters to the editor, proposals for school reforms, study notes for other students— highlights how context can alter rhetorical choices in form and content.

Intention

Rhetoric . . . should be a study of misunderstandings and their remedies.
—I. A. Richards

Richards’s statement reveals how key *intention* or aim is to rhetorical effectiveness. Words and forms carry writers’ intentions, but, as Richards indicates, those aims can be miscommunicated. Investigating how readers perceive intentions exposes where and how communication happens or is lost. For Richards, rhetoric is the way to connect intentions with responses, the way to reconcile readers and writers. Intention is sometimes embodied in a thesis statement; certainly, students get lots of practice making those statements clear. *But intention is carried out throughout a piece, and it often changes.* Writing workshops where writers articulate intentions and readers suggest where they perceive them or lose them give students a way to realize intentions more fully.

Many texts students read can illuminate how intentions may be misperceived as well as communicated effectively. “A Modest Proposal,” for example, is sometimes perceived as horrific by student readers rather than anguished. Jane Addams’s “Bayonet Charge” speech, delivered just before America’s entrance into World War I, provoked a storm of protest when it seemed to many that she was impugning the bravery of fighting soldiers who had to be drugged before they could engage in the mutilation of the bayonet charge. Although she kept restating her intention in later documents, her career was nearly ruined, and her reputation suffered for decades. I use that example (in part because you may not be familiar with it) to show that students can find much to discuss when they examine texts from the perspective of misunderstandings and their remedies.

Visual Rhetoric

One way to explore rhetoric in all its pervasiveness and complexity is to make use of the visual. Students are expert rhetoricians when it comes to symbolic gesture, graphic design, and action shots in film. What does Donald Trump’s hand gesture accompanying his straightforward “You’re fired” on the recent “reality” television program *The Apprentice* signal? (Notice the topical context I’m using here: perhaps when you read this, this show will no longer be around.) Why does Picasso use color and action in the way he does in his painting *Guernica*? Why are so many Internet sites organized in columns that sometimes compete for attention? Linking the visual to the linguistic, students gain confidence and control as they analyze and produce rhetoric.

Conclusion

So what do students need to know about rhetoric? Not so much the names of its tropes and figures, although students often like to hunt for examples of asyndeton or periphrasis, and it is also true that if they can identify them in texts they read they can in turn practice them in their own writing, often to great effect. (If you're interested in having students do some work with figures of speech and the tropes of classical rhetoric, visit the fine Web site at Brigham Young University developed by Professor Gideon Burton called *Silva Rhetoricae*, literally "the forest of rhetoric": humanities.byu.edu/rhetoric/silva.htm. That site provides hundreds of terms and definitions of rhetorical figures.) However, it's more important to recognize how figures of speech affect readers and be able to use them effectively to persuade and communicate than it is to identify them, and the exam itself places little emphasis on an ability to name *zeugma* (a figure where one item in a series of parallel constructions in a sentence is governed by a single word), but great emphasis on a student's ability to write a sentence that shows an awareness of how parallel constructions affect readers' responses.

Students don't need to memorize the five canons of classical rhetoric either—invention, arrangement, style, memory, and delivery—although studying what each of those canons might mean for the composing processes of today's student writers might initiate provocative conversation about paragraph length, sentence structure, use of repetition, and format of final product.

What students need to know about rhetoric is in many ways what they know already about the way they interact with others and with the world. Teaching the connections between the words they work with in the classroom and the world outside it can challenge and engage students in powerful ways as they find out how much they can use what they know of the available means of persuasion to learn more.

Some useful books on rhetoric:

Crowley, Sharon, and Debra Hawhee. *Ancient Rhetorics for Contemporary Students*. 3rd Ed. New York: Pearson/Longman, 2004.

Covino, William A., and David A. Jolliffe. *Rhetoric: Concepts, Definitions, Boundaries*. Boston: Allyn and Bacon, 1995.

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. *Everything's an Argument*. 3rd Ed. New York: Bedford, St. Martin's, 2004.

Mailloux, Steven. *Rhetorical Power*. Ithaca, New York: Cornell University Press, 1989.

For the complete collection, *Special Focus in English Language and Composition: Rhetoric*, visit the College Board Store at:
<http://store.collegeboard.com/productlist.do?catId=8&subCatId=18>

Annotating for Elements of the Rhetorical Situation in JFK's Inaugural Address

Remember, writers create a sales pitch through rhetoric, or clever moves, to accomplish the pitch or “win the sale.” As writers in AP® Language, you will learn and practice how to identify, analyze, emulate and execute their own rhetorical moves to argue their own message.

Because the rhetorical situation is often alluded to in the prompt and seems more accessible, it is a good place to start because a) it situates the text, b) provides insight into the writer's purpose and audience, and c) gives you a specific “thing” for which to annotate that you can later connect to rhetorical strategies.

Often the prompt is designed to give a basic understanding of the context of the argument. If you know how to look for this information, you can piece together the rhetorical situation, which can help you craft insightful analysis.

Understanding the Rhetorical Situation

Effective writing occurs when the writer's choices work together to engage an intended audience, establish the speaker's credibility, and develop a line of reasoning in order to achieve a purpose(s) in a particular situation.

Exigence/Occasion/Context - The situation in which the communication occurs. To identify the appropriate occasion, consider: time, place, culture and background events. A secondary context can occur if the subject, audience, speaker and purpose are still relevant for present day audience. Context often influences a writer's rhetorical choices and chosen medium.

Constraints - What is preventing the speaker from achieving his/her purpose – or, what is preventing the audience from receiving the rhetor's message?

Medium - The vehicle through which a message is communicated for an intended audience. The genre of communication such as (but not limited to): speech, essay, editorial, biography, narrative, eulogy, sermon...) Some media forms are more appropriate for certain circumstances than others.

Purpose - The reason for the argument and the desired result; the goal to be accomplished by communicating. Consider purpose verbs such as persuade, narrate, describe.

The task below reviews how to deconstruct the prompt (as introduced in Session 1.1) with a focus on how to use this to guide annotation. This lesson will serve as the first “step” in a

series of annotations. Here, students read one time through to identify details that correspond to the rhetorical situation.

Rhetorical Appeals as Stepping Stones to Deeper Meaning: President John F. Kennedy’s Inaugural Address

Directions: Read the writing prompt. Before examining and annotating the text, deconstruct the prompt in order to focus your close reading.

On January 20, 1961, John F. Kennedy took office as the thirty-fifth president of the United States. His election was one of the closest in American history. While he won a significant number of electoral votes because he appealed to urban voters, he won the popular election by a narrow margin of only 118,550 votes.

Read Kennedy’s inaugural address carefully. Then, write an essay in which you analyze the rhetorical strategies President Kennedy uses to encourage the global need for freedom and peace. Support your analysis with specific references to the text.

- a) What details from the background information are most important?
- b) List what a successful writer must do in his/her written response.
- c) What are some of the rhetorical choices that might be present in an inaugural address?
- d) What issues might Kennedy raise since this speech is given on the day he takes office as President of the United States?
- e) Based on Kennedy’s close margin of victory, what might Kennedy need to accomplish within this speech (purpose)?

First-Reading of Nonfiction Texts – Reading for Purpose and Meaning

When introducing close reading and annotating, reading the text twice is essential so that students can first ensure that they understand the primary purpose, subject and central argument and can then look at how the rhetorical choices create the nuanced argument, reach a specific audience and impact the receipt of the message.

After deconstructing the prompt and completing a first reading, complete the following table.

- Highlight the element of the rhetorical situation presented in the prompt and throughout the text. This gives a clear focus for annotating.
- Once elements of the rhetorical situation have been identified in both the prompt and the text, practice making inferences about tone, purpose and the relationship between the rhetorical move or appeal and the element of the rhetorical situation.

Elements of Rhetorical Situation	Given Information on Rhetorical Situation (Highlighted in the Prompt)	Related Rhetorical Choices/Strategies in Text & Possible Purpose
Exigence Why? Spark!		
Writer's authority/credibility Why trust this person?		
Audience and their stance on the issue Why will they care?		
Appropriate Medium Why this form?		
Purpose What should happen?		
Constraints What's in the way?		

Précis Paragraph Student Resource

A précis paragraph is a short, four-sentence paragraph. The purpose of the précis is to identify the key issues in another’s writing and summarize them in a concise form. Précis paragraphs help to:

- Simplify Complex Texts
- Identify Key Issues in a Work
- Summarize an Author’s Writing

Précis Paragraph Format

The précis paragraph format consists of four sentences. See the organization structure below.

Sentence #1—Author’s Argument

The first sentence includes the name of the writer (usually including a descriptive phrase); the work’s genre, title, and date of publication; a rhetorically accurate verb (“asserts,” “argues,” “implies,” “posits,” etc., but not “writes” or “states”); and a *that clause* containing the major assertion (thesis statement) of the work.

Sentence #2—Author’s Evidence

The second sentence provides an explanation of how the writer develops and/or supports the thesis, usually in chronological order.

Sentence #3—Author’s Purpose

The third sentence includes a statement of the writer’s apparent purpose followed by an *in order to* phrase. It should assess what the writer wanted the audience to do or to feel as a result of reading the work.

Sentence #4—Author’s Audience and Tone

The fourth sentence describes the intended audience and/or the relationship the writer establishes with the audience. This sentence should consider how the language of the work excludes or appeals to certain audiences. It may also report the writer’s tone.

Sample Précis

The model below is one example of how a finished précis paragraph can appear.

In 2005’s “Cheating is a National Problem,” the editorial staff of USA Today implies that the epidemic of cheating among students directly correlates to those examples set on a national level by business executives. Corrupt business practices are specifically highlighted via statistics from the Pew Research Center. USA Today’s piece suggests that cheating is a reflection of widespread deceitfulness in order to convince the audience that dishonesty is something learned in a larger setting than just the classroom. The audience consists of Americans worried about the moral decline of this country; the tone towards “cheaters” is one of warning and disdain.

Constructing a Précis Paragraph Student Template

Reread your annotations. Each annotation aligns with a specific sentence in the précis paragraph. Complete the templates to create each sentence of a précis paragraph.

Sentence #1—Author’s Argument

_____, in the opinion piece, “_____
(Author’s Full Name) *(Title of the Article)*

_____,” written in _____
(Title of Publication)

_____ on _____
(Date of Publication)

argues _____
(Describe the author’s argument)

_____.

Sentence #2—Author’s Evidence

_____ evidence primarily consists of references to _____
(Last name of author)

_____ and _____
(List a type of evidence.)

_____.
(List a second type of evidence.)

Sentence #3—Author’s Purpose

The article is meant to convince _____
(Describe what the author hopes to change or accomplish.)

_____.

Sentence #4—Author’s Audience and Tone

The audience of the article primarily consists of _____
(Describe who is targeted by the argument and purpose.)

_____;

the author’s tone toward _____ is one of _____
(Identify the author’s subject/focus.) *(Describe how the author feels about this subject.)*

_____.

Inaugural of John F. Kennedy (January 20, 1961)

Added to the National Registry: 2003

Essay by Ryan Koonce



John F. Kennedy at his 1961 inauguration

There are four United States presidential inaugural speeches that have transcended their largely drab and unmemorable siblings. Only four: Abraham Lincoln's first and second inaugural addresses; Franklin Roosevelt's first, and John F. Kennedy's. In the category of the Great Speech—by which I mean those anthology-ready history-making texts whose quotations become littered throughout our common speech until knowledge of their origins passes to the historically minded—inaugural addresses are strange birds. A powerful oration is generally given in response to something: a catastrophe, a battle, a war; a danger or a victory or a triumph. And they usually require some period to “set” before their greatness is recognized. History is not so much prologue as it is selective memory—what becomes “great” are largely those events that stick out in our minds as we are remembering the past. That was not so with the Kennedy inaugural. Like a thunderbolt it riveted American attention from the moment it was uttered and connected to the heart of the nation like no inaugural address since.

“Let the word go forth from this time and place,” “pay any price, bear any burden,” “support any friend, oppose any foe,” “let us never negotiate out of fear . . . but let us never fear to negotiate,” and of course, “ask not what your country can do for you—ask what you can do for your country.” The quotations roll off the tongue and mind as effortlessly as lines from our favorite movies or cherished anecdotes from our lives. Pithy phrases are the hooks on which our excitement is caught and roused. What other speech in living memory is so suffused with phrases that are not only so memorable but so impossible to forget? It had remained such a touchstone for the public that in the wake of Kennedy's death published recordings of the inaugural and his other speeches were purchased to such a degree that the recording broke into the pop album charts. No other presidential speech has attained such a distinction.

John F. Kennedy was elected president in 1960 by one of the slimmest margins, both electorally and popularly, in the history of the United States. As he ascended the rostrum to deliver his inaugural address, he must have been acutely aware that his legitimacy as the American president was still in doubt by a great many Americans. He was also the youngest person elected president and that came with both drawbacks and advantages. Drawback in that he was

considered a lightweight or the privileged puppet of his powerful father; advantage in that he was the vanguard of a new generation seizing the reigns of power from a sclerotic old guard. The address was crafted to mitigate the negative and accentuate the positive of this persona.

Like all presidential speeches in the modern era, this speech was not solely the work of the president, but of a team of contributors, most especially Ted Sorenson. Sorenson was the youngest of Kennedy's aides and his principal speechwriter. His devotion to his boss was fathomless. Often characterized as Kennedy's "intellectual alter ego," Sorenson had the ability to create a feedback loop between himself and his boss wherein ideas and contours of phrases originated with Kennedy but then bounced back-and-forth between the two of them until an acceptable final version was authorized by Kennedy. The murky gray area this created in between the genesis and terminus of Kennedy's speeches stoked the belief amongst much of Washington's chattering class that Sorenson was in fact exclusively responsible for Kennedy's eloquence. Many, including Richard Nixon and Katharine Graham, openly asserted that Kennedy was merely reading a Sorenson speech at the inauguration. Most historians have refuted this claim, identifying Kennedy as the primary architect and craftsman, and Sorenson more aptly characterized as the chief polisher of the work.

The speech was in its entirety a Cold War speech. One has to wonder if the intended audience was actually the American people or the Soviet Politburo. Competition with the Soviet Union over influence throughout the world had become a monomania for Americans since the end of the Second World War and this intense focus on foreign affairs was *the* theme of the address. The address was perhaps Kennedy's—he of the generation who had fought the gruesome and perhaps unnecessary war against fascism—chance to mark the line in the sand to a despotic Soviet Union in 1961 that should have been marked by the Western powers to the despotic Axis powers in 1938. (To be sure, Kennedy had spent much of his political life running from his father's record as an appeaser in the run-up to the war, and thus the urge to foster an ostentatiously belligerent attitude towards the enemies of freedom was pronounced within him.)

Today we find ourselves befuddled trying to chart a clear path in a chaotic multipolar world of rising powers and an ever-increasing number of non-state actors. It feels almost quaint to listen to the words spoken during the most bipolar era this planet has ever known. Kennedy's recurring admonitions to "both sides" demonstrate acutely that there were none but two forces in the world that really mattered in 1961. This highlights another audience Kennedy was addressing: the scores of independent nations in Africa and Asia that had won their independence from the Western empires since 1945. Early in his congressional career, Kennedy had known that the United States would have to campaign proactively to the newly independent nations to win their support and alliance. The creation of what became the Peace Corps, long a goal of Kennedy and other policymakers, was one of the outgrowths of this aim for mutual benefit between the First and Third Worlds expressed by the new president.

Finally, besides examining the great uplifting messages within the inaugural address, attention must be paid to the sad gaping hole that existed within it. Although the address was almost entirely devoted to foreign policy, there was a domestic issue deliberately avoided by Kennedy that was rapidly metastasizing into an existential threat for the United States government: the struggle for civil rights by black Americans. Because the Kennedy Administration began their

term so focused on the freedom and human rights of the peoples across the seas, they were woefully inconsiderate of the enemies of freedom operating within their own government. Indeed, the power of the reactionary southern Democrats in government made the liberal Democratic president sadly beholden to their interests in order to advance his other priorities. There had been an attempt to include a reference to struggles black Americans were making to gain their rightful share of dignity as citizens. One line was included in an early draft of the speech which did allude to the ongoing civil rights controversies: [so that] “our nation’s most precious resource, our youth, are not developed according to their race or funds, instead of their own capability,” but it was dropped from the final version. Two of Kennedy’s advisors (Louis Martin and Harris Wofford) did manage to convince Kennedy to add the phrase “*at home and around the world*” to his statement about defending human rights.*

Quibbling aside, the Kennedy inaugural speech shall likely be read and studied centuries from now alongside Pericles, Shakespeare, and Lincoln. Its influence on the Baby Boom generation of Americans was profound, especially coming at the apex of a time when the public had an almost religious faith that the United States government could accomplish any positive end it attempted to achieve. It is rather astounding that the speech has endured as a paragon of American exceptionalism even as the current generation of Americans revel in a sarcastic and cynical disdain for the idealism of the ‘60s. Perhaps we are not as world weary and snidely sophisticated as we think we are. Historian Douglas Brinkley summed it up like this:

His identification with a moment of unusual public activism explains much of his appeal to many Americans of the 1960s, and even to many Americans born after his death. They look back nostalgically to an era that seemed to be a time of national confidence and purpose. Kennedy reminds many Americans of an age when it was possible to believe that politics could be harnessed to America’s highest aspirations, that it could speak to the country’s moral yearnings. And perhaps most of all, Kennedy reminds Americans of a time when the nation’s capacities seemed limitless, when its future seemed unbounded, when it was possible to believe that the United States could solve social problems and accomplish great deeds....

To the many Americans who yearn for a new age of public activism and commitment, the image of a heroic John Fitzgerald Kennedy has endured as a bright and beckoning symbol of the world that many people believe they have lost.

Many more generations will have to pass before any final judgment can be rendered on this quandary. Was Kennedy expressing a dangerous naïveté that would lead to quagmire wars and fiscal insolvency, or rationally comprehending the need for vigorous engagement with a world that needs a beacon of righteousness? Can our ideals ever really withstand the onslaught of pitiless circumstance?

* “... and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today *at home and around the world.*”

Ryan Koonce is a processing technician in the Recorded Sound Section of the Library of Congress and works at the Packard Campus in Culpeper, Virginia. He studied history with honors as an undergraduate at Truman State University before transitioning to graduate media studies at Emerson College. He has been with the Library since 2006.

Superman and Me
Sherman Alexie

I learned to read with a Superman comic book. Simple enough, I suppose. I cannot recall which particular Superman comic book I read, nor can I remember which villain he fought in that issue. I cannot remember the plot, nor the means by which I obtained the comic book. What I can remember is this: I was 3 years old, a Spokane Indian boy living with his family on the Spokane Indian Reservation in eastern Washington state. We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle-class by reservation standards. I had a brother and three sisters. We lived on a combination of irregular paychecks, hope, fear and government surplus food.

My father, who is one of the few Indians who went to Catholic school on purpose, was an avid reader of westerns, spy thrillers, murder mysteries, gangster epics, basketball player biographies and anything else he could find. He bought his books by the pound at Dutch's Pawn Shop, Goodwill, Salvation Army and Value Village. When he had extra money, he bought new novels at supermarkets, convenience stores and hospital gift shops. Our house was filled with books. They were stacked in crazy piles in the bathroom, bedrooms and living room. In a fit of unemployment-inspired creative energy, my father built a set of bookshelves and soon filled them with a random assortment of books about the Kennedy assassination, Watergate, the Vietnam War and the entire 23-book series of the Apache westerns. My father loved books, and since I loved my father with an aching devotion, I decided to love books as well.

I can remember picking up my father's books before I could read. The words themselves were mostly foreign, but I still remember the exact moment when I first understood, with a sudden clarity, the purpose of a paragraph. I didn't have the vocabulary to say "paragraph," but I realized that a paragraph was a fence that held words. The words inside a paragraph worked together for a common purpose. They had some specific reason for being inside the same fence. This knowledge delighted me. I began to think of everything in terms of paragraphs. Our reservation was a small paragraph within the United States. My family's house was a paragraph, distinct from the other paragraphs of the LeBrets to the north, the Fords to our south and the Tribal School to the west. Inside our house, each family member existed as a separate paragraph but still had genetics and common experiences to link us. Now, using this

logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased sister, my younger twin sisters and our adopted little brother.

At the same time I was seeing the world in paragraphs, I also picked up that Superman comic book. Each panel, complete with picture, dialogue and narrative was a three-dimensional paragraph. In one panel, Superman breaks through a door. His suit is red, blue and yellow. The brown door shatters into many pieces. I look at the narrative above the picture. I cannot read the words, but I assume it tells me that "Superman is breaking down the door." Aloud, I pretend to read the words and say, "Superman is breaking down the door." Words, dialogue, also float out of Superman's mouth. Because he is breaking down the door, I assume he says, "I am breaking down the door." Once again, I pretend to read the words and say aloud, "I am breaking down the door" In this way, I learned to read.

This might be an interesting story all by itself. A little Indian boy teaches himself to read at an early age and advances quickly. He reads "Grapes of Wrath" in kindergarten when other children are struggling through "Dick and Jane." If he'd been anything but an Indian boy living on the reservation, he might have been called a prodigy. But he is an Indian boy living on the reservation and is simply an oddity. He grows into a man who often speaks of his childhood in the third-person, as if it will somehow dull the pain and make him sound more modest about his talents.

A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike. I fought with my classmates on a daily basis. They wanted me to stay quiet when the non-Indian teacher asked for answers, for volunteers, for help. We were Indian children who were expected to be stupid. Most lived up to those expectations inside the classroom but subverted them on the outside. They struggled with basic reading in school but could remember how to sing a few dozen powwow songs. They were monosyllabic in front of their non-Indian teachers but could tell complicated stories and jokes at the dinner table. They submissively ducked their heads when confronted by a non-Indian adult but would slug it out with the Indian bully who was 10 years older. As Indian children, we were expected to fail in the non-Indian world. Those who failed were ceremonially accepted by other Indians and appropriately pitied by non-Indians.

I refused to fail. I was smart. I was arrogant. I was lucky. I read books late into the night, until I could barely keep my eyes open. I read books at recess, then during lunch, and in the few minutes left after I had finished my classroom assignments. I read

books in the car when my family traveled to powwows or basketball games. In shopping malls, I ran to the bookstores and read bits and pieces of as many books as I could. I read the books my father brought home from the pawnshops and secondhand. I read the books I borrowed from the library. I read the backs of cereal boxes. I read the newspaper. I read the bulletins posted on the walls of the school, the clinic, the tribal offices, the post office. I read junk mail. I read auto-repair manuals. I read magazines. I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.

Despite all the books I read, I am still surprised I became a writer. I was going to be a pediatrician. These days, I write novels, short stories, and poems. I visit schools and teach creative writing to Indian kids. In all my years in the reservation school system, I was never taught how to write poetry, short stories or novels. I was certainly never taught that Indians wrote poetry, short stories and novels. Writing was something beyond Indians. I cannot recall a single time that a guest teacher visited the reservation. There must have been visiting teachers. Who were they? Where are they now? Do they exist? I visit the schools as often as possible. The Indian kids crowd the classroom. Many are writing their own poems, short stories and novels. They have read my books. They have read many other books. They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision. The pages of their notebooks are empty. They carry neither pencil nor pen. They stare out the window. They refuse and resist. "Books," I say to them. "Books," I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives.

Day 12 Formative Assessment

Part 1: Deconstructing a Synthesis Prompt Using the Rhetorical Triangle

Directions: Carefully read the background information for prompt for the unit test. Then use the elements of the rhetorical triangle to determine your writing task and purpose.

Question

Nat Malkus, a research fellow at the Washington-based American Enterprise Institute, reported that between 2008 and 2012 the number of small schools offering AP courses dropped by nearly 11%. This was a complete reversal from the years prior. As the opportunity to participate in dual credit college courses increases, some schools have moved away from AP curriculum and the rigorous exam. Many, however, defend the value of the course as meaningful preparation for college and work.

1. **Speaker/Writer:** Who is the writer of this essay? What knowledge does the writer have about education and AP curriculum? What qualifies the speaker to address this topic?

2. **Audience:** Who will be reading this essay? What does the audience know about AP curriculum? What is the targeted audience's attitude toward the subject? Why do they care about the subject? What is the relationship between the writer and the audience? Can common ground be found between the writer and the audience?

3. **Subject:** What is the subject of this essay? Consider the context for the topic and determine the importance of this subject at this time?

4. **Purpose:** What is the writer trying to do?

Part 2: Analyzing the Writing Task

Directions: Carefully read the writing task information. Respond to the accompanying questions to further your understanding of the task.

Carefully read the following sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that evaluates whether AP curriculum effectively prepares students to be responsible citizens and, if so, whether schools should universally increase enrollment.

Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptors in parenthesis.

Source A (Sorenson)

Source B (Tierney)

Source C (Course Overview)

Source D (Newton)

Source E (Barry & Saira)

1. What is/are the essential question(s) posed by the prompt?

2. What are the “dos” and “don’ts” presented in this prompt?

Do	Don't

3. Paraphrase the task you are assigned in this prompt.

Part 3: Developing a Working Thesis Statement

Directions: Before you read the sources, it is important that you establish what is called a “working thesis.” This is a draft of the thesis statement you will use in your paper based on the prompt alone – not influenced by the sources. Answer the questions below to build this thesis.

1. What are two or three possible positions on this issue?

2. Based on your own background knowledge, which of these positions seems most accurate or arguable? Explain.

3. Rewrite the position as a statement using the template below:

_____ is a significant part of today’s culture because
(Issue/Topic)

(Explain the problem).

Overall, this issue requires society to _____
(Describe the solution)

so that _____
(Explain the desired result).

Revise the statement above into a working thesis statement for your unit test.

Part 3: Developing a Working Thesis Statement

Directions: Before you read the sources, it is important that you establish what is called a “working thesis.” This is a draft of the thesis statement you will use in your paper based on the prompt alone — not influenced by the sources. Answer the questions below to build this thesis.

What are two or three possible positions on this issue?

1. There are other ways to teach responsible citizenship.
2. AP courses are valuable, but universal enrollment isn’t necessary.
3. Everyone should be required to take AP.

Based on your own background knowledge, which of these positions seems most accurate or arguable? Explain.

I support the position that AP courses are valuable, but universal enrollment isn’t necessary. While there is a lot of benefit to being in an AP course, they are not for everyone. Some kids struggle in the traditional setting, so the challenges of AP might be too much for them.

Rewrite the position as a statement using the template below:

- Gifted or advanced education (*Issue/Topic*) **is a significant part of today’s culture because** it allows students the opportunity to earn college credit, which has become increasingly expensive.
- (*Explain the problem*). **Overall, this issue requires society to** increase enrollment in AP courses without universally mandating it (*Describe the solution*) **so that** more students have the opportunity to gain college credit (*Explain the desired result*).

Revise the statement above into a working thesis statement for your unit test.

AP courses build responsible citizens and allow more students the opportunity to earn college credit, which has become increasingly expensive. Therefore — while it should not be universally mandated — increased enrollment would be beneficial.

Rubric:

Writing Practice	
Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.	
10	Effective Responses earning an ADVANCED score develop a position relative to the prompt. The writer’s argument is convincing, and the sources effectively support the writer’s position. Their prose demonstrates an ability to control a wide range of the elements of effective writing but is not necessarily flawless.
8.5	Adequate Responses earning a PROFICIENT score develop a position relative to the prompt. The writer’s argument is generally convincing, and the sources generally support the writer’s position. But the argument is less developed or less cogent than the arguments of papers earning higher scores. The language may contain lapses in diction or syntax, but generally the prose is clear.
7.5	Inadequate Responses earning a PARTIALLY PROFICIENT score develop a position relevant to the prompt. They attempt to present an argument and support their position, but may misunderstand, misrepresent, or oversimplify either their own argument or the sources they include. The link between the argument and the sources is weak. The language may suggest immature control of writing.
6	Little Success Responses earning a NOVICE score demonstrate little success in developing a position relevant to the prompt. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These papers may misread the sources, fail to present an argument, or substitute a simpler task by merely responding to the question tangentially or by merely summarizing the sources. The language often demonstrates consistent weaknesses in writing, such as lack of development or organization, grammatical problems, or a lack of control.

Exemplar

Prompt: Consider the subject, audience and speaker of “Superman and Me” as well as the following questions:

1. Based on the subject, who do you think the author is reaching out to?
2. What choices does the author make to appeal to this audience?
3. What is the author saying about the BIG idea(s) you picked out? What is the central claim?
4. Based on the speaker, their audience, and the BIG idea, what is the author’s intended purpose.

Then, in a well-developed paragraph, describe the overall purpose of the text, citing specific evidence and providing thoughtful commentary.

Sherman Alexie wrote “Superman and Me” to illustrate that books have the power to save and change lives. This is evidenced in analysis of Alexie as the speaker. In describing his life growing up, the author states that his family “lived on a combination of irregular paychecks, hope, fear and government surplus food.” In other words, Alexis is describing a difficult upbringing which highlights the unlikeliness of him being a successful author. By providing this insight into him — the speaker — he is able to show that reading and books helped him overcome great trials in his own life, including those listed, therefore, saving his life. Furthermore, inferences about his audience are relevant to his overall purpose. At the very end, in referring to the “sullen and already defeated Indian kids who sit in the back,” Alexie points out that he is trying to save “our lives.” By using the word “our,” Sherman Alexie points out that he is speaking to other Indian children who faced the same obstacles, and hoping they will recognize how books can save lives. Finally, the subject itself — reading — contributes to the author’s overall purpose as it is described in detail throughout. The author talks about reading “The Grapes of Wrath” and comic books to highlight how embracing reading helped him survive and lead an enriched life. Collectively, analysis of speaker, audience and subject reveals Alexie’s purpose: to illustrate that books and reading can save lives.

Free Response Question

Preparation Time: 15 Minutes

Total Writing Time: 45 Minutes

Question

Nat Malkus, a research fellow at the Washington-based American Enterprise Institute, reported that between 2008 and 2012 the number of small schools offering AP courses dropped by nearly 11 percent. This was a complete reversal from the years prior. As the opportunity to participate in dual-credit college courses increases, some schools have moved away from AP curriculum and the rigorous exam. Many, however, defend the value of the course as meaningful preparation for college and work.

Carefully read the following sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that evaluates whether AP curriculum effectively prepares students to be responsible citizens and, if so, whether schools should universally increase enrollment.

Your argument should be the focus of your essay. Use the sources to develop your argument and explain the reasoning for it. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptors in parenthesis.

Source A (Sorenson)

Source B (Tierney)

Source C (Course Overview)

Source D (Newton)

Source E (Barry & Saira)

Source A

Sorenson, Tiffany. "Reap the Benefits of AP Language Courses." *U. S. News Education*. U. S. News, 13 Nov 2017. Web. 7 July 2018.

The following is excerpted from an online article published by a national newspaper.

For those who enroll in one of these classes, here are three of the many benefits they can expect to reap.

1. **Gain comprehensive understanding of language and culture:** The pace and rigor of AP World Languages and Cultures courses typically necessitate a student's immersion in the language.

AP foreign language classes submerge students in extensive vocabulary, complex grammatical forms and new modes of expression. Students are generally asked to speak only the foreign language in class, and some prior language proficiency is expected. Students can also plan on reading and writing regularly in the language.

While the workload of such an AP course can seem daunting, students have much to gain from the continual practice of a foreign language. For instance, students can expect to feel more comfortable communicating in that language. They can also expect to become well-versed on cultural themes, including art and literature, and historical turning points within the language.

As a result, it is common for students to cultivate a passion for the foreign language, which they may continue to study and practice in college and beyond. Students may also view an AP class as an ideal opportunity to test out a college concentration in the language before they matriculate.

2. **Earn college credit:** For many students, the most immediate advantage of completing an AP World Languages and Cultures class is that it potentially allows them to meet college degree requirements.

A sufficient score on the year-end exam can be of assistance even if students don't declare a foreign language concentration. Many colleges and universities require some degree of foreign language instruction, regardless of students' intended majors, so earning a 3, 4 or 5 on the AP test could save them one or more semesters of foreign language study.

AP-level foreign language courses are also relevant to such majors as education, international business and linguistics.

For students who decide to major or minor in a foreign language, an appropriate score on the AP exam for that particular language can place them out of 100-level classes required for the concentration.

Placement in a more advanced level can save students money on tuition. It can also free them to pursue other endeavors, such as studying additional subjects, landing an internship or working a part-time job.

3. **Prepare for study abroad or an overseas degree:** Study abroad is an experience that students can benefit from on many levels. Studying in a foreign country opens students' minds to new locations, cuisines and forms of entertainment, while it also educates them about the country's culture and history.

Many students return from study abroad as more educated, understanding and well-rounded individuals. Some companies view them as more desirable employees.

One ideal way to prepare for a successful study abroad experience — or even for [earning a full degree overseas](#) — is by taking an AP World Languages and Cultures class. Such a course can prime students both linguistically and culturally for the international experience, which many students may initially find overwhelming.

The advantages associated with taking an AP Language course stretch beyond these three. Students may anticipate the more obvious benefits, such as earning college credit, but may be surprised by their increased cultural awareness and newfound or rekindled interest in the foreign language.

Source B

Tierney, John. "AP Classes Are a Scam." *The Atlantic*. 13 Oct 2012. Web. 7 July 2018.

The following is excerpted from an opinion essay by a former professor at Boston College.

My beef with AP courses isn't novel. The program has a bountiful supply of critics, many of them in the popular press, and many increasingly coming from academia as well. The criticisms comport, in every particular, with my own experience of having taught an AP American Government and Politics course for 10 years.

- AP courses are not, in fact, remotely equivalent to the college-level courses they are said to approximate. Before teaching in a high school, I taught for almost 25 years at the college level, and almost every one of those years my responsibilities included some equivalent of an introductory American government course. The high-school AP course didn't begin to hold a candle to any of my college courses. My colleagues said the same was true in their subjects.
- The traditional monetary argument for AP courses — that they can enable an ambitious and hardworking student to avoid a semester or even a year of college tuition through the early accumulation of credits — often no longer holds. Increasingly, students don't receive college credit for high scores on AP courses; they simply are allowed to opt out of the introductory sequence in a major. And more and more students say that's a bad idea, and that they're better off taking their department's courses.
- The scourge of AP courses has spread into more and more high schools across the country, and the number of students taking these courses is growing by leaps and bounds. Studies show that increasing numbers of the students who take them are marginal at best, resulting in growing failure rates on the exams. The school where I taught essentially had an open-admissions policy for almost all its AP courses. I would say that two thirds of the students taking my class each year did not belong there. And they dragged down the course for the students who did.
- Despite the rapidly growing enrollments in AP courses, large percentages of minority students are essentially left out of the AP game. And so, in this as in so many other ways, they are at a competitive disadvantage when it comes to college admissions.
- The AP program imposes "substantial opportunity costs" on non-AP students in the form of what a school gives up in order to offer AP courses, which often enjoy smaller class sizes and some of the better teachers. Schools have to increase the sizes of their non-AP classes, shift strong teachers away from non-AP classes, and do away with non-AP course offerings, such as "honors" courses. These opportunity costs are real in every school, but they're of special concern in low-income school districts.
- To me, the most serious count against Advanced Placement courses is that the AP curriculum leads to rigid stultification — a kind of mindless genuflection to a prescribed plan of study that squelches creativity and free inquiry. The courses cover too much material and do so too quickly and superficially. In short, AP courses are a forced march through a preordained subject, leaving no time for a high-school teacher to take her or his students down some path of mutual interest. The AP classroom is where intellectual curiosity goes to die.

Source C

“AP Language and Composition Course Overview.” *The College Board*. 2017. PDF. 7 July 2018.

The following is excerpted from the official course overview for AP Language and Composition released by the College Board.

AP English Language and Composition Course Content

The AP English Language and Composition course is designed to help students become skilled readers and writers through engagement with the following course requirements:

- Composing in several forms (e.g., narrative, expository, analytical and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism) selected to give students opportunities to identify and explain an author’s use of rhetorical strategies and techniques
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising their work to develop:
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction and sentence structure.

Source D

Newton, Danielle. "English 101: Basic Composition." *Bellevue College*. Spring 2013. PDF. 7 July 2018.

The following is excerpted from a college composition course's syllabus.

Course Outcomes

- Demonstrate various invention practices: brainstorming, free writing; outlining, journaling
- Demonstrate ability to write in various modes: personal narrative, expository, analytical, descriptive, argument
- Demonstrate the phases of writing: draft, revision, final copy
- Explore sources of writing: reading, thinking, analyzing, discussion
- Create a thesis statement that suggests the focus of the paper; does not point out the obvious, and is written as a sentence.
- Develop and include enough details and examples to support the identified thesis and reinforce focus
- Demonstrate various patterns of organization and use the organization pattern that suits your identified purpose and audience
- Illustrate the concept of Audience in your writing.
- Artfully combine Audience, Purpose and Tone in compositions written in and outside of class
- Write in a vocabulary appropriate to your subject and identified audience.
- Begin and conclude a paper effectively.
- Show effective control of mechanics: paragraphing, punctuation, spelling.
- Differentiate between key ideas and supporting details in reading
- Locate the thesis statement in reading assignments
- Practice good group skills: how to give useful feedback, and how to make use of feedback you receive
- Develop self-assessment skills

Source F

Barry, Mary and Saira, Naureen. "Top 10 Skills for the Successful 21st Century Worker."
University of Phoenix. Web. 7 July 2018.

The following is an infographic created by an online university listing the "Top 10 Skills" for successful 21st century workers.



Student Exemplar: Unit Exam

Over the years, the definition of a global citizenship has grown and diversified as technology allows us to reach nearly all corners of the planet. This citizenship is built on many noble qualities but of these, the greatest is empathy — for those across the world and those in our own school. By fostering cultural awareness and critical thinking skills, AP courses are a step in the right direction for any young person. These classes effectively create responsible citizens, and for this reason, enrollment should be increased universally and equitably.

Empathy and cultural awareness are a valuable byproduct of exploring the writing of others. AP courses, particularly AP Language and Literature, require this reading of complex sophisticated texts. From these sources, students gain insight into everything from universal themes to accounts of personal struggle. Furthermore, these benefits are seen in the AP foreign language courses where students can similarly “expect to become well-versed on cultural themes, including art and literature, and historical turning points within the language” (Source A). This exploration of art, literature, history, and culture prepares students to connect with people from all over the world, discuss global issues with understanding, and demonstrate awareness for the world around them. These “opportunities to build cross cultural understanding” make students great job candidates, as captured in Source E. By fostering global citizenship through AP coursework, schools are not only best preparing students for the world of work, but also developing greater empathy. This combination of cultural awareness and empathy effectively creates responsible citizens.

School leaders, therefore, must increase enrollment in AP courses universally and equitably. In his objections to the value of AP, John Tierney argues that minority students “are essentially left out of the AP game” (Source B). While he intended to discredit the program itself, he essentially proves the need for increased enrollment. If schools were to focus on equitable, universal enrollment, these minority students would be afforded the same opportunities as other groups. Furthermore, if the intent of a school is to prepare students for work or college, the outcomes of an AP course are designed to help with both. The AP Course Overview identifies writing for diverse purposes as a key objective (Source C). This is mirrored by the college syllabus which asserts students must be able “to write in various modes” (Source D). This alignment to college coursework as well as the workplace skills, such as global citizenship, demonstrates the value for all students in the AP curriculum. For this reason, the opportunity must be afforded to as many students as possible.

If our society wants students to graduate with a wealth of workplace skills, college readiness, and/or general empathy, AP courses are a logical solution. Between the ability to develop empathetic, culturally aware citizens to the rigorous, relevant work of the courses, students who enroll in AP are setup for success in any area. Therefore, it is essential that schools increase enrollment universally and equitably.

