AP® Language and Composition Syllabus

Course Overview:

The purpose of the course is twofold: for students to apply a wide range of strategies and techniques to understand the language of composition; and, for students themselves to become better writers by practicing a variety of compositional styles and techniques, thus incorporating increased knowledge of rhetoric into that practice.

The fall semester begins with an opportunity for students to inventory prior knowledge, identify gaps in skill, and set a purpose for the ambitious undertaking of the AP Language and Composition course. By striking a balance between existing school-wide support systems (e.g., use of cooperative learning groups) and practices that demand new concentration from the individual student—expanded reading, note-taking, discussion, and writing—the class will begin to achieve necessary fluency. In the opening weeks, students create and put to use a 'toolkit of skills' that is both cognitive and organizational to serve them throughout the semester. Requirements include:

A PORTFOLIO: A tool for learning and assessment, the portfolio archives “best work” as well as rich experiment and reflection. Portfolios are established with a combination of teacher-directed and student selected goals. Rubrics are used to assist students as they collect, select, and reflect on the high quality work they do. Initially, rubrics are teacher-designed, but as students develop their knowledge of the contexts and criteria for assignments, group and individual rubrics may be developed so that students internalize the goals and skills they are working towards. Work will include narrative, expository, descriptive, argument, and analytical pieces. Students will also include evidence of “daily language skill” as intensive stylistic study. The portfolio represents approximately 70 percent of the grade.

A WRITER’S NOTEBOOK: The organizing of this notebook is key to the management of detail required by our work. The Writer’s Notebook should be loose-leaf with 6 dividers. Sections and purpose will become clear in the early weeks of use.

1. SYLLABUS, CALENDAR, ASSIGNMENT SHEETS
2. DIALECTICAL JOURNALS Students use the dialectical-dialogue journal for both reading and writing practice. They record:
   • initial responses to reading selections
   • SOAPS-tone analysis
   • notes on background
   • vocabulary
   • “essential questions”
   • timed writing practice.
   For the student, this journal will take the form of an inner conversation to annotate texts, and to respond to or summarize class discussion. The

3. **DRAFTS**: multiple stages/read-around group feedback/revision plans/reflection/rubrics/conferencing notes

4. **CLASSWORK**: graphic organizers/say-mean-matter journals/backgrounds/Socratic Seminar preparation and reflection/quizzes and returned tests and quizzes

5. **LANGUAGE/STYLE**: Sentence imitation; sentence combining exercises; “Voice Lessons” (by Nancy Dean, see Unit 2); vocabulary rhetorical terms and definitions, additional strategies

6. **APPENDIX**: Notes on citation of sources; acceptable use policy (technology); plagiarism contract

To participate fully in the activities of note-taking, marking and creating multiple versions of text, the following supplies are also recommended:

- Pens—blue or black; highlighters; post-it notes; and a flash-memory stick

As part of the cognitive tool-kit, students will build expertise in:

**SOCRATIC CIRCLES**: We will use the model for Socratic discussion presented in Matt Copeland’s *Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School* (Portland, Maine: Stenhouse Publishers, 2001) for regular seminar discussion. The seminars provide students and opportunity to test their ideas, apply what they learn about rhetoric, and use academic strategies and language.

**LITERATURE CIRCLES**

Many students have experienced literature circles in 9th and 10th grade based on models from Harvey Daniels’s text, *Literature Circles: Voice and Choice in Book Clubs and Reading Groups* (2nd ed., Portland, Maine: Stenhouse Publishers, 2001), providing an opportunity to build on the strategies used to develop conversation as students examine rhetorical elements and elements of style in AP.

**STUDENT BLOGS** and **E-MAIL** create extended communication, as well as opportunities to practice skills and analysis generated by class activities.

**September 10-21: Introducing Routines and Strategies**

This is intended as a friendly, organizational mini-unit to instruct (and practice) routines and strategies commonly used in the class.

**A Note About Grading Practice:**

Establishing fair, transparent grading practice is important to all parties. Quizzes, tests, and language practice usually earn single grades from 5-10 points, while, revised writings or research assignments earn grades of 25 and even 50 points. Students also earn a “work ethic grade” of 20 points for each five-week grading period. This grade is based on contributions to class processes, leadership, organization, and timeliness of effort. Self-, teacher-, and peer-evaluation produce
this grade. The work ethic grade also emphasizes that individual effort and collaboration are equally necessary for our purpose. Each student is expected to take a leadership role in presenting group processes, conducting textual analysis, and leading Socratic discussion. All class routines are designed to demonstrate that it is not necessary to be right always, but it is essential to contribute willingly.

**The Mini-Unit: Who We Are as Readers and Writers**
The ‘Reading and Writing’ part of the mini-unit centers on 1-2 page excerpts on learning to read from such writers as Maya Angelou, Gloria Naylor, Kareem Abdul-Jabbar, and Julia Alvarez, selected from *Speaking of Reading*, edited by Nadine Rosenthal (Portsmouth, NH: Heinemann, 1995). In a variety of small group formations, students will use these short pieces to take a reading quiz, write response journals, apply skills of annotating a text, and analyze using SOAPS-tone techniques (from a College Board workshop on English Vertical Teams) and identify rhetorical features they recognize as the class begins.

When students have completed the reading of the short texts, each will develop a short autobiographical/personal incident paper on “Becoming a Reader-Writer” using the stages of the writing process. This paper will be shared anonymously in read-around groups where readers will apply a modified SOAPS-tone rubric as editorial feedback. Based on discussion of papers and feedback students will develop a “focus for revision” plan through conferencing with the teacher. NOTE: Students are encouraged to understand revision as the process of developing insight from revisiting and rethinking a subject, or choosing to alter style, not simply copy-editing.

With the revision plan in place, “daily language skill” provides practice for fine-tuning the elements of their writing. These daily exercises may center on the use of strong verbs or “show not tell,” sentence combining, imitation, and copy-editing practice through which students begin to incorporate stylistic fluency into their study of writing.

At the conclusion of this mini-unit, students will reflect on the practices and pacing of our first sessions of class. Shared feedback time will help monitor understanding and develop a comfort zone.

All 11th grade students take The State University Reading & Composing Skills Test Pre-Test in the first weeks of the semester as diagnostic preparation for testing that will take place in spring. Results from this test may be used to support students who need tutoring or assistance for the AP course activities.

**SUMMER: READING and ASSIGNMENTS**
Summer reading for 2008 was selected in part to prepare for conversation in our first major thematic unit. Students were asked to read one of the following:

- *The Autobiography of Malcolm X* as told to Alex Haley,
- *Bury My Heart at Wounded Knee* by Dee Brown
Instructions for summer reading directed students to record questions, connections, clarifications, or predictions as they read in a notebook. Entries may also be posted on student blogs. Students are also encouraged to read and respond to each other’s blogs. (Support for students who need to start a blog will be provided in a late spring session where other course materials will be made available). As part of the first major unit, students will present a PowerPoint on their summer reading choice using the Doubting-Believing strategy (Peter Elbow): What did you doubt as you read? What did you believe? Why?

**Sept -Oct: First Thematic Instruction: Tugs of War** (This will be a school-wide thematic exploration with individual classes adapting the theme to reading and instruction.) In AP, the theme incorporates readings of speeches, autobiography, analysis, and memoir. Selections from the summer reading list will also be used for discussion and thematic support.

**Readings (and audio) include:**

- “The Roots of War” by Barbara Ehrenreich
- “Killing Civilians” by George Orwell
- “The Capricious Camera” by Laila Ayad
- “Beyond Viet Nam—A Time to Break Silence” by Martin Luther King, Jr. (text and audio available: [http://www.americanrhetoric.com/speeches/mlkatimetobreaksilence.htm](http://www.americanrhetoric.com/speeches/mlkatimetobreaksilence.htm))
- references to The Autobiography of Malcolm X and Bury My Heart at Wounded Knee

Quickwrite prompts for class discussion

- Define ‘tug of war’ using 2 examples
- What is “conflict”? Compare conflict to “tugs of war”

In groups of 3, students will share quickwrites and complete a mind map for class presentation on “tugs of war” and examples of conflict.

**Unit Activities:**

- PowerPoints based on summer reading will be presented and discussed in class.
- Reading quizzes will take place.
- Socratic circles will center on key ideas in Ehrenreich and Orwell excerpts.
- Apply the theme “tugs of war” to the readings. Where do you see conflict?
- Instruction for techniques to develop argument: exemplification, narration, description, process analysis, definition, division and classification, comparison and contrast, cause and effect.
- Use of graphic organizers to identify development techniques in reading selections.
• Review/Instruction on techniques of propaganda. Locate in selections.
• Analyze vocabulary of conflict and pieces related to it. Discuss euphemisms.
• Select an issue for “tug of war” and complete a Mind-Map on related points.
• Discuss mind-maps in small groups.
• Students and teacher develop criteria charts/rubrics for grading this essay.
• Students note significant concepts and vocabulary in Writer’s notebook.

To examine closely strategies employed by professionals writing persuasively, students will employ the “descriptive outlining” process defined in Reading Rhetorically (58) by Bean, Chappell, and Gillam (Brief ed., New York, NY: Pearson-Longman, 2004). In this practice students track the argument by listing in a graphic organizer what the writer “Does” (rhetorically) and what the writer “Says” or means in the argument. Creating a “Does/Says” chart provides a basis for writing a summary.

Mid October: Draft for 500-word Essay Due

Prompt: Write about an issue which engages people today in a “tug of war.”
Present a persuasive case for a resolution to the issue. Include one objection or counter-argument you expect to encounter. Use at least two techniques for development of an argument that have been taught in class.

Rhetorical strategies for focus in language study: antithesis and parallel structure.
Grammatical constructions: Complex; compound sentence structure; sentence combining practice using teacher-developed hand-outs from readings.

Drafts are due for read-around mid October. Feedback/editing will focus on SOAPS-tone and effective choices of rhetorical technique used to develop the argument. Small group conferences with the teacher will precede final revision due date at the end of October. These will be used to review criteria charts and rubrics, assess drafts, and determine revision strategies.

Final drafts of the Tugs of War paper are due the last week of October. An eight-point rubric will be used to determine the grade. Papers that earn less than 5 points must complete another revision. Papers earning fewer than 8 points may complete revisions for a stronger grade.

Note: Because Back-to-School night occurs in early October, students will have an opportunity to present their portfolios and work in progress to parents.
Oct-Nov UNIT 2: Time, Place, and Picture: Writing to Describe

READINGS:
- “Juke Box Love Song” by Langston Hughes
- “Signs” by Scott Russell Sanders
- “Silent Dancing” by Judith Ortiz Cofer
- “Edward Hopper’s Nighthawks, 1942” by Joyce Carol Oates
- Reproduction of “Nighthawks” on transparency
- Photographs (various) of place

Students will engage in discussion and analysis of the selected readings for this unit, focusing on descriptive writing. Daily language skills practice will focus on vocabulary choices that enrich the text as well as models for imitation from Voice Lessons—Classroom Activities to Teach Diction, Detail, Imagery, Syntax, and Tone, by Nancy Dean (Gainesville, Florida: Maupin House, 2000)

Activities will include:
- Collect 8-10 samples of descriptive writing from texts available to you. Vary the length and try to find both fiction and non-fiction sources. Share and analyze using SOAPS-tone strategy. Categorize vocabulary choices for description. Analyze denotative/connotative language.
- Create a map or floorplan of a place that is important in your life. List the details your audience would need to visualize to capture your feelings about the place. Try various patterns of organization to write about your place. Write from different physical angles to create perspective.
- Practice sensory description by writing about your favorite season of the year. Discuss connotation and denotation of word choices.
- Using a photograph, list abstract and concrete details. Write a paragraph to highlight each.
- Explode a moment of time in descriptive writing; compress a moment of time. (Samples and models will be provided).
- Socratic Circle: Nighthawks (reproduction). What mood, tone, or feel does the painting create? How?
- Students select from a list of vocabulary words that describe effects in painting to relate to Nighthawks. Included are: Brush-stroke, perspective, impressionist, monochromatic, vivid, tint, shade
- After initial discussion of the painting, read together Oates’s poem on Nighthawks. What does her poem add to or subtract from your impression? How? Address diction, detail, imagery, and syntax. How does the narration she provides add to or subtract from the picture you have?
- Literature Circles: Using the texts by Cofer and Sanders, illustrate and map the descriptive passages. Prepare a brief presentation on diction, detail, imagery, syntax, and tone.
During October, students will take two sample AP multiple choice tests: one is the Ralph Ellison excerpt (p.15) from the current English Language and Composition sample Questions packet, and the other is the Shirley Abbott excerpt (p.22 from the same source. Students will also write a timed practice essay (p.32) during a class session. Students will discuss and reflect on the process. Written feedback from the teacher and conferencing to suggest revision techniques will precede selection of “best” of two efforts for a final grade.

Students will also share description and “Voice Lesson” practice in read-around groups, choosing their own best descriptive writing to include in their portfolios, with a reflection on what makes good description. Revised passages may be posted on blogs.

**Unit 3 November-December 2007  End of Fall Semester Project: Book-Banning and Huckleberry Finn**

For many of our 11th grade students, research is a daunting task. For this reason, it is best handled in a process-project framework. Each year during Banned Book Week the school has explored issues of censorship and book banning with schoolwide activities and readings. By building on this familiarity, the 11th graders will explore a controversy and produce several outcomes to enhance their composition and language study. As a class assignment, students will read and analyze *The Adventures of Huckleberry Finn*. Students will also read an excerpt from *The Day They Came to Arrest the Book* by Nat Hentoff, a novel for adolescents that deals with school censorship.

Students will write a research paper examining and analyzing a censorship issue or controversy that stems from Twain’s book. Perspectives on this subject range from charges of racism to issues of character and social class, and while many of these arguments will be new to students, language and composition are most certainly involved. Coming to a greater understanding of the novel and its continual ability to stir passion should prove a valuable study of rhetorical impact.

Students will research critical perspectives (arguments) regarding the novel, using resources available not only in the school library but at our adjacent state college campus library. With the assistance of Professor K. Baxter, an instructor of Adolescent Literature, the class will focus their study on reasons why Twain’s book has often been banned even to the present day. Through discussion and library research, students will develop a proposal to suggest their research. Professor Baxter’s university students will engage in online discussion with the AP students to assist in developing the proposals and reviewing related materials critically.

A planning conference with the teacher will also be required as research progresses. The conferencing will help students focus on rhetorical effects and ways the novel has been perceived by its critics and proponents.
Class activities include:
Chapter quizzes for content understanding.
Student-led Literature Circles to share annotated readings of the text.
Class presentations to determine key points in the narration.
Note-taking regarding use of dialect, vocabulary, and diction.
Literature Circle groups will select chapters and key questions developed for Socratic discussion.
Students identify/chart “trouble zones” which may be sources of controversy in the novel as they read. “Trouble-zones” are potential sources of research. Charts will follow the SAY-DO descriptive outlining model described earlier in the persuasive essay assignment completed in October.
Identify 2-3 possible topics for research. Write a brief reflection explaining why you chose them. Predict one or two outcomes for these topics in your research.
Examine Twain’s style—use of dialogue and dialect, irony, and tone.
Writing Exposition: Using a thesis, support details, and amplification will be modeled and practiced.
Language Skills practice will include dialect, direct and indirect quotations.
Sentence Combining and Imitation practice will reinforce models.
MLA citation practice will be instructed and practiced. Citations will be analyzed, evaluated, and created to reflect multiple sources: books, magazines, journals, and the Internet.

Research Strategies:
Prior to beginning the research project, students will take the practice test in the May 2007-2008 AP Course Description (p. 25) booklet to assess their knowledge of citation. Instruction in MLA formatting guidelines will be tailored to the use of books, journals, magazines, and the Internet. Graphic organizers will assist students in gathering the correct information for sources explored. Drafting time will be provided in class so that integration of quotes and citation details will be adhered to.

A draft of the paper will be due for a read-around one week before winter break. Students will have class time for feedback and revision planning for a final draft to be submitted in January. Rubrics for assessment will focus on students’ ability to synthesize positions and support general statements with evidence. Correct citation of sources will also be a feature of the rubric. Because final exams are early in January, second revisions must be completed as early as possible.

Before winter break, students will respond to the Neil Postman prompt (p. 35) in the 2007-08 course description booklet.
Winter Break Readings: Focus on Autobiography

- “Remembering My Childhood on the Continent of Africa” by David Sedaris
- “Shooting Dad” by Sarah Vowell
- “Autobiography of Benjamin Franklin,” excerpt

Early January: Persona

Introduction of the concept of persona leads to this prompt for a quick-write: Write a brief description of yourself as a student, as a son or daughter, and as a member of your age group. How many people were you while you were gone on Winter Break? Did you become someone new? In general, when you write, do you tend to take a particular persona?

Students follow the writing with pair- and whole-group sharing.

Classwork: Small groups analyze the personae in David Sedaris’ and Sarah Vowell’s essays. How are they similar? How are they different?

Homework: Examine Benjamin Franklin’s essay to identify his persona. Write a paragraph explaining why you think he chose more than one. (Sections of this lesson are based on “Persona in Autobiography” submitted to AP resources by Marianne Grisolano).

Preparation for EPT

Students will continue preparation in timed writings during the short time leading up to Final Exam week. This preparation also helps students consolidate their learning in preparation for the English Placement Test (EPT), a written essay exam that provides evidence to statewide colleges that students are prepared for college English. The school district requires all 11th grade students to take the exam in the spring semester. Preparation for the writing part of the test will focus on reading a short passage and developing a thesis for which evidence can be developed coherently and concisely within a 45-minute period. In effect, skills of the first semester will serve as excellent reinforcement while the concision demanded by the exercise will also further AP goals.

Semester Final Exam

During the two-hour final exam, students will answer two sets of multiple-choice questions: one set on the passage from Charlotte Brontë (p. 56) in the 2007-8 AP course guidelines, and a second set of teacher-created questions. Students will also write the Free-Response essay based on Eavan Boland’s poem, “It’s a Woman’s World.” On “review day” (after finals), a de-briefing and review will take place. Students may re-write the Free-Response over winter break.

In addition, students will review their portfolios and write a final reflection of the fall semester’s learning. By identifying areas where further practice is needed, they will establish the formation of “study groups” to begin the spring semester. These groups will target specific areas for reading, writing, understanding of rhetorical concepts.
February 2008: The Voice in the Crowd: Developing Unique Style

Intro: For students seeking to understand the importance of voice and individual style in writing, reading poetry makes an excellent choice for this brief unit. While some silent reading will take place, students will also use Readers’ Theatre and choral readings to demonstrate variant readings and interpretations. Students will analyze the tone, structure, and language choices of various poets. Concurrent with this unit, students will write Free-Responses on poets from different time periods using AP materials.

Readings
selections from representative American poets: Emily Dickinson; Walt Whitman; Elizabeth Bishop; e.e.cummings, sekou sundiata; Jimmy Santiago Baca; Langston Hughes, Lucille Clifton; Sandra Cisneros; Judith Ortiz Cofer; Quincy Troupe; Joy Harjo; Naomi Shihab Nye; Li-Young Lee, Billy Collins

Poetic features to review and examine as rhetorical strategies include: meter, rhyme, stanza-form, alliteration, assonance, consonance, anaphora, parallelism, repetition, use of symbols, personification, metaphor and simile, oxymoron, paradox, and the impact of typography and orthography. How do these heighten a poem’s theme, engage an audience?

Activities:
Students will:

• Respond to poems personally.
• Apply SOAPS-tone strategy to determine rhetorical impact of the poem.
• Annotate poems. Identify conventions of style specific to particular form.
• Complete a Before-After chart to show the terms they have learned.
• Record observations on style and structure.
• From packets of poems, study groups will select a poem to present to the whole class. Reader’s Theatre and choral readings of the poem will provide alternative interpretations.
• Imitate at least two poets from the lists, using stylistic devices, form, and recognizable features of the model to create an original poem.

Students will write the “imitation” poems; present them in a teacher-peer-editorial conference before revising final copies for inclusion in their portfolios.

March-April Mini-Units
During the months of March and April, spring break and fragmentation of the schedule occur with the onset of tests and other school-wide activities. When classes are shortened or the schedule is abbreviated, mini-units will be used to supplement major unit work when disruption occurs. Below are some ideas for
activities that will help students stay focused on rhetorical strategies but are suitable in short-term situations.

**Analyzing rhetorical strategies in an illustrated children’s book.**

Texts:
*Black and White* by David Macaulay.
*The Table Where Rich People Sit* by Byrd Baylor
*Sleeping Ugly* by Jane Yolen
*The Wall* by Eve Bunting
Why There is No Arguing in Heaven: A Mayan Myth by Deborah Nourse Lattimore

Questions to Answer:
Pre-reading: What rhetorical strategies would you predict you might find in a book written expressly for children? What strategies would you not expect to find? What percentage of the story is narration? Description? Exposition? Is there an argument in the story or any other element of persuasion? Is the argument direct or implied? As you read, locate rhetorical strategies and record them in your reading journal. How would you describe the persona of the main character? Does it change? Why?
What impact do the illustrations have in developing the story? How do color, line, and placement show perspective, point-of-view? Find one place where the illustrations support the rhetorical strategies. How do illustrations contribute to the overall tone? Are there shifts in tone? Where do they occur? What do you notice about the writer’s diction?

Assignment: Write an analysis of how picture and story work together to create a particular effect on the reader. Include examples of style, structure, and tone.

**Analyzing rhetorical strategies in cartoons, newspaper editorials, and graphic novels.**

Students will collect political and magazine cartoons for use in the unit. Provided will be examples from *The New Yorker, The Los Angeles Times*, and local newspapers. Students will be encouraged to seek out examples in languages other than English and a diverse range of sources. An assortment of graphic novels and selections from the graphic comic page of the Sunday *New York Times* will also be available.

Students may use a Say-Mean-Matter chart to analyze a randomly selected set of cartoons and editorials. Some activities will be similar to those used in the illustrated book activities. However, students and teacher together will create a writing assignment to analyze the process by which visual elements such as line, caricature, and color impact the satirical or political message.

Students may confer with the teacher to expand any “shorter” writings for portfolio credit.
April to May 2008: Final Unit of the year: Taking a Stand

Civil Disobedience by Henry David Thoreau
Silent Spring (excerpts) by Rachel Carson
The Crucible by Arthur Miller with scenes from Good-Night and Good Luck
Additional material on HUAC will be provided by video from Unitedstreaming.com
(Students will need to see the background of the McCarthy era to understand many of Miller’s rhetorical choices to depict power and resistance.)
A Modest Proposal by Jonathan Swift
“A Vegetarian Philosophy” by Peter Singer
The Girl in the Café (HBO film, 2005)

Introduction: Activities to introduce the matter of this unit will include:

- Anticipation-reaction questions to preview texts.
- Student led “simulations” in which students literally stand up for a side on issues presented in the readings such as, “Animals should not have to give their lives for humans.”
- Chart SOAPS-tone of each reading.
- Students will evaluate the writing for effectiveness of rhetorical devices such as structure, repetition, parallel constructions, and transitions.
- Students will analyze film scenes for parallels to rhetorical strategies. What is the impact of lighting? Sound? Camera angles?
- Sentence combining exercises will be developed and practiced from selected sentences.

During reading (and/or viewing):
Literature Circles will propose “essential questions” from the readings and develop clear statements of the points of view.
Students will define and track difficult vocabulary including scientific terms.”
Socratic seminar will focus on the diction and sentence structure of Swift’s “A Modest Proposal.”

Writing Assignment:
Prompt: You have been invited to a roundtable discussion where Thoreau, Carson, Miller, Swift, Singer, and the characters in The Girl in The Café are present. Script and storyboard an imaginary dialogue between the writers we just read around a social issue they might address today. In the course of the dialogue, employ rhetorical strategies from the following list:

- narrative
- process analysis
- definition
- exposition
- comparison and contrast
- argumentation.

Standards for the dialogue will be made explicit through the use of criteria: How well did your choice of methods serve your purpose? How matched is your style to
the original? How persuasive are your connections? In presenting the arguments, which constructions have best served you? Has the writer used parallel constructions, repetition for emphasis, clear transitions to develop coherence? What other features help you to control tone? Diction? Sentence Structure?

Students will receive the evaluative criteria before the first draft is complete. Rubrics employing them will be used as students and teacher engage in a read-a-round to evaluate strengths and weaknesses in their work. Students may complete revisions in group story conferences.

Leading up to the May administration of the AP, students will continue to sharpen their skills with sample test items and regular timed writings provided at this summer’s AP workshop. The schedule for these writings is expected to accelerate as the exam approaches, It will also be important for students to reflect on individual progress and learning prior to the exam.

Post AP Exam Activities:

Celebrations will take place in the classroom to honor the hard work and accomplishment of the students. Using a somewhat broader construct for rhetorical conventions, students will:

• Compose and deliver toasts and short speeches to honor each other. (Parody and satire are encouraged).
• Create and publish recruiting posters and flyers directed at next year’s potential AP Language and Composition students
• Write letters to next year’s students encouraging, motivating, and recommending practice.
• Post practical advice on the teacher’s blog to be read by incoming students.
• Students will vote on “must readings for next year” and “readings to dump,” providing reasons and details.

June Final Exam:
Final Exam will be a 10 minute presentation of “the best” of each portfolio. This may take the form of a short film, a PowerPoint, or Keynote, or a Podcast. Students will be encouraged to develop individual ways to make their portfolios reflect what they have learned and how they plan to use their skills and knowledge in the future. Students may demonstrate their “application” with a college essay or other related product.

Students will research and choose one work to add to the AP course syllabus and write a brief rationale for why it should be included. All presentations will be previewed, practiced, and videotaped.
Teacher Resources

**Course Texts:**


