

**AP English Language and Composition Calendar of Assignments and Readings**  
**Cambridge-South Dorchester High School**  
**Mrs. Heidi Cohoon, Instructor**  
**Q1—Fall 2018**

**Please bring 50 Essays textbooks and nonfiction novels of choice to each class.**

Week	Date	Letter	Topics	Homework
1	9/5	A	Welcome and introductions Course overview AP FRQ In-Class Timed Writing	Read syllabus and sign Register for AP Central Register for Remind Complete classwork
	9/6	B	AP FRQ In-Class Timed Writing	
	9/7	C	<b>Picture Day</b> AP FRQ In-Class Timed Writing	
2	9/10	A	An introduction to rhetoric SOAPStone “The Stranger in the Photo is Me” (handout provided by teacher)	Review AP Annotation Procedures Complete close reading and annotation of “The Stranger in the Photo is Me”
	9/11	B	Application of rhetoric and analysis of “The Stranger in the Photo is Me”	Bring in a photo as an inspiration for your own essay “The Stranger in the Photo is Me”
	9/12	C	Mimicking the author’s style—essay drafting Writing conferences	Complete draft Study AP Terms 1-25*
	9/13	A	Peer editing and scoring using USM rubric in preparation for AP 9-pt. rubric Book Club during lunch	Study AP Terms 1-25*
	9/14	B	Type essays	Study Vocabulary Revise Essay
3	9/17	C	Type Essays <b>Essays due no later than 11:59 pm submitted to <a href="mailto:cohoonh@dcpsmd.org">cohoonh@dcpsmd.org</a></b>	Submit Essay on Time Read/Annotate “How to Write AP Rhetorical Analysis Paragraphs and Essays” (handout provided by teacher) Study Vocabulary
	9/18	A	Rhetorical Analysis Brent Staples SOAPStone Rhetorical Precis	Begin reading Chapter 1 in <i>LOC</i> Study for vocabulary
	9/19	B	Brent Staples Rhetorical Precis Questions on Rhetoric and Style	Begin reading Chapter 1 in <i>LOC</i> Study for vocabulary Finish Questions on Rhetoric and Style
	9/20	C	Brent Staples Timed Writing Book Club during lunch	
	9/21	A	Timed Writing Revision	

4	9/24	B	Dave Barry SOAPSTone Rhetorical Precis	Study Terms—Test Friday Finish Questions on Rhetoric and Style
	9/25	C	Dave Berry Questions on Rhetoric and Style and Timed Writing	
	9/26	A	Mike Rose SOAPSTone Rhetorical Precis	
	9/27	B	Mike Rose Questions on Rhetoric and Style Book Club during lunch	Study for Rhetorical Devices Quiz
	9/28	C	Rhetorical Devices Quiz 1 (1-25) Interim Grades Finalized	Complete Questions on Rhetoric and Style—due beginning of class on Monday
5	10/1	A	Rhetoric Review Mike Rose Essay	
	10/2	B	Mike Rose Essay	
	10/3	C	Mike Rose Essay Q1 Interims	
	10/4	A	Mike Rose Essay Book Club during lunch	
	10/5	B	James Baldwin SOAPStone Rhetorical Precis <b><u>Essay #2 due no later than 11:59 pm on Sunday submitted to <a href="mailto:cohoonh@dcpsmd.org">cohoonh@dcpsmd.org</a>. Please use your DCPS email.</u></b>	
6	10/8	C	James Baldwin Questions on Rhetoric and Style	
	10/9	A	James Baldwin Timed Writing	
	10/10	B	True Education Projects	
	10/11	C	True Education Projects Mr. Reed Substitute Book Club during lunch	
	10/12	A	Vocabulary Test (26-50) <b>True Education Projects due no later than 11:59 pm submitted to <a href="mailto:cohoonh@dcpsmd.org">cohoonh@dcpsmd.org</a></b>	
7	10/15	B	<b>True Education Presentations</b>	
	10/16	C	<b>True Education Presentations</b>	
	10/17	A	Nancy Mairs Questions on Rhetoric and Style	
	10/18	B	Nancy Mairs Vocabulary Test (51-70) ½ Day for Students Book Club during lunch	
	10/19	---	<b>MSTA Conference</b>	

			<b>Schools Closed</b>	
8	10/22	C	LOC Ch.1 Test David Sedaris SOAPSTone Rhetorical Precis	Work on <i>5 Steps to a 5</i> HW Due FRIDAY—beginning of class
	10/23	A	David Sedaris Questions on Rhetoric and Style	
	10/24	B	David Sedaris Timed Writing*	
	10/25	C	Public Service Announcements Book Club during lunch	
	10/26	A	Vocabulary Test (51-70) 5 Steps Work due at beginning of class Public Service Announcements	
9	10/29	B	Sara Vowell SOAPSTone Rhetorical Precis	
	10/30	C	Sara Vowell Questions on Rhetoric and Style	
	10/31	A	Sara Vowell Timed Writing <b>Public Service Announcements due no later than 11:59 pm submitted to <a href="mailto:cohoonh@dcpsmd.org">cohoonh@dcpsmd.org</a></b>	
	11/1	B	Public Service Announcements Due/Presentations Book Club during lunch	
	11/2	C	Vocabulary Test (71-90) Vowell Questions DUE	
10	11/5	A	In-Class Timed Writing	
	11/6		<b>PD—Schools Closed for Students</b>	
	11/7	B	In-Class Timed Writing	
	11/8	C	<b>Column Precis Project Workshop</b> <b>Columnist Precis Project Due no later than 11:59 pm on Sunday submitted to <a href="mailto:cohoonh@dcpsmd.org">cohoonh@dcpsmd.org</a></b> Book Club during lunch	
	11/9	A	<b>AP Multiple Choice Exam</b>	

## AP English Language and Composition

### Major Essay #1: Personal Reflective Narrative Essay—"The Stranger in the Photo is Me"

Deadline: 17 September 2018

Submitted to Mrs. Cohoon at [cohoonh@dcpsmd.org](mailto:cohoonh@dcpsmd.org) no later than 11:59 pm

Length: 750-1000 words

Format: MLA, 12-pt. Times New Roman, double-spaced

Prompt: After reading and annotating Donald Murray's "The Stranger in the Photo is Me," write a personal narrative that mimics his style. Select personal photos (or a series of photographs) as points of departure for purposeful memoirs of your own that integrate images and related words. Use details, memories, perceptions, and ideas that can be gathered and purposefully arranged and convey ethos, pathos, and logos to its readers.

Assigned Texts: "An Introduction to Rhetoric" (*LOC* 1-35)

"The Stranger in the Photo is Me" by Donald Murray

#### Tips for Writing a Personal Reflective Essay:

- Write about a specific event and explain the impact it has had on you, always keeping your audience in mind.
- Include sufficient detail so that the reader gets a sense of the content of the event and understand why it has been important to you.
- Organize the information in your essay so that the reader can follow it.
- Choose precise, descriptive words that show your insight into the subject and audience.
- Use a variety of sentence structures to make the writing interesting.
- Proofread your writing for errors in grammar usage, spelling, punctuation, and capitalization.

When you write a reflective essay, you look back on, or reflect on your past experiences, thoughts, and feelings and examine the ways they've shaped who you are today. A good example of a reflective essay is "How Reading Changed My Life" by Anna Quindlen.

**"Yet there was always in me, even when I was small, the sense that I ought to be somewhere else. And wander I did, although, in my everyday life, I had nowhere to go, and no imaginable reason on earth why I should want to leave. The buses took the interstate without me; the trains sped by. So I wandered the world through books."**

Many standardized tests, like the SAT, include sections that ask you to demonstrate your writing ability by composing an essay in response to a prompt or topic. When you write a reflective essay, keep the following in mind:

- Narrow the topic to one specific aspect, experience, or event about which you have something to say.
  - Do not just tell what happened, but explain how it affected you, what you learned, and or how it changed your thinking.
  - Include an introduction in which you identify your narrowed topic, a body in which you explain the topic and your insights about it, and a conclusion in which you sum up your reflections on the topic.
  - Because you will be evaluated in part on your ability you use standard English, you should also pay attention to grammar usage, capitalization, spelling, and punctuation.
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## The Stranger in the Photo Is Me

By Donald M. Murray

[*Pictured left*] The author in England, 1944.

—The *Boston Globe*, August 27, 1991

I was never one to make a big deal over snapshots; I never spent long evenings with the family photograph album. Let's get on with the living. To heck with yesterday, what are we going to do tomorrow? But with the accumulation of yesterdays and the possibility of shrinking tomorrows, I find myself returning, as I suspect many over 60s do, for a second glance and a third at

family photos that snatch a moment from time.

In looking at mine, I become aware that it is so recent in the stretch of man's history that we have been able to stop time in this way and hold still for reflection. Vermeer is one of my favorite painters because of that sense of suspended time, with both clock and calendar held so wonderfully, so terribly still.

The people in the snapshots are all strangers. My parents young, caught before I arrived or as they were when I saw them as towering grown-ups. They seemed so old then and so young now. And I am, to me, the strangest of all.

There is a photograph of me on a tricycle before the duplex on Grand View Avenue in Wollaston I hardly remember; in another I am dressed in a seersucker sailor suit when I was 5 and lived in a Cincinnati hotel. I cannot remember the suit but even now, studying the snapshot, I am drunk on the memory of its peculiar odor and time is erased.

In the snapshots I pass from chubby to skinny and, unfortunately, ended up a chub. Looking at the grown-ups in the snapshots I should have known.

In other snapshots, I am cowboy, pilot, Indian chief; I loved to dress up to become what I was not, and suspect I still am a wearer of masks and costumes.

It would be socially appropriate to report on this day that I contemplate all those who are gone, but the truth is that my eyes are drawn back to pictures of my stranger self.

And the picture that haunts me the most is one not in costume but in the uniform I proudly earned in World War II. I believe it was taken in England from the design of the barracks behind me. I have taken off the ugly steel-framed GI glasses, a touch of dishonesty for the girl who waited at home.

My overseas cap with its airborne insignia is tugged down over my right eye, my right shoulder in the jump jacket is lower because I have my left hand in my pocket in rakish disregard for the regulation that a soldier in that war could never, ever stick a hand in a pocket.

The pockets that are empty in the photograph will soon bulge with hand grenades, extra ammunition, food, and many of the gross of condoms we were issued before a combat jump. This GI item was more a matter of industrial merchandising than soldierly dreaming—or frontline reality.

The soldier smiles as if he knew his innocence and is both eager for its loss and nostalgic for those few years of naiveté behind him.

I try once more to enter the photograph and become what I was that day when autumn sunlight dappled the barracks wall and I was so eager to experience the combat my father wanted so much for me. He had never made it to the trenches over there in his war.

When that photograph was taken, my father still had dreams of merchandising glory, of a store with an awning that read Murray & Son. I had not yet become the person who had to nod yes at MGH when my father asked if he had cancer, to make the decision against extraordinary means after his last heart attack. When this photo was taken, he had not yet grown old, his collars large, his step hesitant, his shoes unshined.

Mother was still alive, and her mother who really raised me had not died as I was to learn in a letter I received at the front. The girl who wrote every day and for whom the photo was taken had not yet become my wife, and we had not yet been the first in our families to divorce two years later. I had not yet seen my first dead soldier, had not yet felt the earth beneath me become a trampoline as the shells of a rolling barrage marched across our position.

I had no idea my life would become as wonderful or as terrible as it has been; that I would remarry, have three daughters and outlive one. I could not have imagined that I actually would be able to become a writer and eat—even overeat. I simply cannot re-create my snapshot innocence.

I had not had an easy or happy childhood, I had done well at work but not at school; I was not Mr. Pollyanna, but life has been worse and far better than I could have imagined.

Over 60 we are fascinated by the mystery of our life, why roads were taken and not taken, and our children encourage this as they develop a sense of family history. A daughter discovers a letter from the soldier in the photograph in England and another written less than a year later, on V-E day. She is surprised at how much I have aged. I am not.

I would not wish for a child or grandchild of mine to undergo the blood test of war my father so hoped I would face as he had not. In photos taken not so many years later I have a streak of white hair. It is probably genetic but I imagine it is the shadow of a bullet that barely passed me by, and I find I cannot enter the snapshot of the smiling soldier who is still stranger to me, still innocent of the heroic harm man can deliver to man.



### Major Essay #1: Descriptive Narrative/Personal Reflection Rubric

Criteria	Comments	Score
<input type="checkbox"/> The essay has correct <b>MLA heading</b> with correct <b>word count</b> and a meaningful <b>title</b> .		<b>/10</b>
Content – Introduction		
<input type="checkbox"/> The introduction has a clear topic sentence that describes the subject or event. <input type="checkbox"/> The subject or event is manageable.		<b>/15</b>
Content – Body		
<input type="checkbox"/> There are an adequate number of descriptive details (8-12) that are specific and relevant to the subject/event. <input type="checkbox"/> Details appeal to the five senses and are concrete and vivid. <input type="checkbox"/> The writer has used vivid verbs and at least one metaphor. <input type="checkbox"/> There are no vague or empty sentences. <input type="checkbox"/> Paragraphs are unified and coherent (i.e. every sentence clearly supports the topic sentence).		<b>/35</b>
Content – Conclusion		
<input type="checkbox"/> The paragraph contains an appropriate <b>conclusion</b> that brings closure to the paragraph. <input type="checkbox"/> The conclusion returns to the dominant impression (or “the point”), either restating or somehow indicating the importance of the dominant impression.		<b>/15</b>
Structure		
<input type="checkbox"/> Essay is arranged in a <b>logical order</b> . (There should be some pattern of development.) <input type="checkbox"/> Appropriate <b>transitions</b> are used both within paragraphs and between paragraphs to show logical connections between ideas.		<b>/10</b>
Clarity, Style and Language (Grammar and Usage)		
<input type="checkbox"/> Sentences are clear, coherent, and unambiguous. There are no missing words and/or awkward constructions. <input type="checkbox"/> The paragraph is relatively free of distracting errors in grammar, punctuation and spelling. <input type="checkbox"/> Word choice is effective and appropriate for a college essay. <input type="checkbox"/> There is clarity of thought and expression in the essay.		<b>/15</b>
Comments		<b>/100</b>

## AP English Language and Composition – 90 terms

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1. Absolute a word free from limitations or qualifications
2. Abstract refers to language that describes concepts rather than concrete images (ideas and qualities rather than observable or specific things, people, or places). The observable or "physical" is usually described in concrete language.
3. Ad Hominem In an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin meaning "against the man."
4. Adage a familiar proverb or wise saying
5. Allegory an extended narrative in prose or verse in which characters, events, and settings represent abstract qualities and in which the writer intends a second meaning to be read beneath the surface of the story; the underlying meaning may be moral, religious, political, social, or satiric. Examples: John Bunyan's *Pilgrim's Progress* (Temptations of Christians), Orwell's *Animal Farm* (Russian Revolution), and Arthur Miller's *Crucible* ("Red Scare")
6. Alliteration the repetition of initial sounds in successive or neighboring words
7. Allusion a reference to something literary, mythological, or historical
8. Analogy a comparison of two different things that are similar in some way
9. Anaphora Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer's point more coherent. Ex: "There was the delight I caught in seeing long straight rows. There was the faint, cool kiss of sensuality. There was the vague sense of the infinite...." Ex: "We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender." Churchill.
10. Anecdote a brief narrative that focuses on a particular incident or event
11. Annotation Explanatory notes added to a text to explain, cite sources, or give bibliographical data.
12. Antecedent the word, phrase, or clause to which a pronoun refers
13. Antithesis the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. Examples: "To be or not to be..." Shakespeare's *Hamlet* "Ask not what your country can do for you, ask what you can do for your country...." Kennedy "The world will little note, nor long remember, what we say here, but it can never forget what they did here." Lincoln
14. Aphorism a short, often witty statement of a principle or a truth about life. Examples: "Early bird gets the worm." "What goes around, comes around." "People who live in glass houses shouldn't throw stones."
15. Apostrophe usually in poetry but sometimes in prose; the device of calling out to an imaginary, dead, or absent person or to a place, thing, or personified abstraction Ex: "For Brutus, as you know, was Caesar's angel. Judge, O you gods, how dearly Caesar loved him." Shakespeare's *Julius Caesar*
16. Archetype a detail, image, or character type that occurs frequently in literature and appeals in a universal way
17. Assonance repetition of vowel sounds between different consonants, such as in neigh/fade,

18.Asyndeton	Commas used (with no conjunction) to separate a series of words. The parts are emphasized equally when the conjunction is omitted; in addition, the use of commas with no intervening conjunction speeds up the flow of the sentence. It takes the form of X, Y, Z as opposed to X, Y, <b>and</b> Z. Ex: "Be one of the few, the proud, the Marines." Marine Corps Ex: "We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty." John F. Kennedy
19.Bathos	insincere or overly sentimental quality intended to evoke pity
20.Cacophony	harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony.
21.Caricature	descriptive writing that greatly exaggerates a specific feature of a person's appearance or a facet of personality.
22.Chiasmus	a statement consisting of two parallel parts in which the second part is structurally reversed
23.Colloquialism	informal words or expressions not usually acceptable in formal writing
24.Complex sentence	a sentence with two or more coordinate independent clauses
25.Compound sentence	two independent clauses combined with a conjunction
26.Conceit	a fanciful, particularly clever extended metaphor
27.Concrete detail	details that relate to or describe actual, specific things or events
28.Connotation	implied or suggested meaning of a word because of its association in the reader's mind.
29.Consonance	repetition of identical consonant sounds within two or more words in close proximity, as in boost/best; it can also be seen within several compound words, such as fulfill and ping-pong
30.Cumulative sentence	a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases
31.Deductive reasoning	reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case
32.Denotation	literal meaning of a word as defined
33.Diction	word choice, an element of style; it creates tone, attitude, and style, as well as meaning. Different types and arrangements of words have significant effects on meaning. An essay written in academic _____ would be much less colorful, but perhaps more precise than street slang.
34.Didactic	writing whose purpose is to instruct or to teach. The work is usually formal and focuses on moral or ethical concerns. This type of writing may be fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.
35.Dissonance	harsh or grating sounds that do not go together
36.Ellipsis	the omission of a word or phrase that is grammatically necessary but can be deduced from the context
37.Epigram	a brief, pithy, and often paradoxical saying
38.Epigraph	the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins <i>The Sun Also Rises</i> with two quotations. One of them is "You are all a lost generation" by Gertrude Stein.

39.Epistrophe	repetition of a word or expression at the end of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect (as Lincoln's "of the people, by the people, for the people") Compare to anaphora. Ex: "When I was a child, I spoke like a child, I thought like a child, I reasoned like a child." (Corinthians) Ex: I'll have my bond! / Speak not against my bond! / I have sworn an oath that I will have my bond. -- -The Merchant of Venice
40.Euphemism	a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. "He went to his final reward" is a common saying for "he died." These are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.
41.Euphony	a succession of harmonious sounds used in poetry or prose; the opposite of cacophony
42.Exposition	the immediate revelation to the audience of the setting and other background information necessary for understanding the plot; also, explanation; one of the four modes of discourse
43.Extended Metaphor	a sustained comparison, often referred to as a conceit. The extended metaphor is developed throughout a piece of writing
44.False Analogy	When two cases are not sufficiently parallel to lead readers to accept a claim of connection between them.
45.Figurative language	language employing one or more figures of speech
46.Foreshadowing	the use of a hint or clue to suggest a larger event that occurs late in the work
47.Generalization	When a writer bases a claim upon an isolated example or asserts that a claim is certain rather than probable. Sweeping generalizations occur when a writer asserts that a claim applies to all instances instead of some.
48.Genre	a major category or type of literature
49.Homily	a sermon, or a moralistic lecture
50.Hyperbole	deliberate exaggeration in order to create humor or emphasis (Example: He was so hungry he could have eaten a horse.)
51.Idiom	an expression in a given language that cannot be understood from the literal meaning of the words
52.Imagery	the use of figures of speech to create vivid images that appeal to one of the senses
53.Implication	a suggestion an author or speaker makes without stating it directly
54.Induction	the process that moves from a given series of specifics to a generalization
55.Inference	a conclusion one can draw from the presented details
56.Invective	an intensely vehement, highly emotional verbal attack
57.Inversion	reversing the customary (subject first, then verb, then complement) order of elements in a sentence or phrase; it is used effectively in many cases, such as posing a question: "Are you going to the store?" Usually, the element that appears first is emphasized more than the subject.
58.Irony	a situation or statement in which the actual outcome or meaning is opposite to what was expected.
59.Jargon	The special language of a profession or group. The term usually has pejorative associations, with the implication that jargon is evasive, tedious, and unintelligible to outsiders. The writings of the lawyer and the literary critic are both susceptible to jargon.

60.Juxtaposition	placing two elements side by side to present a comparison or contrast
61.Litotes	a type of understatement in which an idea is expressed by negating its opposite
62.Lyrical	Songlike; characterized by emotions, subjectivity, and imagination.
63.Malapropism	the mistaken substitution of one word for another word that sounds similar
64.Maxim	a concise statement, often offering advice; an adage
65.Metaphor	a direct comparison of two different things
66.Metonymy	a figure of speech that uses the name of an object, person, or idea to represent something with which it is associated, such as using "the crown" to refer to a monarch; Also, "The pen is mightier than the sword."
67.Mood	similar to tone, it is the primary emotional attitude of a work (the feeling of the work; the atmosphere). Syntax is also a determiner of this term because sentence strength, length, and complexity affect pacing.
68.Motif	main theme or subject of a work that is elaborated on in the development of the piece; a repeated pattern or idea
69.Motivation	a character's incentive or reason for behaving in a certain manner
70.Non-sequitur	Latin for "it does not follow." When one statement isn't logically connected to another
71.Objectivity	an impersonal presentation of events and characters. It is a writer's attempt to remove himself or herself from any subjective, personal involvement in a story. Hard news journalism is frequently prized for its objectivity, although even fictional stories can be told without a writer rendering personal judgment.
72.Oxymoron	a figure of speech composed of contradictory words or phrases, such as "wise fool," "bitter-sweet," "pretty ugly," "jumbo shrimp," "cold fire"
73.Paradox	a statement that seems to contradict itself but that turns out to have a rational meaning, as in this quotation from Henry David Thoreau; "I never found the companion that was so companionable as solitude."
74.Parallelism	the technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form. Parallel structure may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more of the same type of phrases (prepositional, participial, gerund, appositive) that modify the same noun or verb; it may also take the form of two or more subordinate clauses that modify the same noun or verb. Or, parallel structure may be a complex bend of single-word, phrase, and clause parallelism all in the same sentence. Example (from Churchill): "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields."
75.Paraphrase	a restatement of a text in a different form or in different words
76.Parody	a work that ridicules the style of another work by imitating and exaggerating its elements. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.
77.Pedantic	a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant
78.Point of View	the perspective from which a story is presented
79.Polysyndeton	Sentence which uses and or another conjunction (with no commas) to separate the items in a series. Polysyndetons appear in the form of X and Y and Z, stressing equally each member of a series. It makes the sentence slower and the items more emphatic than in the asyndeton.

80.Pun	a play on words achieved through words with similar sounds but different meanings
81.Reductio ad Absurdum	the Latin for "to reduce to the absurd." This is a technique useful in creating a comic effect and is also an argumentative technique. It is considered a rhetorical fallacy because it reduces an argument to an either/or choice
82.Resolution	the falling action of a narrative
83.Rhetoric	the art of effective communication, especially persuasive discourse; Rhetoric focuses on the interrelationship of invention, arrangement, and style in order to create felicitous and appropriate discourse.
84.Rhetorical Device	literary techniques used to heighten the effectiveness of expression
85.Rhetorical Question	a question asked merely for effect and not requiring an answer
86.Sarcasm	harsh, cutting language or tone intended to ridicule
87.Satire	A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. It doesn't simply abuse (as in invective) or get personal (as in sarcasm). It targets groups or large concepts rather than individuals.
88.Simple sentence	a sentence consisting of one independent clause
89.Style	an author's characteristic manner of expression - his or her diction, syntax, imagery, structure, and content all contribute to style
90.Subjectivity	a personal presentation of events and characters, influenced by the author's feelings and opinions

Name\_\_\_\_\_

Mrs. Heidi Cohoon, Instructor

AP English Language and Composition

5 October 2018

Mike Rose Response--Major Essay #2

Prompt:

In paragraphs 26-31, in Dr. Mike Rose's anecdotal essay, "I Just Wanna Be Average," he describes an influential high school teacher. Write an essay in which you analyze the rhetorical strategies, including stylistic choice, that he uses to convey the powerful impact of this experience on his life.

Word Count: 750-1000 words, typed in MLA format

**Deadline:** Friday, October 5, 2018, no later than 11:59 pm submitted to [cohoonh@dcpsmd.org](mailto:cohoonh@dcpsmd.org)

Name\_\_\_\_\_

Mrs. Heidi Cohoon, Instructor

AP English Language and Composition

12 October 2018

Essential Question: To what extent do our schools serve the goals of true education?

### Synthesis Task

**Task:** You will investigate the essential question that has been the topic of our recent essays and discussions. You may work in partners. To perform this investigation, you will be expected to collect, read, and submit copies of sources—sources expressing opinions and facts to support your view. This research needs to be content that broadens your understanding and viewpoint of this essential question. The sources are not limited to but must include:

- Two speeches or essays by two well-known and/or credentialed writers. You will also need to cite your sources using MLA format. You may use the essays of Mike Rose and James Baldwin if you wish.
- Two magazine or newspaper articles written in respected newspapers and/or journals.
- Two visuals, such as political cartoons, graphs, advertisements, video clips, or polls from respected sources.

This information must be presented via Power Point presentation to your classmates. The Power Point must include the following:

- Your answer to the essential question, including your definition of “true education.”
- Summaries of the speeches, essays, or articles you use to show the point of view with the title and author for each.
- The visuals added to the presentation.
- A short activity for your classmates to complete.
- A poster with a logo or acronym or mascot that compliments your definition of a true education.

**Deadline:** Projects due October 12, 2018 no later than 11:59 pm; Presentations on October 15, 2018



## **The Columnist Rhetorical Precis/Response Project**

**Assignment:** As a means of keeping well-informed of public discourse issues, you are required to follow a national columnist in a newspaper or online. You must collect **five** current, preferably consecutive columns by your author.

**Deadline:** Sunday, November 12, 2018—emailed to [cohoonh@dcpsmd.org](mailto:cohoonh@dcpsmd.org) no later than 11:59 pm.

Must be typed according to MLA guidelines. All annotated articles are to be submitted with the project as part of the grade.

1. Each article must be annotated for the following:

- Speaker's tone and possible tone shifts
- Rhetorical strategies
- Organization and arrangement

Mark areas in the text that evoke a reaction from you, be it laughter, anger or confusion. Some questions to ask yourself as you read:

- How does s/he open the column?
- How does s/he close the column?
- How soon does s/he announce the thesis?
- How does s/he organize? What are the parts or sections of the column?
- How much is based on observation? Personal experience? Interviews? Fact?
- What sort of diction characterizes the columnist?
- What sort of syntax characterizes the columnist?
- What audience does s/he assume? How do you know?
- What unstated assumptions does the columnist make?
- What are the potential ramifications of the issues addressed in the column?

II. After annotating, write a precis/response for each article. Then, write a paragraph defending or challenging this response with examples from national news, pop culture, historical events, prior experiences, etc.

III. Create a power point presentation which includes: credentials of the columnist, a short summary of each column, and your reflections. Make this creative, interesting, and engaging.

## **Example Rhetorical Precis**

In his "In Defense of Prejudice" (1995), Jonathan Rauch argues that prejudice in society. Rauch supports his position by providing historical and anecdotal evidence, culled from segments of society and his own experience that illustrates the futility and harm associated with attempts to eliminate prejudice and/or noxious speech. The author uses an erudite, yet defensive tone indicating that he primarily addresses an intellectually liberal audience, an audience most likely to support speech codes.