Advanced Placement English Language and Composition

Course Overview

The course overview and objectives for this course are taken from the *AP English Course Description* published by The College Board. The choice of texts for this class is based on the representative authors found in the *Course Description*. Therefore, the class reads predominately nonfiction. The few instances of fiction require the student to demonstrate close reading abilities of whole works and teacher-selected excerpts for rhetorical analysis.

The primary focus of the English Language course is the study of rhetoric, including both complex analysis and construction. Therefore, all exercises, readings, and writing assignments culminate in activities which foster analysis and argument construction.

Year Long Activities

Double Entry Journal:
All students are expected to keep an ongoing double entry journal using the exact format stated in the Double Entry Journal (Appendix Document B). The journal requires that students demonstrate close reading skills with reference to the resources of language (tone, diction, figurative language, audience, purpose, subject, etc.) listed in the English Language and Composition vocabulary document (Appendix Document A). For each evidence selection, left side entry, the student must respond with abstract meaning, right side entry. This conversation with the work offers a map of the reader's mind. It also enables the student to collect the best evidence and comments for class discussion and writings. Therefore, the Double Entry Journal serves as the first step in composition of thought and writing.

Writing and the Process of Writing in the Language Class:
The Double Entry Journal is a part of the writing process and a key to mature conversations in writing. You will write one or two 3-5 page papers each quarter as well as timed-writing essays. There will also be research assignments throughout the year. Each formal paper will require extensive quotations from the literary text as well as outside critical sources (for some) – here is where a well-kept journal comes in handy. We will explore a variety of writing strategies throughout the year, and *Writing and Grammar: Communication in Action* will be used in this class as a text for improving revision and editing.

Feedback on your writing will be given in multiple ways during the year, and this feedback will enhance your ability to control a variety of rhetorical features. Some of the methods of feedback used throughout the year will be the following:

- Teacher/student conferences prior to final submissions
    - These activities focus on the writer's use of voice, tone, and varied sentence structures, including coordination and subordination. The text *Writing and Grammar: Communication in Action* will aide in this discussion between the writer and the teacher. The student can use the text as a model for better sentence construction.

- Peer editing
    - Before this activity you will receive instructions concerning "how to peer edit" and not "aide in rewriting." This process includes the following:
        - Questioning clarity
        - Focusing on organization as it relates to purpose
        - Use of evidence, general and specific, to support assertive statements
        - Ample use of commentary carrying thought from the assertive statement, through the evidence cited, to a logical, thoughtful comment on the central topic
- Computer time to work on papers with teacher as a "guide" with model papers and rubrics as standards for excellence
    - These activities aide the student with multiple opportunities to revise and edit. Using models and rubrics, the student is responsible for revision which elevates the assignment with regards to varied sentence use, diction (specific vocabulary to achieve purpose), and voice.
    - These activities allow the student an opportunity to practice coherence. With the models, rubrics, and teacher as a guide, the student is encouraged to rewrite, revise, and eventually submit a better product at the end of the process.
- Sample student essays used as anchor papers
    - Student papers that exhibit the qualities of good writing will become models. These models will be used as examples for computer time.
- Rubrics that offer extensive commentary to add context to the benchmarks
    - The standard rubric (Appendix Document D) will be supplemented with other rubrics based on Advanced Placement Language and Composition rubrics for writing the open prompt argument, synthesis essay construction, and rhetorical analysis.
- Periodic revision opportunities after teacher has graded and commented
    - With these exercises, it is expected that the student will correct, edit, and revise according to the teacher's comments.

All of these methods of feedback culminate in the writer's ability to improve planning for a specific purpose, organize to achieve coherence employing transitions and repetition with respect to the purpose, selection of appropriate evidence (general and specific) to support assertive ideas and statements, the development of the writer's voice (tone and attitude), an understanding of the need to vary sentence structure (syntax) and vocabulary to engage the reader, and, finally, an understanding of the complexity of the writing process.

Writing Folders:

Your writing folder will begin from the first day of class. All planning, first drafts, edited papers, papers submitted for grading, timed writings, and targeted areas exercises (introductions, conclusions, assertive paragraphs) will reside in your folder. The folder never leaves the room until the end of the school year. This folder will serve as an archive of your progress, practice, and achievement in the writing process.

The writing folder will receive a grade each quarter for completeness. At the end of the year, the folder will be a portion of the final exam as you self-evaluate your progress and growth as a writer through the year.

Socratic Seminar:
All students are expected to read and attend to the directions and the rubric for the Socratic Seminar. The Socratic Seminar document (Appendix Document C) defines and offers examples for the following two question formats, as well as others:

> OPEN-ENDED QUESTION:
> Write an insightful question about the text that will require proof, group discussion, and "construction of logic" to discover or explore the answer to the question.
> UNIVERSAL THEME/ CORE QUESTION:
> Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.

Classroom discussions will follow the Socratic format for questioning and responding to any document, essay, letter, speech, or long work read during the course of the year.

Style:
Using the text *Writing and Grammar: Communication in Action*, students review the use of appositive phrases, participial phrases, and absolute phrases to improve the quality and sophistication of their writing. Initially, students complete sentence and paragraph imitation exercises; later, they are expected to highlight their use of these phrases in their major compositions.

Related Readings, All Year:
- Using *The Informed Argument*, the students will apply techniques from the text to the following:
  - *Newsweek Magazine's* Opinion Pages
  - *The Washington Post's* Opinion Pages
- *Norton Nonfiction Reader*
- *Everyday Use: Rhetoric at Work in Reading and Writing*
- *Barron's AP English Language and Composition*

Vocabulary:
Using the computers, the students will register with vocabtest.com, an online, interactive vocabulary study. The students must complete a study of 20 words every two weeks for the remainder of the year. The instructor will monitor word study through the administrator's home page.

Multiple-Choice Practice
In anticipation of the AP Exam, we will practice and break down multiple-choice questions using previously released passages and AP exam preparation materials.

Plagiarism Policy:
Plagiarism will not be tolerated. Any assignment found to be plagiarized will result in zero (0) credit.

Course Outline

First Quarter

The Art of Persuasion:
Using the text *The Informed Argument* students will study the basics for analysis of persuasion and rhetoric, pages 2-103, attending to the following:

- Purpose of the Argument; Assertion, Inquiry, and Negotiation
- Context of the Argument; Culture and History
- The Media and Argumentation; Print, Visual, and Electronic
- Strategies for the Argument; Inductive and Deductive Reasoning
- Fallacious Argumentation

Analysis of the following essays in *The Informed Argument*:

- Ownership Cluster 1: Who Owns Words and Ideas?
    - Jay Matthews, "Standing Up for the Power of Learning" 209
    - Ralph Caplan, "What's Yours? (Ownership of Intellectual Property)" 214
    - David Gibson, "Copyright Crusaders" 217
    - Abigail Lipson and Sheila M. Reindi, "The Responsible Plagiarist" 221
- Ownership Cluster 2: Who Owns Music?
    - Janis Ian, "Free Downloads Play Sweet Music" 233
    - Tom Lowry, "Ringtones: Music to Moguls' Ears" 238
    - James Surowiecki, "Hello, Cleveland" 241
    - Tom McCourt, "Collecting Music in the Digital Realm" 244

Using the text *Picturing Texts* students will study the basis of persuasion and rhetoric attending to the following:

- Working With Visual and Verbal Texts 25
- Analyzing Visual Texts 111
- The Rhetoric of a Visual Argument 388

Analysis of the following essays with visual graphics:

- Picturing Texts
    - Michael Stephens, "By Means of the Visible 56
    - Smithsonian Magazine, "Covered in Glory" 90
- Looking Closer
    - Edward Hopper, "Nighthawks, 1943" 116
    - Mark Strand, "Hopper" 118
- Making Lives Visible
    - Bell Hooks, "In Our Glory: Photography and Black Life" 175
    - Barbara Kruger, "Memory is Your Image of Perfection" 189
- Picturing Argument

- Elaine Reichek, "Red Delicious" 399
- Jessie Levine, "Turnabout Map – A New World of Understanding" 403

Theme for First Quarter—Discovery of Self:

The students will read Jon Krakauer's *Into the Wild* and Frederick Douglass's *Narrative of the Life of Frederick Douglass*. These two texts will generate journal entries focusing on the concept of self-discovery.

- With Krakauer, the students will focus on Chris McCandless's realization of the tension between independence and dependence.
- With Frederick Douglass, the students focus on his epiphanies concerning the brutality of slavery, literacy and liberation, and personal actualization.

The journal entries provide evidence and commentary for the culminating activity with the Socratic Seminar. The students will use the Socratic Seminar rubric to prepare for the discussion.

First Quarter Essay Writing and Scoring:

During the first quarter, students will analyze subject, audience, purpose, occasion, bias, and speaker's persona. Five of the essays on the syllabus from *The Informed Argument* will be chosen for these writing assignments:

- Ralph Caplan, "What's Yours? (Ownership of Intellectual Property)" 214
- Abigail Lipson and Sheila M. Reindi, "The Responsible Plagiarist" 221
- Tom Lowry, "Ringtones: Music to Moguls' Ears" 238
- James Surowiecki, "Hello, Cleveland" 241
- Tom McCourt, "Collecting Music in the Digital Realm" 244

Primary and Secondary Writing:
Students will write in class using their journal notes from class discussions. Sample papers are chosen for scoring and class discussion. The students will view classroom models of papers in the 6-9 range. The students will produce second drafts of their papers, employing the strategies discussed in class. We will use Writing Rubric (Appendix Document D).

Second Quarter:

Rhetoric and Analyzing Fiction as Argument:
Using the text *Everyday Use: Rhetoric at Work in Reading and Writing*, students will study

- The Rhetorical Triangle
- The Journalist's Questions
- Kenneth Burke's Pentad
- Aristotle's Topics and Common Topics
- Rhetoric in Narrative and the rhetorical uses of character, setting, conflict and plot, point of view, and theme

Analysis of the following Essays in *The Informed Argument*:

- American National Identity Cluster 1: Who Gets to Be an American?
    - Celia C. Perez-Zeeb, "By the Time I Get to Cucaracha" 513
    - Peter Brimelow, "A Nation of Immigrants" 518
    - Jacob C. Hornberger, "Keep the Boundaries Open" 524
    - Steven Camarota, "Too Many: Looking Today's Immigration in the Face" 529
- American National Identity Cluster 2: What Does It Mean to Be a Good American Citizen?
    - John Balzar, "Needed: Informed Voters" 538
    - Wilfred M. McClay, "America: Idea or Nation?" 541
    - Michael Kazin, "The Patriotic Left" 551
    - Josiah Bunting III, "Class Warfare" 558

Analysis of the following essays in *The Norton Reader*:

- Thomas Jefferson and Others, *The Declaration of Independence* 876
- Elizabeth Cady Stanton, *Declaration of Sentiments and Resolutions* 879
- Henry David Thoreau, "Where I Lived, and What I Lived For" 1164
- Alice Walker, "Beauty: When the Other Dancer Is the Self" 69
- Alberto Alvaro Rios, "Green Cards" 47
- Jean-Paul Sartre, "Existentialism" 1209
- Amy Cunningham, "Why Women Smile" 262

Analysis of the following selection:

- Ho Chi Minh, *Declaration of Independence of the Democratic Republic of Viet-Nam* (available online, royalty free)

Analysis of the following short story and a selection of personal essays:

- Kate Chopin "The Story of an Hour" (available online, royalty free)

Theme for Second Quarter—Self in Society:

The students will read F. Scott Fitzgerald's *The Great Gatsby* and either Nathaniel Hawthorne's *The Scarlet Letter* or Kate Chopin's *The Awakening*.

These two texts will generate journal entries focusing on the concept of the self in society.

- With Fitzgerald, students will focus on the construction of Gatsby's identity and the idea of the American Dream.
- With Hawthorne or Chopin, students will focus on the author's criticism of the society through the narrator's subtle social commentary and/or the author's presentation of characters and settings.

The journal entries provide evidence and commentary for the culminating activities, the Socratic Seminar and AP English Language Open Prompt, outlined below. The students will use the rubrics outlined in Appendix Documents C and D to prepare for these assignments.

Second Quarter Essay Writing:

Second Quarter Essay Writing:

During the second quarter, students will continue to analyze subject, audience, purpose, occasion, bias, and speaker's persona. Five of the essays on the syllabus from *The Norton Reader*, will be chosen for these writing assignment:

- Thomas Jefferson and Others, *The Declaration of Independence* 876
- Ho Chi Minh, *Declaration of Independence of the Democratic Republic of Viet-Nam* (available online, royalty free)
- Elizabeth Cady Stanton, *Declaration of Sentiments and Resolutions* 879
- Henry David Thoreau, "Where I Lived, and What I Lived For 1164
- Alice Walker, "Beauty: When the Other Dancer Is the Self" 69

Argument Construction using Fiction as an Example of Argument
(AP English Language Open Prompt)
In addition, students will write an essay to demonstrate their understanding of fiction as argument. This essay will use one of the two novel-length fiction works of the quarter.

Example from 1994 *English Language and Composition Exam, Question #2*

In *The March of Folly*, Barbara Tuchman writes: Wooden-headedness, the source of self-deception, is a factor that plays a remarkably large roll in government. It consists of assessing a situation in terms of preconceived fixed notions while ignoring or rejecting any contrary signs. It is acting according to the wish while not allowing oneself to be deflected by the facts.

Some people would claim that what Tuchman calls wooden-headedness plays a remarkably large role in all organizations and, indeed, all human affairs.

Write a carefully reasoned essay that defends or qualifies this idea about the prevalence of wooden-headedness in human actions and decisions. Use evidence from your reading and/or observation to develop your position.

Students must use *The Great Gatsby* as evidence to advance the argument.

Third Quarter

Synthesis and Sources:
Using the text *The Informed Argument*, pages 150-204, students will study

- Reading Critically
- Taking Notes
- Integrating Source Material into Papers
- Avoiding Plagiarism
- Finding Relevant Materials
- Compiling a Bibliography
- Citing Sources

Analysis of the following essays in *The Norton Reader*:

- Jessica Mitford, "Behind the Formaldehyde Curtain" 310
- Malcolm Gladwell, "Java Man" 329
- Maxine Hong Kingston, "Tongue-Tied" 513

- Richard Rodriquez, “Aria” 517
- William Cronon, “The Trouble with Wilderness” 651
- George Orwell, “Politics and the English Language” 581
- Jonathan Rauch, “In Defense of Prejudice” 680
- Jonathan Swift, “A Modest Proposal” 858
- Betty Rollin, “Motherhood: Who Needs It?”

Analysis of the following essays in *The Informed Argument*:

- Education Cluster 1: What Should Students Be Taught?
  - Rick Livingston, “The Humanities for Cocktail Parties and Beyond” 417
  - Stanley N. Katz, “Liberal Education on the Ropes” 421
  - Stephen L. Trainor, “Designing a Signature General Education Program” 430
  - Walter Kim, “Life, Liberty, and the Pursuit of Aptitude” 436

Education Cluster 3: How Should Learning Be Measured?

- Patricia Williams, “Tests, Tracking, and Derailment” 471
- Gregory Cizek, “Unintended Consequences of High Stakes Testing” 475
- Bertell Ollman, “Why So Many Exams? A Marxist Response” 486
- Peter Elbow, “Getting Along without Grades—and Getting Along with Them, Too” 493

Theme for Third Quarter—Criticism of Ideas and Concepts:

During the third quarter, students will read two nonfiction books of their choosing from a list provided. They will write a researched essay on one book and complete a timed, in-class interactive analysis on the other. This researched essay incorporates research and documentation methods, oral reporting, thesis generation, and critical analysis of both primary and secondary sources. For the interactive analysis, students are provided a guiding idea and must annotate the text in class to demonstrate thorough knowledge of the guiding idea.

Third Quarter Essay Writing:

The third quarter will focus on the synthesis essay format. Given an introduction and assignment, the students will read six sources and defend, challenge, or qualify the assignment. The following five synthesis essays, topics, and materials will be used:

- “Monolingualism” from AP Central, the Synthesis Essay 2016
- “Childhood Obesity and the role of American Public Schools”
- “Cell Phone Use and Technology in the Public School” from AP Central, the Synthesis Essay 2010
- “The American Dream and the Role of Standardized Testing in Schools”
- “Honor Code/Honor System in School” from AP Central, the Synthesis Essay 2015

Fourth Quarter

The students will focus on their construction of original arguments. Using *The Informed Argument*, pages 106-145, the students will attend to the following:

- Managing the Composing Process

- Composing as Inquiry
- Defining the topic
- Considering Audience
- Structuring the Argument
    - Classical
    - Rogerian
    - Inductive
    - Deductive
- Supporting Claims
- Presenting Evidence

The students will produce five essays of 500-550 words demonstrating their understanding of the four methods of argument construction: classical, Rogerian, inductive, and deductive. These essays will be in-class, timed writings and scored with the 1-9 rubric.

Readings as Examples of The Argument:
The Norton Reader

- Aaron Copland, "How We Listen" 1121
- Martin Luther King Jr., "Letter from Birmingham Jail" 892
- Scott Russell Sanders, "Under the Influence" 121
- E B White, "Once More to the Lake" 93
- Toni Morrison, "Strangers" 158
- Barry Lopez, "The American Geographies" 189
- Paul Theroux, "Being a Man" 223
- Elisabeth Kubler-Ross, "On the Fear of Death" 276

Advanced Placement Open Prompts from AP Central
Prompts for this exercise will come from released Advanced Placement Language and Composition open prompts, 1995-present.

Course Materials

Student texts and resources

Armstrong Carroll, Joyce, Edward E. Wilson, and Gary Forlini. *Writing and Grammar: Communication in Action*. Upper Saddle River, New Jersey: 2001.

Chopin, Kate. *The Awakening*.

College Board. "AP English Language and Composition Course Homepage." *AP Central*. <http://apcentral.collegeboard.com/apc/public/courses/teachers_corner/2123.html>.

Douglass, Frederick. *Narrative of the Life of Frederick Douglass*.

Fitzgerald, F. Scott. *The Great Gatsby*.

https://www.vocabtest.com/

Hawthorne, Nathaniel. *The Scarlet Letter*.

Krakauer, Jon. *Into the Wild*.

Roskelly, Hephzibah and David A. Jolliffe. *Everyday Use: Rhetoric at Work in Reading and Writing*. New York: Pearson Longman, 2005.

Yagelski, Robert P. and Robert K. Miller. *The Informed Argument*. 8th ed. Belmont, MA: Wadsworth, 2012.

Appendix
Document A:

Glossary and Index of Terms

Abstract language: language expressing a quality apart from a specific object or event; opposite of *concrete language*

Ad hominem: "against the man"; attacking the arguer rather than the *argument* or issue

Ad populum: "to the people"; playing on the prejudices of the *audience*

Analogy: a *comparison* in which a thing is inferred to be similar to another thing in a certain way because it is similar to the thing in other ways

Appeal to tradition: a proposal that something should continue because it has traditionally existed or been done that way

Argument: a process of reasoning and advancing proof about issues on which conflicting views may be held; also, a statement or statements providing *support* for a claim

Audience: those who will hear an *argument*; more generally, those to whom a communication is addressed

Authoritative warrant: a *warrant* based on the credibility or trustworthiness of the source

Authority: a respectable, reliable source of evidence

Backing: the assurances upon which a *warrant* or assumption is based

Begging the question: making a statement that assumes that the issue being argued has already been decided

Cause and effect: reasoning that assumes one event or condition can bring about another

Claim: what the arguer is trying to prove

Claim of fact: a *claim* that asserts something exists, has existed, or will exist, based on data that the *audience* will accept as objectively verifiable

Claim of policy: a *claim* asserting that specific courses of action should be instituted as solutions to problems

Claim of value: a *claim* that asserts some things are more or less desirable than others

Cliché: a worn-out expression or idea, no longer capable of producing a visual image provoking thought about a subject

Comparison warrant: a *warrant* based on shared characteristics and circumstances of two or more things or events; an *analogy* is a type of comparison, but the things or events being compared in an analogy are not of the same class

Concrete language: language that describes specific, generally observable, persons, places, or things; in contrast to *abstract language*

Connotation: the overtones that adhere to a word through long usage

Credibility: the audience's belief in the arguer's trustworthiness; see also *ethos*

Deduction: reasoning by which we establish that a conclusion must be true because the statements on which it is based are true; see also *syllogism*

Definition: an explanation of the meaning of a term, concept, or experience; may be used for clarification, especially of a *claim*, or as a means of developing an *argument*

Definition by negation: defining a thing by saying what it is not

Diction: word choice; selection of words in a literary work

Ethos: the qualities of character, intelligence, and goodwill in an arguer that contribute to an *audience's* acceptance of the *claim*

Euphemism: a pleasant or flattering expression used in place of one that is less agreeable but possibly more accurate

Evidence: *facts* or opinions that support an issue or *claim*; may consist of *statistics*, reports of personal experience, or views of experts

Extended definition: a *definition* that uses several different methods of development

Fact: something that is believed to have objective reality; a piece of information regarded as verifiable

Factual evidence: *support* consisting of *data* that is considered objectively verifiable by the audience

Fallacy: an error of reasoning based on faulty use of *evidence* or incorrect *inference*

False analogy: assuming without sufficient proof that if objects or processes are similar in some ways, then they are similar in other ways as well

False dilemma: simplifying a complex problem into an either/or dichotomy

Faulty emotional appeals: basing an argument on feelings, especially pity or fear; often to draw attention away from the real issues or to conceal another purpose

Faulty use of authority: failing to acknowledge disagreement among experts or otherwise misrepresenting the trustworthiness of sources

Figurative language: language writers and speakers use to convey something other than the literal meaning of their words

Generalization: a statement of general principle derived inferentially from a series of examples

Hasty generalization: drawing conclusions from insufficient evidence

Induction: reasoning by which a general statement is reached on the basis of particular examples

Inference: an interpretation of the *facts*; a conclusion reached on the bases of evidence and reasoning

Motivational appeal: an attempt to reach an *audience* by recognizing their *needs* and *values* and how these contribute to their decision-making

Motivational warrant: a type of *warrant* based on the *needs* and *values* of an *audience*

Need: in the hierarchy of Abraham Maslow, whatever is required, whether psychological or physiological, for the survival and welfare of a human being

Non sequitur: "it does not follow"; using irrelevant proof to buttress a *claim*

Picturesque language: words that produce images in the minds of the *audience*

Policy: a course of action recommended or taken to solve a problem or guide decisions

Post hoc: mistakenly inferring that because one event follows another they have a casual relation; from *post hoc ergo propter hoc* ("after this, therefore because of this"); also called "doubtful cause"

propaganda: information, especially of a biased or misleading nature, used to promote or publicize a particular political cause or point of view

Purpose: what a writer or speaker is trying to achieve through his writing or speaking

Qualifier: a restriction placed on the *claim* to state that it may not always be true as stated

Refutation: an attack on an opposing view in order to weaken it, invalidate it, or make it less credible

Reservation: a restriction placed on the *warrant* to indicate that unless certain conditions are met, the warrant may not establish a connection between the *support* and the *claim*

Sign warrant: a *warrant* that offers an observable datum as an indicator of a condition

Slanting: selecting *facts* or words with *connotations* that favor the arguer's bias and discredit alternatives

Slippery slope: predicting without justification that one step in a process will lead unavoidably to a second, generally undesirable step

Slogan: an attention-getting expression used largely in politics or advertising to promote support of a cause or product

Statistics: information expressed in numerical form

Stipulative definition: a *definition* that makes clear that it will explore a particular area of meaning of a term or issue

Straw man: disputing a view similar to, but not the same as, that of the arguer's opponent

Style: choices in words and sentence structure that make a writer's language distinctive

Substantive warrant: a *warrant* based on beliefs about the reliability of *factual evidence*

Support: any material that serves to prove an issue or *claim*; in addition to *evidence*, it includes appeals to the *needs* and *values* of the *audience*

Subject: what a piece of writing or a speech is about

Syllogism: a formula of deductive argument consisting of three propositions: a major premise, a minor premise, and a conclusion

Syntax: the grammatical order of words in a sentence or line of verse or dialogue; the organization of words and phrases and clauses in sentences of prose, verse, and dialogue
Tone: the implied attitude of a writer toward the subject and characters of a work
Two wrongs make a right: diverting attention from the issue by introducing a new point, e.g., by responding to an accusation with a counteraccusation that makes no attempt to refute the first accusation
Values: conceptions or ideas that act as standards for judging what is right or wrong, worthwhile or worthless, beautiful or ugly, good or bad
Warrant: a general principle or assumption that establishes a connection between the *support* and the *claim*

Document B:
Format for Double-Entry (Dialectical) Journal:

Name_____
Name of piece_____

NOTE TAKING (also known as: text references or identification; evidence selection) concrete	NOTE MAKING (commentary on the reference; your thoughts) abstract
reading notes, direct quotes, summaries, lists, images, w/page numbers included	notes about your left column: summaries, evaluations, judgments, comparisons, contrasts, analysis
citation….(pp) (if applicable, include column #)	Why did I copy this passage or make this note? Why is it important to me? Is there a connection to other information? What can I infer?
citation….(pp)	commentary
citation….(pp)	questions, meaning
citation….(pp)	inferences

Document C:

Socratic Seminar Background and Rubric

The Socratic method of teaching is based on Socrates' theory that it is more important to enable students to think for themselves than to merely fill their heads with "right" answers. Therefore, he regularly engaged his pupils in dialogues by responding to their questions with questions, instead of answers. This process encourages divergent thinking rather than convergent.

Students are given opportunities to examine a common piece of text, whether it is in the form of a novel, poem, art print, or piece of music. After reading the common text very thoroughly, open-ended questions are posed.

Open-ended questions allow students to think critically, analyze multiple meanings in text, and express ideas with clarity and confidence. After all, a certain degree of emotional safety is felt

by participants when they understand that this format is based on dialogue and not discussion/debate.

Dialogue is exploratory and involves the suspension of biases and prejudices. Discussion/debate is a transfer of information designed to win an argument and bring closure. Americans are great at discussion/debate. We do not dialogue well. However, once teachers and students learn to dialogue, they find that the ability to ask meaningful questions that stimulate thoughtful interchanges of ideas is more important than "the answer."

Participants in a Socratic Seminar respond to one another with respect by carefully listening instead of interrupting. Students are encouraged to paraphrase essential elements of another's ideas before responding, either in support of or in disagreement. Members of the dialogue look each other in the eyes and use each other's names. This simple act of socialization reinforces appropriate behaviors and promotes team building.

WORLD CONNECTION QUESTION (few of these):
Write a question connecting the text to the real world.
EXAMPLE: If you were given only 24 hours to pack your most precious belongings in a backpack to get ready to leave your home town, what might you pack? (after reading the first 30 pages of *Night*).

CLOSE-ENDED QUESTION (few of these):
Write a question about the text that will help everyone in the class come to an agreement about events or characters in the text. This question usually has a correct answer.
EXAMPLE: What happened to Hester Pyrnne's husband that she was left alone in Boston without family? (after the first 4 chapters of *The Scarlet Letter*).

OPEN-ENDED QUESTION (many of these):
Write an insightful question about the text that will require proof, group discussion, and construction of logic to discover or explore the answer to the question**.**
EXAMPLE: Why did Gene hesitate to reveal the truth about the accident to Finny that first day in the infirmary? (after mid-point of *A Separate Peace*).

UNIVERSAL THEME/ CORE QUESTION (many of these):
Write a question dealing with a theme(s) of the text that will encourage group discussion about the universality of the text.
EXAMPLE: After reading John Gardner's *Grendel*, can you pick out its existential elements?

LITERARY ANALYSIS QUESTION (some of these): Write a question dealing with HOW an author chose to compose a literary piece. How did the author manipulate point of view, characterization, poetic form, archetypal hero patterns, for example?
EXAMPLE: In *Mama Flora's Family*, why is it important that the story is told through flashback?

Guidelines for Participants in a Socratic Seminar

1. Refer to the text when needed during the discussion. A seminar is not a test of memory. You are not learning a subject; your goal is to understand the ideas, issues, and values reflected in the text.

2. It is OK to "pass" when asked to contribute.

3. Do not participate if you are not prepared. A seminar should not be a bull session.

4. Do not stay confused; ask for clarification.

5. Stick to the point currently under discussion; make notes about ideas you want to come back to.

6. Don't raise hands; take turns speaking.

7. Listen carefully.

8. Speak up so that all can hear you.

9. Talk to each other, not just to the leader or teacher.

10. Discuss ideas rather than each other's opinions.

11. You are responsible for the seminar, even if you don't know it or admit it.

Expectations of Participants in a Socratic Seminar

When I am evaluating your Socratic Seminar, I ask the following questions about participants. Did they…

Speak loudly and clearly?
Cite reasons and evidence for their statements?
Use the text to find support?
Listen to others respectfully?
Stick with the subject?
Talk to each other, not just to the leader?
Paraphrase accurately?
Ask for help to clear up confusion?
Support each other?
Avoid hostile exchanges?
Question others in a civil manner?
Seem prepared?

What is the difference between dialogue and debate?

- Dialogue is collaborative: Multiple sides work toward shared understanding.
  Debate is oppositional: Two opposing sides try to prove each other wrong.
- In dialogue, one listens to understand, to make meaning, and to find common ground.
  In debate, one listens to find flaws, to spot differences, and to counter arguments.
- Dialogue enlarges and possibly changes a participant's point of view.
  Debate defends assumptions as truth.
- Dialogue creates an open-minded attitude: openness to being wrong and an openness to change.
  Debate creates a close-minded attitude: a determination to be right.
- In dialogue, one submits one's best thinking, expecting that other people's reflections will help improve it rather than threaten it.
  In debate, one submits one's best thinking and defends it against challenge to show that it is right.
  - Dialogue calls for temporarily suspending one's beliefs.
  Debate calls for investing wholeheartedly in one's beliefs.

- In dialogue, one searches for strengths in all positions.
  In debate, one searches for weaknesses in the other position.
- Dialogue respects all the other participants and seeks not to alienate or offend.
  Debate rebuts contrary positions and may belittle or deprecate other participants.
- Dialogue assumes that many people have pieces of answers and that cooperation can lead to a greater understanding.
  Debate assumes a single right answer that somebody already has.
- Dialogue remains open-ended.
  Debate demands a conclusion.

Dialogue is characterized by:

- suspending judgment
- examining our own work without defensiveness
- exposing our reasoning and looking for limits to it
- communicating our underlying assumptions
- exploring viewpoints more broadly and deeply
- being open to disconfirming data
- approaching someone who sees a problem differently not as an adversary, but as a colleague in common pursuit of better solution.

A Level Participant

- Participant offers enough solid analysis, without prompting, to move the conversation forward

- Participant, through her comments, demonstrates a deep knowledge of the text and the question
- Participant has come to the seminar prepared, with notes and a marked/annotated text
- Participant, through her comments, shows that she is actively listening to other participants
- Participant offers clarification and/or follow-up that extends the conversation
- Participant's remarks often refer back to specific parts of the text.

B Level Participant

- Participant offers solid analysis without prompting
- Through comments, participant demonstrates a good knowledge of the text and the question
- Participant has come to the seminar prepared, with notes and a marked/annotated text
- Participant shows that she is actively listening to others and offers clarification and/or follow-up

C Level Participant

- Participant offers some analysis, but needs prompting from the seminar leader
- Through comments, participant demonstrates a general knowledge of the text and question
- Participant is less prepared, with few notes and no marked/annotated text
- Participant is actively listening to others, but does not offer clarification and/or follow-up to others' comments
- Participant relies more upon her opinion, and less on the text to drive her comments

D or F Level Participant

- Participant offers little/no commentary
- Participant comes to the seminar ill-prepared/unprepared with little understanding of the text and question
- Participant does not listen to others, offers no commentary to further the discussion
- Participant distracts the group by interrupting other speakers and/or by offering off-topic questions and comments
- Participant ignores the discussion and its participants

Document D:

Writing Rubric

9-8

Superior papers are specific in their references, cogent in their definitions, and free of plot summary that is not relevant to the question. These essays need not be without flaws, but they demonstrate the writer's ability to discuss a literary work with insight and understanding, and to control a wide range of the elements of effective composition. At all times they stay focused on the prompt, providing **specific support**--mostly through cited direct quotations--and connecting scholarly commentary to the overall meaning.

7-6

These papers are less thorough, less perceptive or less specific than 9-8 papers. They are **well-written but with less maturity and control**. While they demonstrate the writer's ability to

analyze a literary work, they reveal a more limited understanding and less stylistic maturity than do the papers in the 9-8 range.

5

Safe and "plastic" **superficiality** characterizes these essays. Discussion of meaning may be **formulaic**, mechanical, or inadequately related to the chosen details. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of composition and are not as well conceived, organized, or developed as the upper-half papers. However, the writing is sufficient to convey the writer's ideas, stays mostly focused on the prompt, and contains at least some **effort to produce analysis,** direct or indirect.

4-3

Discussion is likely to be unpersuasive, perfunctory, **underdeveloped**, or **misguided.** The meaning they deduce may be inaccurate or insubstantial and not clearly related to the question. Part of the question may be omitted altogether. The writing may convey the writer's ideas, but it reveals **weak control** over such elements as diction, organization, syntax, or grammar. Typically, these essays contain significant **misinterpretations** of the question or the work they discuss; they may also contain little, if any, supporting evidence, and practice **paraphrase and plot summary at the expense of analysis**.

2-1

These essays compound the weakness of essays in the 4-3 range and are frequently unacceptably **brief.** They are **poorly written on several counts**, including many **distracting errors in grammar and mechanics.** Although the writer may have made some effort to answer the question, the views presented have little clarity or coherence.