

AP[®] Language and Composition APSI
Region 15, San Angelo, Texas
June 11-15, 2018



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AP[®] Language and Composition APSI 2018

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College Board AP Equity and Access Policy Statement

The College Board strongly encourages educators to make equitable access a guiding principle for their AP programs by giving all willing and academically prepared students the opportunity to participate in AP.

1. What words stand out to you in the above statement?
2. Why are they important to you and your AP program?
3. How can you make sure these ideals are the foundation of your AP program?

We encourage educators to:

Eliminate barriers that restrict access to AP students from ethnic, racial, and socioeconomic groups that have been traditionally underserved.
Make every effort to ensure their AP classes reflect the diversity of their student population.
Provide all students with access to academically challenging coursework before they enroll in AP classes.

1. Note the verbs used. What do they suggest for educators?
2. What barriers exist in your district, school, classroom?
3. How can you attempt to overcome those barriers?
4. Does your classroom reflect the diversity of your student population?
5. Does your district and/or school provide "all students with academically challenging coursework"?
6. What do you see as "academically challenging coursework" and how to you provide it to your students?

Only through a commitment to equitable preparation and access can true equity and excellence be achieved.

1. What does "equitable preparation and access" mean to you?
2. How can you help with "equitable preparation?"
3. What can you do or attempt to do in your district, school, and classroom to achieve equity and excellence?
4. What problems or barriers will you encounter or have you encountered that need to be addressed?

AP[®] ENGLISH LANGUAGE



About the Advanced Placement Program[®] (AP[®])

The Advanced Placement Program[®] enables willing and academically prepared students to pursue college-level studies — with the opportunity to earn college credit, advanced placement, or both — while still in high school. AP Exams are given each year in May. Students who earn a qualifying score on an AP Exam are typically eligible to receive college credit and/or placement into advanced courses in college. Every aspect of AP course and exam development is the result of collaboration between AP teachers and college faculty. They work together to develop AP courses and exams, set scoring standards, and score the exams. College faculty review every AP teacher's course syllabus.

AP English Program

The AP Program offers two courses in English studies, each designed to provide high school students the opportunity to engage with a typical introductory-level college English curriculum.

The AP English Language and Composition course focuses on the development and revision of evidence-based analytic and argumentative writing and the rhetorical analysis of nonfiction texts.

The AP English Literature and Composition course focuses on reading, analyzing, and writing about imaginative literature (fiction, poetry, drama) from various periods.

There is no prescribed sequence of study, and a school may offer one or both courses.

AP English Language and Composition Course Overview

The AP English Language and Composition course aligns to an introductory college-level rhetoric and writing curriculum, which requires students to develop evidence-based analytic and argumentative essays that proceed through several stages or drafts. Students evaluate, synthesize, and cite research to support their arguments. Throughout the course, students develop a personal style by making appropriate grammatical choices. Additionally, students read and analyze the rhetorical elements and their effects in non-fiction texts, including graphic images as forms of text, from many disciplines and historical periods.

PREREQUISITE

There are no prerequisite courses for AP English Language and Composition.

Students should be able to read and comprehend college-level texts and apply the conventions of Standard Written English in their writing.

AP English Language and Composition Course Content

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

- Composing in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects
- Writing that proceeds through several stages or drafts, with revision aided by teacher and peers
- Writing informally (e.g., imitation exercises, journal keeping, collaborative writing), which helps students become aware of themselves as writers and the techniques employed by other writers
- Writing expository, analytical, and argumentative compositions based on readings representing a variety of prose styles and genres
- Reading nonfiction (e.g., essays, journalism, science writing, autobiographies, criticism) selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques¹
- Analyzing graphics and visual images both in relation to written texts and as alternative forms of text themselves
- Developing research skills and the ability to evaluate, use, and cite primary and secondary sources
- Conducting research and writing argument papers in which students present an argument of their own that includes the analysis and synthesis of ideas from an array of sources
- Citing sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style)
- Revising their work to develop
 - A wide-ranging vocabulary used appropriately and effectively;
 - A variety of sentence structures, including appropriate use of subordination and coordination;
 - Logical organization, enhanced by techniques such as repetition, transitions, and emphasis;
 - A balance of generalization and specific, illustrative detail; and
 - An effective use of rhetoric, including tone, voice, diction, and sentence structure.

1. The College Board does not mandate any particular authors or reading list, but representative authors are cited in the AP English Language Course Description.

AP English Language and Composition Exam Structure

AP ENGLISH LANGUAGE AND COMPOSITION EXAM: 3 HOURS 15 MINUTES

Assessment Overview

The AP English Language and Composition Exam employs multiple-choice questions to test students' skills in rhetorical analysis of prose passages. Students are also required to write three essays that demonstrate their skill in rhetorical analysis, argumentation, and synthesis of information from multiple sources to support the student's own argument. Although the skills tested on the exam remain essentially the same from year to year, there may be some variation in format of the free-response (essay) questions.

Format of Assessment

Section I: Multiple Choice: 52–55 Questions | 60 Minutes | 45% of Exam Score

- Includes excerpts from several non-fiction texts
- Each excerpt is accompanied by several multiple-choice questions

Section II: Free Response: 3 Prompts | 2 Hours 15 Minutes | 55% of Exam Score

- 15 minutes for reading source materials for the synthesis prompt (in the free-response section)
- 120 minutes to write essay responses to the three free-response prompts

Prompt Types

Synthesis: Students read several texts about a topic and create an argument that synthesizes at least three of the sources to support their thesis.

Rhetorical Analysis: Students read a non-fiction text and analyze how the writer's language choices contribute to his or her purpose and intended meaning for the text.

Argument: Students create an evidence-based argument that responds to a given topic.

AP ENGLISH LANGUAGE AND COMPOSITION SAMPLE EXAM QUESTIONS

Sample Multiple-Choice Question

Students are given a passage of writing and asked to respond to a set of prompts and questions based on the passage. Below is one example.

The primary rhetorical function of lines 14–22 is to

- (A) provide support for a thesis supplied in lines 1–2
- (B) provide evidence to contrast with that supplied in the first paragraph
- (C) present a thesis that will be challenged in paragraph three
- (D) introduce a series of generalizations that are supported in the last two paragraphs
- (E) anticipate objections raised by the ideas presented in lines 12–14

Sample Free-Response Question

The following passage is from *Rights of Man*, a book written by the pamphleteer Thomas Paine in 1791. Born in England, Paine was an intellectual, a revolutionary, and a supporter of American independence from England. Read the passage carefully. Then write an essay that examines the extent to which Paine's characterization of America holds true today. Use appropriate evidence to support your argument.

If there is a country in the world, where concord, according to common calculation, would be least expected, it is America. Made up, as it is, of people from different nations, accustomed to different forms and habits of government, speaking different languages, and more different in their modes of worship, it would appear that the union of such a people was impracticable; but by the simple operation of constructing government on the principles of society and the rights of man, every difficulty retires, and all the parts are brought into cordial unison. There, the poor are not oppressed, the rich are not privileged.... Their taxes are few, because their government is just; and as there is nothing to render them wretched, there is nothing to engender riots and tumults.



What in the world is a rhetorical analysis?

To begin, let us define what a rhetorical analysis is NOT. A rhetorical analysis is not a summary of a literary work or scholarly article. You may have analyzed a novel's plot line or taken apart the meaning of Shakespeare's "to be or not to be" soliloquy in *Hamlet* before; however, trying to understand the meaning of a work or summarize a story is NOT the goal of a rhetorical analysis!

Now that we've declared the most common mistake among rhetorical analysis papers, let's begin dissecting what a rhetorical analysis does ask you to do.

Definition: A rhetorical analysis requires you to apply your critical reading skills in order to "break down" a text. In essence, you break off the "parts" from the "whole" of the piece you're analyzing. The goal of a rhetorical analysis is to articulate HOW the author writes, rather than WHAT they actually wrote. To do this, you will analyze the strategies the author uses to achieve his or her goal or purpose of writing their piece. Keep in mind that writers of different disciplines often use varying writing strategies in order to achieve their goals. So, it is okay to analyze a scientific article a different way than you would a humanities writer. These authors have very different goals in mind, and thus will use different writing strategies.

Whoa, that was a lot of information!

Okay, so now that you've grasped the "dictionary" concept of a rhetorical analysis, let's break it down into more manageable parts.

*First off, you want to make sure you READ the scholarly articles, literary work, etc., carefully and understand what you have read. Try to identify the author's thesis, or his/her main idea or argument.

*Now that you've read your sources and understand their overall arguments, it's time to start analyzing them for rhetorical features. Take a second look at your sources, but this time, keep the following questions in mind and write the answers on a separate sheet of paper.

Questions to ask yourself when re-reading your articles, sources, etc:

1. What is the thesis, what is the overall argument the author presents?
2. What did the author choose to study? Why?
3. What is the writer's purpose? To inform? To persuade? To criticize?
4. Who is the author's intended audience?
5. How does the writer arrange his or her ideas? Chronologically?
6. How does the writer use diction? (Word choice, arrangement, accuracy, is it formal, informal? Technical versus slang?)
7. Does the writer use dialogue? Quotations? Why?
8. Are important terms repeated?

9. What is the sentence structure of text? Are there fragments, run ons? Is it declarative, imperative, exclamatory? What effect does this have?
10. Does the writer use punctuation to create an effect? Italics, underlining, parentheses? Which marks does the writer use, and when?

*The key idea here when answering these questions is understanding WHY the author chooses to write the way he/she does. So, when you answer the question “Who is the intended audience?” make sure you also think about why the author would write for that particular audience. Do the same for the other questions.

*Of course, these questions are not the only ones you can be asking yourself. If you think of other important ideas and strategies the author is using, consider those as well! These are simply a starting off point.

So you’ve analyzed your sources, answered the questions above, and have identified the rhetorical strategies the author uses. Now what?

1. First, you’ll need to come up with your own thesis for your rhetorical analysis. What point do you want to make about the author’s rhetorical choices? Do the author’s rhetorical strategies make his/her article a strong argument? A weak one?
2. After identifying your thesis, try to arrange the rhetorical strategies you’ve identified in a logical way. For example, you could start by identifying the purpose of the intended audience and why the author chose to write about their topic. Next, you could identify specific stylistic choices, such as word choice, formal/informal language, etc. The idea is to logically transition from analyzing one rhetorical strategy to another. Stay on topic with the strategies that the author uses often and actually has a purpose for using.
3. With each point you make, have a strong topic sentence declaring the overall purpose of the rhetorical strategies you are about to discuss. This will help identify the argument you are making, transition your ideas, and add fluidity.
4. Keep in mind that while authors use different strategies to achieve their purposes, you also need to be making points and evaluations about these strategies, not simply summarizing them. For example, instead of simply stating the author uses formal language in his essay, state what effect is created by using formal language. By doing this you are not only identifying the rhetorical strategy, by analyzing its purpose.
5. As with all academic writing, check for grammar, transitional ease, fluidity, and a logical argument. Proofread, proofread, proofread!

Additional Information

*If you’re having trouble identifying the difference between a summary and an analysis, here are some examples to aid you.

1. Summary: Smith says global warming has negative effects and we should care about our world’s future.

Rhetorical analysis: Smith provides multiple negative effects of global warming and punctuates his sentences with exclamation marks; thus, he uses quantitative descriptions and punctuation to create a sense of urgency in his readers to care about the planet's status regarding global warming.

2. Summary: Johnson has a lot of formal language throughout his paper and hardly any informal words.

Rhetorical analysis: Johnson employs formal language throughout his essay. For example, he argues unequal funding in public schools creates a “horrific imbalance between affluent communities and those that are impoverished” (27). In using formal, academic writing, he establishes himself as a credible and valid author (thus, creating ethos from the classical form).

*Hopefully you now have a better idea of what a rhetorical analysis assignment is looking for and are armed with the tools necessary to complete this type of assignment. Following is a worksheet in which you can arrange your ideas as you read your sources for rhetorical features. Remember that these are potential areas to consider. Your rhetorical analysis may look at all of these features, some of these features, or other features.

Works Cited

UBC Writing Centre. 7 May 2007. The University of British Columbia. 10 December 2007
<<http://www.writingcentre.ubc.ca/workshop/tools/rhet1.htm>>.

WHAT the Author Does	WHY the Author Does It
Author's Thesis/Main Idea:	Why did the author choose this thesis, or idea to study?
What is the author's purpose? To persuade, inform, criticize? Something else?	Why does the author choose this purpose? What effect does it create?
Who is the author's intended audience?	Is there a reason the author chose to write for this particular audience?
How did the write arrange his or her ideas? Chronologically?	Did the arrangement of ideas, or way the author developed them create some sort of an effect? What purpose does it serve? Why did the author arrange his/her ideas this way?

What diction does the writer use? Informal or formal language? Technical vs slang? Word choice, word arrangement, accuracy? Are certain words repeated?	Why does the author use this type of diction? What effect does it create?
What sentence structure does the author employ? Are there fragments or run-ons? Are the sentences imperative, declarative, exclamatory?	What effect does using this type of sentence structure have?
Does the writer use dialogue or quotations?	Why does the author include dialogue/quotations?
Any other important rhetorical features or strategies you noticed?	Why were these used?

Survey: Core Skills Important to Professors of Intro Comp Courses

Skills/Knowledge to Learn in Intro Class	Skills/Knowledge Needing Re-teaching in the Intro Course	Skills/Knowledge Important to Future Success
1. Critical Thinking Skills	1. Analyzing evidence	1. Analyzing evidence
2. Critical Reading Skills	2. Critical reading & analysis of complex texts	2. Critical reading & analysis of complex texts
3. Being able to analyze written and visual arguments	3. Engaging in a scholarly conversation	3. The use of secondary sources
4. Understanding the overall processes of writing	4. Developing sophisticated research questions	4. Arguable thesis
5. Writing as a recursive process	5. Arguable thesis	5. Engaging in a scholarly conversation
6. The ability to assess authority/credibility of sources	6. The use of secondary sources	6. The difference between analysis and summary
7. Analyzing complex texts	7. The effective use of quotations	7. Developing sophisticated research questions
8. Developing interesting/authentic questions	8. Rhetorical framing and awareness	8. The effective use of quotations
9. Rhetorical knowledge	9. The difference between analysis & summary	9. The recursive writing process
10. The ability to research a topic	10. Adapting style for specific audiences	10. Grammar/punctuation and style

What Skills AP Language Absolutely Has to Cover before May:

1. Be knowledgeable about the purpose and structure of communication in non-fiction writing, speech, and visual representation. Be able to distinguish between what a text says and what it “does.”
2. Be able to analyse the effect of various rhetorical strategies that the author might use.
3. Know that the AP Lang test includes 3 essays: synthesis of provided source texts, argument, and analysis of argument or rhetoric.
4. Write a well focused thesis sentence/claim that identifies the subject to be discussed and clarifies the direction of the essay; if an AP prompt, do not repeat from the prompt.
5. Show mastery of concrete detail (examples, quotations, support, paraphrase, references, evidence) and commentary (analysis and interpretation), sentence variety, parallel structure, figurative language, integrating/embedding/incorporating quotations smoothly into their own sentences, varying subject openers, and noteworthy vocabulary.
6. Write mature and insightful commentary to complement concrete detail.
7. Analyze any element of argument or rhetoric, whether or not the devices are given in the prompt, including structural elements such as thesis, turning point, refutation, and digression and such devices as analogy, syllogism, concession, hyperbole, euphemism, understatement, definition, sentence structures (periodic, loose, parallel, rhetorical question, etc.), appeals to logic, empathy, etc.
8. Analyze visual arguments in photos, paintings, sculpture, political cartoons, propaganda, ads, charts, diagrams, etc.
9. Read and understand prose from a range of periods and styles, so that archaic forms of expression (“want” meaning need, not desire, for example) are not stumbling blocks and so that cleverness, satire, wit, and subtext can be recognized even under pressure.
10. Answer multiple-choice questions efficiently and quickly from AP sample, using the “eliminate and narrow” approach.
11. Have a working knowledge of the terms we have studied, not just the “fling and sling” approach to using terminology in an essay.
12. Know how to detect and discuss tone, attitude, bias.
13. Become aware and concerned about social issues facing the United States through reading and discussion of current events. Become a “Citizen Rhetor” who can analyze, synthesize, and make compelling, focused arguments about these issues.
14. Understand and accurately use citations to credit sources responsibly.

Challenge Areas Distilled from last 5 Years of CR Reports

	<i>Students struggle with...</i>
ARGUMENT	<ul style="list-style-type: none">• Developing arguable claims and assertions• Integrating conflicting viewpoints• Establishing and maintaining a clear line of reasoning• Distinguishing between opinion and argument• Identifying appropriate examples• Integrating supporting examples
SYNTHESIS	<ul style="list-style-type: none">• Developing a reasonable conversation with and among the sources• Efficiently quoting, summarizing, or paraphrasing• Connecting the source information to the claim• Drawing inferences from source information/data
RHETORICAL ANALYSIS	<ul style="list-style-type: none">• Identifying the purpose of an argument• Explaining how rhetorical strategies & techniques work to affect the purpose, beyond just identifying them• Distinguishing Rhetorical Analysis (the purpose of a text) from literary analysis (interpretation and/or meaning of a text)• Reading and understanding texts with varied sentence structures and elevated language• Using given context to better understand the decisions made by the writer• Organizing responses such that they are driven by insights about the text, not techniques.

AP English III Syllabus (Excerpts) 2009-2010



Teacher: Mrs. Karen Werkenthin

Note: “Philosophy” and “Objectives” come from the College Board’s *AP English Course Description*.

Course Philosophy

An AP course in English Language and Composition engages you in becoming skilled **readers** of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled **writers** who compose for a variety of purposes. Both your writing and your reading should make you aware of the interactions among a writer’s purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing.

Course Objectives

Upon completing this course, you should be able to:

- analyze and interpret samples of good writing, identifying and explaining an author’s use of rhetorical strategies and techniques;
- apply effective strategies and techniques in your own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in your own writing;
- write in a variety of genres and contexts, both formal and informal, employing appropriate conventions;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary source material, cogent explanations, and clear transitions;
- demonstrate understanding of the conventions of citing primary and secondary source material
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

The AP Language and Composition course assumes that you already understand and use standard English grammar. The intense concentration on language use in this course should enhance your ability to use grammatical conventions both appropriately and with sophistication as well as to develop stylistic maturity in your prose.

Behavioral Expectations

Because this is a **college-level class**, you should conduct yourself in a manner appropriate to the best universities: careful listening, mutual respect, and extreme courtesy are essential in maintaining a class where all members feel comfortable participating. Guidelines:

- Be here.
- Be on time.
- Be prepared.
- Participate.
- Respect yourself, others, and property.

Texts (I would use *Language of Composition* today.)

Supplementary Works

I strongly encourage you to buy your own copies of these works so you can highlight and annotate them, but they will be provided by the school:

- *The Great Gatsby*, F. Scott Fitzgerald
- *The Crucible*, Arthur Miller
- *Death of a Salesman*, Arthur Miller
- *The Scarlet Letter*, Nathaniel Hawthorne
- *The Night Thoreau Spent in Jail*, Jerome Lawrence & Robert E. Lee

You will also read several works independently and will want to buy those, too.

Study Aides

Though not required, you will find these works useful to have at home and in college:

- college-level dictionary
- *The Synonym Finder*, J. I. Rodale (or another thesaurus)
- *The Elements of Style*, Strunk and White
- *A Pocket Style Manual*, Diana Hacker
- *Mythology*, Edith Hamilton
- *The M.L.A. Handbook*
- *5 Steps to a 5: AP Language*, 2nd ed., Barbara Murphy and Estelle Rankin
- *They Say/I Say*, Gerald Graff and Cathy Berkenstein

Materials (Required)

- loose-leaf notebook paper
- colored paper pad, 8 1/2" x 11" and **yellow only**
- blue or black pens
- Post-It notes
- highlighters and #2 pencils

Grading Policy: 30% = Daily Grades (classwork, homework, reading quizzes, etc.)
70% = Major Grades (exams, essays, projects)

Late Work

I accept late work but assess a 10% penalty for each day an assignment is late.

Make-up Work

School policy applies. You should remember that making up missed assignments is **always** your responsibility. If you know in advance that you will be absent, you should ask for assignments ahead of time and have them completed when you return to class.

Outline of the Year

Note: Each six weeks will include AP multiple-choice exams, warm-up work, grammar practice, quotation collecting/responding, reading quizzes, independent reading. And you will read a variety of related works: poems, short stories, speeches, essays, letters, editorials, cartoons, biographies, autobiographies, memoirs, etc. You will have approximately 10 grades each six weeks. What follows is tentative.

First Six Weeks, Focus: Argument Analysis

- timed writing—argument analysis
- Summer Reading Assignment
- personal essay

- *The Great Gatsby*

Second Six Weeks, Focus: Argument Analysis

- *The Great Gatsby* Exam
- *The Great Gatsby* Argument Project
- timed writing—argument analysis

Third Six Weeks, Focus: Argument Analysis

- *The Crucible* Exam
- *The Crucible* Argument Project
- timed writing—argument analysis

Fourth Six Weeks, Focus: Argument Analysis

- finish *The Crucible*
- Research Project (Argument)
- *The Scarlet Letter*
- *The Scarlet Letter* Essay/Project
- timed writing—argument analysis

Fifth Six Weeks, Focus: Persuasive Writing

- timed writing—persuasive essay
- *The Night Thoreau Spent in Jail*

Sixth Six Weeks, Focus: Persuasive Writing

- *Death of a Salesman*
- AP Literature Reading/Writing Project/Product
- timed writing—persuasive essay



AP English III Syllabus
1st Six Weeks 2009-2010
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

A Days = 12; B Days = 11

Tues., Aug. 25	Introduction to course.
Wed./Thurs., 26/27	Introduction to course (syllabi, supplies, etc.); start persuasive essay.
Fri./Mon., 28/31	AP Multiple Choice Diagnostic Test. Discuss persuasive essay. Sign Summer Reading List—project on Tues./Wed., Sept. 8/9.
Tues./Wed., Sept. 1/2	Argument Analysis work. Debrief AP MC Exam. Get AP MC #1 passage.
Thurs./Fri. 3/4	Argument Analysis work.
Tues./Wed. 8/9	Summer Reading Project (in class—bring book). Get assignment on “issues” from summer books.
Thurs./Fri. 10/11	Persuasive Essay is due. AP MC Test #1.
Mon./Tues., 14/15	AP MC Test #1 Debrief. Get AP MC #2 passage.
Wed./Thurs., 16/17	Argument Analysis work.
Fri./Mon., 18/21	AP MC Test #2. “Story of an Hour” Lesson. Do assignment.
Tues./Wed. 22/23	AP MC Test #2 Debrief. Take AP MC Test #3. Start <i>The Great Gatsby</i> . Follow reading schedule; prepare for quizzes each class day until finished. “Issues” assignment is due.
Thurs./Fri. 24/25	AP MC Test #3 Debrief. <i>Gatsby</i> assignment.

Major Grades (70%)

1. AP M.C. Average
2. Argument Analysis Work #1
3. Argument Analysis Work #2
4. Persuasive Essay
5. Summer Reading Project

Daily Grades (30%)

1. AP MC Pre-Testing Work #1
2. AP MC Pre-Testing Work #2
3. "Story of an Hour" Assignment
4. "Issues" Assignment
5. Pre-writing for Persuasive Essay
6. *Gatsby* Assignment
7. Extended Warm-up
8. More, as needed



AP English III Syllabus 2nd Six Weeks 2009-2010 Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.
A Days = 13; B Days = 15

Mon./Tues., Sept. 28/29	Set up portfolios. Read/discuss <i>The Great Gatsby</i> , Ch. 1. Take <i>Gatsby</i> Reading Quiz #1—end of Ch. 2.
Wed./Thurs., 30/Oct. 1	Debrief Argument Analysis #2; write "status" reflection. Take <i>Gatsby</i> Reading Quiz #2—end of Ch. 3.
Fri., Oct. 2 (B Day)	Take AP MC Exam #1. Get <i>Gatsby</i> Project directions—due Oct. 15 (B day). Take <i>Gatsby</i> Reading Quiz #3—end of Ch. 4.
Mon., Oct. 5 (A Day)	Same as above except <i>Gatsby</i> Project is due Oct. 16, and RQ #3 is to the end of Ch. 5.
Tues., Oct. 6 (B Day)	"Debrief" AP MC #1. Take <i>Gatsby</i> RQ #4—end of Ch. 6.
Wed., Oct 7 (A Day)	Work on Argument Analysis #4--#3 needs no preparatory work.
Thurs., Oct. 8 (B Day)	Junior Class Field Trip.
Fri., Oct 9 (A Day)	Take <i>Gatsby</i> RQ #5—end of Ch. 7. Finish Argument Analysis #4 preparatory work.
Mon., Oct. 12	Work on Argument Analysis #4. Take <i>Gatsby</i> RQ #4—end of 8—TBA.
Tues., Oct. 13	Teacher Inservice Day—no classes.
Wed., Oct. 14	Finish <i>Gatsby</i> —RQ #6—end of the novel. Discuss the novel.
Thurs./Fri., Oct. 15/16	PSAT.
Mon./Tues., Oct. 19/20	<i>Gatsby</i> Project is due —present as directed.
Wed./Thurs., Oct. 21/22	Argument Analysis #3.
	<i>Gatsby</i> Major Exam. Begin reading one of the summer reading nonfiction books—deadline TBA, but it will be early next 6 wks.

Fri., Oct. 23 through Friday Oct. 30—We will do TAKS Benchmarks, work on another segment of Argument Analysis #4, and submit the "Issues" assignment for this six weeks.

Mon./Tues, Nov. 2/3	AP MC Exam #2. Write timed Argument Analysis #4.
Wed./Thurs., Nov. 4/5	Debrief AP MC Exam #2. Study "The Love Song of J. Alfred Prufrock"—assignment will be due next week (3 rd 6 weeks).

Major Grades (70%):

1. *Gatsby* Project + Essay
2. *Gatsby* Major Exam
3. AP MC Exam Average
4. Argument Analysis #4

Daily Grades (30%):

1. Status Reflection
- 2-7. *Gatsby* RQ #1 – 6 (B Day classes)
- 2-5. *Gatsby* RQ #1 – 4 (A Day classes)
- 8/6. Argument Analysis Preparatory Work #1

9/7. Argument Analysis Preparatory Work #2
10/8. Issues Assignment
11/9. Warm-ups + Assignment



AP English III Syllabus
3rd Six Weeks 2009-2010
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

Tues./Wed., Nov. 10/11	Reading Quiz on Nonfiction book. Write Argument Analysis #4 . Finish nonfiction book by Wed./Thurs, Nov. 18/19.
Thurs./Fri., 12/13	Lesson on “Love Song of J. Alfred Prufrock”—do assignment.
Mon./Tues., 16/17	AP Multiple Choice Exam #1 . Work on packet for Argument Analysis #5.
Wed./Thurs., 18/19	In-class project on Nonfiction Book . Start reading a book from the “Autobiography/Memoir” list—due after winter break.
Fri./Mon., Nov. 20/23	Finish Argument Analysis #5 packet. Write the analysis .
Tues./Mon., Nov. 24/30	AP MC #1 Debrief. Start <i>The Crucible</i> . [Note: We will give assignments and quizzes and possibly a project on the play but cannot designate exactly when we will do so, but there will probably be something each day.]
Tues./Wed., Dec. 1/2	AP Multiple Choice Exam #2 . Read <i>The Crucible</i> .
Thurs./Fri., 3/4	Read <i>The Crucible</i> .
Mon., Tues., Dec. 7/8	AP MC #2 Debrief. Continue reading <i>The Crucible</i> . Extended warm-up is due Fri./Mon.
Wed./Thurs., 9/10	Read <i>The Crucible</i> .
Fri./Mon., 11/14	Read <i>The Crucible</i> .

Major Grades (70%)

1. Argument Analysis #4
2. Nonfiction Book Project
3. Argument Analysis #5
4. AP Multiple Choice Test Average
5. [Possibly a *Crucible* Project--?]

Daily Grades (30%)

1. Nonfiction Book Reading Quiz
2. Argument Analysis #5 Prewriting
3. “Prufrock” Assignment
4. Extended Warm-up
5. *Crucible* Assignment
6. *Crucible* Quiz
7. More on *Crucible* (?)



AP English III Syllabus 2009-2010
4th Six Weeks
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision. (14 Days)

Tues./Wed., Jan. 5/6	Discuss Final Exam. Review <i>The Crucible</i> .
Thurs./Fri. 7/8	Read <i>Crucible</i> -related readings. Do assignment as directed.

Mon./Tues.,	11/12	PSAT debrief. Clips from <i>Good Night and Good Luck</i> . Do assignment as directed.
Wed./Thurs.,	13/14	Introduction to Synthesis Essay.
Fri./		
Tues.,	15/19	Write <i>Crucible</i> Synthesis Essay.
Wed./Thurs.,	20/21	Do Autobiography/Memoir Reading Project.
Fri./		
Mon.,	22/25	Begin reading <i>The Scarlet Letter</i> . NOTE: We will give you tests every day on the reading assigned + assignments in class. You will be given a reading schedule and will know well in advance when the tests and assignments will be. You will also have a research project to complete—due date TBA.
Tues./Wed.,	26/27	AP MC Test #1. Read/discuss <i>The Scarlet Letter</i> .
Thurs./Fri.	28/29	Read/discuss <i>The Scarlet Letter</i> .
Mon./Tues., Feb.	1/2	AP MC #1 Debrief. Read/discuss <i>The Scarlet Letter</i> .
Wed./Thurs.,	3/4	AP MC Test #2. Read/discuss <i>The Scarlet Letter</i> .
Fri./	5/8	
Mon.		Read/discuss <i>The Scarlet Letter</i> .
Tues./Wed.,	9/10	AP MC #2 Debrief. Read/discuss <i>The Scarlet Letter</i> .
Thurs./Fri.,	11/12	Read/discuss <i>The Scarlet Letter</i> .

Major Grades (70%):

1. *The Crucible* Synthesis Essay
2. Autobiography/Memoir Project
3. *Scarlet Letter* Tests + Assignments
4. AP Multiple Choice Average

Daily Grades (30%):

1. Miller Essay Assignment
2. GNAGL Assignment
3. *Scarlet Letter* Research Assignment
4. “ “ “ “
5. “ “ “ “
6. Warm-ups
7. More, as needed



AP English III Syllabus 2009-2010
5th Six Weeks
Esparza, Nunan, & Werkenthin

Note: This syllabus is subject to revision.

Tues. Feb. 16	Meeting 2 nd period. 3 rd period TBA.
Wed./Thurs., Feb. 17/18	Finish “Dominoes Effect” group work. Discuss <i>Scarlet Letter</i> .
Fri./Mon., Feb. 19/22	Do “Tug for Truth” group project. Write <i>Scarlet Letter</i> Persuasive essay.
Tues./Wed., Feb. 23/24	Get Science/Nature Reading List—project due 3-23/24. Write <i>Scarlet Letter</i> Synthesis Essay.
Thurs./Fri., Feb. 25/26	Synthesis Practice. TAKS Preparation.
Mon./Tues., March 1/2	AP MC Test #1. TAKS Preparation. Read “Civil Disobedience,” and do assignment as directed.
Wed., March 3	TAKS Exam.
Thurs./Fri., March 4/5	Synthesis Essay Practice.

Mon./Tues., March 8/9 AP MC #1 Debrief. Synthesis Essay Work.
Wed./Thurs., 10/11 Persuasive Essay Practice. "Civil Disobedience" homework due.

Fri./Mon., March 12/22 Persuasive Essay Work. Begin reading another nonfiction book—
due ____ (next 6 weeks).
Tues./Wed., 23/24 Science/Nature Book Project—complete in class as directed.
Thurs./Fri., 25/26 AP MC #2. Begin *The Night Thoreau Spent in Jail*. Do
Transcendentalism Questionnaire.

Mon./Tues., March 29/30 Read *The Night Thoreau Spent in Jail*.
Wed./Th., Mar./Apr. 31/1 AP MC #2 Debrief. Read *TNTSII*. Prepare for Science/Nature
Synthesis Essay.

Major Grades (70%):

1. *Scarlet Letter* Persuasive Essay
2. *Scarlet Letter* Synthesis Essay
3. Synthesis Essay
4. Science/Nature Book Project
5. Persuasive Essay

Daily Grades (30%):

1. AP MC Test #1
2. AP MC Test #2
3. "Civil Disobedience" Homework
4. Synthesis Practice Work
5. Persuasive Essay Practice Work
6. Transcendentalism Questionnaire
7. Warm-ups
8. *The Night Thoreau Spent in Jail* Reading Check



**AP English III Syllabus 2009-2010
Final Six Weeks
Esparza, Nunan, & Werkenthin**

Note: This syllabus is subject to revision.

Mon./Tues., April 5/6 Read *The Night Thoreau Spent in Jail*. Take Quiz. Finish. Begin
reading a nonfiction book from list provided by May 3-7.

Wed./Thurs., 7/8 Work on Persuasive Essay.

Fri./Mon., 9/12 AP MC #1 Test. Lesson on "Organizing Persuasive Essays."

Tues./Wed., 13/14 Work on Persuasive Essay.

Thurs./Fri., 15/16 Work on Synthesis Essay.

Mon./Tues., 19/20 Work on Synthesis Essay.

Wed./Thurs. 21/22 AP MC #2 Test. Review for AP Exam.

Fri./Mon. 23/26 Review Rhetorical Analysis Essay.

April 27, 28, 29, 30—TAKS. Review for AP Exam on day we have class.

May 3 – 14 AP Exams. We will do a project on the nonfiction book, review for AP Exam, complete a “Me” Page, start *Death of a Salesman*.

Mon./Tues., May 17/18 “Me” Page is due. Study *DOAS*.

Wed./Thurs. 19/20 Study *DOAS*.

Fri./Mon., 21/24 Study *DOAS*.

Tuesday – Friday, May 25 – 28 Final Exams

Major Grades (70%):

1. Persuasive Essay #1
2. Persuasive Essay #2
3. Synthesis Essay
4. Rhetorical Analysis Essay
5. Nonfiction Book #5 Project

Daily Grades (30%):

1. *TNTSIJ* Quiz
2. Warm-ups
3. AP MC #1
4. AP MC #2
5. *DOAS* Quiz/Assignment
6. *DOAS* Quiz/Assignment
7. “Me” Page
8. More, as needed

Note: For Summer 2010, we recommended that students read one of the following pairs of books:

1. *The Grapes of Wrath* (Steinbeck) + *The Worst Hard Time* (Egan)
2. *Their Eyes Were Watching God* (Hurston) + *Dust Tracks on a Road* (Hurston)
3. *Snow Flower and the Secret Fan* (See) + *Life and Death in Shanghai* (Cheng)
4. *Bless Me, Ultima* (Anaya) + *The Devil’s Highway* (Urrea)
5. *The Jungle* (Sinclair) + *Fast Food Nation* (Schlosser)

We had 2 different projects for each pair of books and for each single book—here are 3 examples:

Summer Reading Project:

***The Adventures of Huckleberry Finn* + *Into the Wild* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Adventures of Huckleberry Finn*, and explain its context—why is it significant to the novel? Write at least 100 words.
 - a. Ch. 6—“He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain’t a man in that town that’s got as fine clothes as what he had; and he had a gold watch and chain, and a silver-headed cane—the awfulest old gray-headed nabob in the State. And what do you think? They said he was a p’fessor in a college, and could talk all kinds of languages, and knowed everything.”
 - b. Ch. 16—“Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I begun to get it through my head that he *was* most free—and who was to blame for it? Why, *me*. I couldn’t get that out of my conscience, no how nor no way.”
 - c. Ch. 30—“I took it up, and held it in my hand. I was a trembling, because I’d got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: ‘All right, then, I’ll *go* to hell’—and tore it up.”
2. Copy **ONE** quote from *Huckleberry Finn* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. slavery	g. family	m. child abuse	s. loyalty
b. feuds	h. hypocrisy	n. sentimentalism	t. superstition
c. education	i. mob mentality	o. individualism	u. alcoholism
d. civilization	j. convention	p. materialism	v. violence
e. natural instinct	k. racism	q. romanticism	w. greed
f. nature	l. religion	r. realism	

3. Choose **ONE** of the following quotes from *Into the Wild*, and explain its context—why is it significant to the book? Write at least 100 words.

a. Ch. 3, p. 24—“The trip was to be an odyssey in the fullest sense of the word, an epic journey that would change everything. He had spent the previous four years, as he saw it, preparing to fulfill an absurd and onerous duty: to graduate from college...[H]e was now Alexander Supertramp, master of his own destiny.”

b. Ch. 16, pp.162-163—“He never suspected that in so doing he was crossing his Rubicon. To McCandless’s inexperienced eye, there was nothing to suggest that two months hence, as the glaciers and snowfields at the Teklanika’s headwater thawed in the summer heat, its discharge would multiply nine or ten times in volume...”

c. Ch. 18, p. 194—“He didn’t carelessly confuse one species with another. The plant that poisoned him was not known to be toxic—indeed, he’d been safely eating its roots for weeks.”

4. Copy **ONE** quote from *Into the Wild* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. spiritual journey	e. nature/environment	i. loneliness/isolation	m. materialism
b. coming of age/manhood	f. foraging	j. family/relationships	n. hypocrisy
c. mental illness	g. courage/survival	k. modern society	
d. starvation	h. wilderness/adventure	l. homelessness	

5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

Summer Reading Project:
***The Jungle* + *Fast Food Nation* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Jungle*, and explain its context—why is it significant to the novel? Write at least 100 words.

a. Ch. 4 – “It was a sweltering day in July, and the place ran with steaming hot blood – one waded in it on the floor. The stench was almost overpowering. But to Jurgis it was nothing. His whole soul was dancing with joy – he was at work at last!”

b. Ch. 16 – “They put him in a place where the snow could not beat in, where the cold could not eat through his bones; they brought him food and drink – why, in the name of heaven, if they must punish him, did they not put his family in jail and leave him outside – why could they find no better way to punish him than to leave three weak women and six helpless children to starve and freeze?”

c. Ch. 31 – “But he stuck by the family nonetheless, for they reminded him of his old happiness; and when things went wrong he could solace himself with a plunge into the Socialist movement. Since his life had been caught up into the current of this great stream, things which had before been the whole of life to him came to seem of relatively slight importance; his interests were elsewhere, in the world of ideas.”

2. Copy **ONE** quote from *The Jungle* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. poverty	f. immigration	k. the American dream
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b. child labor c. food safety d. workers' rights e. child labor	g. prostitution h. government corruption i. disparity in housing j. urban living conditions	l. Socialism
--------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------	--------------

3. Choose **ONE** of the following quotes from *Fast Food Nation*, and explain its context—why is it significant to the book? Write at least 100 words.

- Ch. 3—"Stroking can make a worker feel that his or her contribution is sincerely valued. And it's much less expensive than raising wages or paying overtime."
- Ch. 5—"The taste of McDonald's French fries, for example, has long been praised by customers, competitors and even food critics... Their distinctive taste does not stem from the type of potatoes that McDonald's buys, the technology that processes them, or the restaurant equipment that fries them."
- Epilogue—"The laws make it illegal to criticize agricultural commodities in a manner inconsistent with 'reasonable' scientific evidence."

4. Copy **ONE** quote from *Fast Food Nation* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. homogenization of culture	f. cultural imperialism	k. job safety
b. globalization	g. population growth and food supply	
c. dietary habits in the U.S./abroad	h. consumerism	
d. health risks associated with the food industry	i. child labor	
e. decline of the small farmer	j. labor unions	

5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

Summer Reading Project:
***The Grapes of Wrath* + *Nickel and Dime* (A)**

Each response is worth up to 20 points. Show that you have read and thought about each book. You must finish by the end of the period.

1. Choose **ONE** of the following quotes from *The Grapes of Wrath*, and explain its context—why is it significant to the novel? Write at least 100 words.

- Ch. 14—"This you may say of man—when theories change and crash, when schools, philosophies, when narrow dark alleys of thought, national religious, economic, grow and disintegrate, man reaches, stumbles forward, painfully, mistakenly sometimes. Having stepped forward, he may slip back, but only half a step, never the full step back."
- Ch. 18—Ma was silent a long time. 'Family's fallin' apart,' she said. 'I don' know. Seems like I can't think no more. I jus' can't think. They's too much.'"
- Ch. 30—"He held the apple box against his chest. And then he leaned over and set the box in the stream and steadied it with his hand. He said, fiercely, 'Go down an' tell 'em. Go down in the street an' rot an' tell 'em that way. That's the way you can talk. Don' even know if you was a boy or a girl. Ain't gonna find out. Go on down now, an' lay in the street. Maybe they'll know then.'"

2. Copy **ONE** quote from *The Grapes of Wrath* that illustrates **ONE** of the following subjects of the novel. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.

a. migrant workers	f. labor unions	k. revolution	p. welfare
b. poverty	g. family	l. banking	
c. starvation	h. prejudice	m. housing	
d. religion	i. corporate farms	n. wages	
e. work	j. civil rights	o. health care	

3. Choose **ONE** of the following quotes from *Nickel and Dime*, and explain its context—why is it significant to the book? Write at least 100 words.

- a. Ch. 2, p. 90—"That's not your marble bleeding, I want to tell her, it's the world-wide working class—the people who quarried the marble, wove your Persian rugs until they went blind, harvested the apples in your lovely fall-themed dining room centerpiece, smelted the steel for the nails, drove the trucks, put up this building, and now bend and squat and sweat to clean it."
- b. Ch. 3, p. 179—"Wherever you look, there is no alternative to the megascale corporate order, from which every form of local creativity and initiative has been abolished by distant home offices."
- c. Evaluation, p. 220—"No one ever said that you could work hard—harder even than you ever thought possible—and still find yourself sinking ever deeper into poverty and debt."
4. Copy **ONE** quote from *Nickel and Dimed* that illustrates **ONE** of the following subjects of the book. Give the chapter and page # in parentheses after the quote. Then write at least 100 words explaining how this quote illustrates that subject.
- | | | | |
|--------------------------|-----------------------|---------------------|----------------------------|
| a. poverty | g. community services | m. sexism | s. social networks |
| b. education | h. exploitation | n. housing | t. surveillance of workers |
| c. unemployment | i. marginalization | o. health insurance | u. job stress |
| d. underemployment | j. clothing | p. welfare | v. on-the-job prospects |
| e. civil/human rights | k. job safety | q. transportation | w. labor unions |
| f. service-industry jobs | l. child care | r. discrimination | x. class discrimination |
5. Finally, write at least 100 words explaining the **similarities** between these two books, one fiction, the other nonfiction. Give specific, concrete examples to support your ideas.

Note: Those students who only read one of the works had an assignment similar to the above but could only earn up to ½ the points. The students who did not read any of the books read an essay during the class and answered similar questions for a daily grade.

Writing Persuasively (First Writing Assignment)

Due Date: Thurs./Fri., Sept. 10/11

This first writing assignment is not meant to be a formal or academic argument based solely on facts. Instead, think of your lists in your "Never done/Have done (or do)" chart. Why have you never done something? Why have you done something? (Or why do you continue to do it?) Think about people who have done or may be thinking about doing what you haven't done as your audience, and convince them they should not do it. (Or do the reverse—convince others to do what you have done or do.) Tell your story; fill it with concrete details. An argument doesn't have to be merely a thesis and proof. Andrea Lunsford and John Ruskiewicz say

Not every argument you read will package its claim in a neat sentence or thesis. A writer may tell a story from which you have to infer the claim: think of the way many films make a social or political statement by dramatizing an issue, whether it be political corruption, government censorship, or economic injustice. (38)

Also, "Arguments may also contain various kinds of evidence. Some may open with anecdotes or incorporate whole narratives that, in fact, constitute the argument itself" (40).

Use this template to guide you. You need not use it "as is" in your essay, but state it at the end in parentheses:

In discussions of _____, many people say that _____, but others, myself included, contend that _____.
(from Gerald Graff and Cathy Birkenstein's *They Say/I Say*)

Example: "In discussions of learning to drive, many people say it's easy and quick, but others, myself included, contend that learning to drive requires patience and persistence over several years."

Directions:

1. Set your formatting to "double space."
2. Title your essay appropriately (NOT "Persuasive Essay"!)

3. Write a clear, powerful introduction indicating your topic and your contention. (If there's no contention, there's no argument.)
4. Develop a body that illustrates your point. The more DETAILS the better.
5. Write a strong, thoughtful or reflective conclusion about your topic.
6. Type the word count at the end of the essay—minimum 500 words/maximum 800 words.
7. Provide the “template sentence” in parentheses below your essay.

from Truman Capote's “A Christmas Memory” —

“My friend has never been to a picture show, nor does she intend to...In addition to never having seen a movie, she has never: eaten in a restaurant, traveled more than five miles from home, received or sent a telegram, read anything except funny papers and the Bible, worn cosmetics, cursed, wished someone harm, told a lie on purpose, let a hungry dog go hungry. Here are a few things she has done, does do: killed with a hoe the biggest rattlesnake ever seen in this country (sixteen rattles), dip snuff (secretly), tame hummingbirds (just try it) till they balance on her finger, tell ghost stories (we both believe in ghosts) so tingling they chill you in July, talk to herself, take walks in the rain, grow the prettiest japonicas in town, know the recipe for every sort of old-time Indian cure, including a magical wart-remover.”

Also, during the first six weeks, besides having students write their own argument and then AP “Argument Analyses,” we had our students prepare for AP Multiple Choice Exams as follows.

AP Multiple Choice Practice

Activities:

1. Give students one of the test passages at a time. Allow them about one week to work with the passage on their own:
 - Highlight every other sentence.
 - Look up every word you don't know or are unsure about. Write definitions on a separate piece of paper.
 - Paraphrase every sentence.
 - Summarize each paragraph in one sentence.
 - Summarize the entire passage in one sentence.
 - Predict three possible multiple choice questions.
2. Students who do the above work may receive tutoring.
3. Give the actual exam questions plus 3 vocabulary words selected from the passage. And they select 2 words of their choice to define.
4. Allot about one minute per questions for students to answer them. Add about 5 extra minutes so they have time to answer the questions and write down the definitions to the vocabulary words. (20 minutes total)
5. Grade them on the percentage they get correct. (Example: 10 questions + 5 vocabulary words = 15 total. If a student misses 3, divide 12 by 15 for percentage correct. This method does not take into account the ¼-point penalty for answering incorrectly.)

6. Give two or three of these the 1st six weeks. After the third passage and set of questions and vocabulary, average the 3 grades. Curve to a class average of 80. Stop at 100.
7. The average becomes a major grade.
8. Collect every test and passage and the work they do. Keep them secure.

In the 2nd – 6th six weeks, use a variation of Gretchen Polnac's M.C. game as follows.

AP Multiple Choice "Game"

(Designed by Gretchen Polnac with modifications by Karen Werkenthin.)

1. Have students take the test over one single AP passage from a released exam or an Acorn book.
2. Score them individually, but do not give them the results.
3. Group students as follows. Depending on class size, you will have 4-6 per group, 5 groups total. Do not tell them why you've grouped them this way.

- High score(s)
- Middle score(s)
- Low score(s)

Usually the passages have from 10 – 15 questions. I consider "middle" usually as -3 to -6, but it depends upon the # of questions. "Low" scores are usually -7 or more.

4. Have students put away all writing utensils. Then have them get with their groups. Give each group a scantron, a pencil only YOU would have, and a set of colored answer keys (A, B, C, D, and E). Each group gets a different color. (We use half sheets of brightly colored paper. Write the letters as large as possible so you can see them from across the room.)
5. Have them discuss as a group and record their answers on the scantron. Pick up the scantron and pencil as soon as they finish. One of them in each group should mark the group's answers on his/her test—which you pick up and keep on file permanently. (I keep all AP MC tests. They never leave my room until I take them home to recycle them. There are not enough of them, and we can't have them "floating" around for all kinds of security reasons.) When you have collected all the group's scantrons and pencils, proceed to #6.
6. Using a scoring chart (see example), read each question and have each group hold up the answer key, one at a time while you mark down the responses.
7. Double-check the answers they shared when you read the questions with their scantron answers. This keeps them from looking around the room at other group's answer keys and changing their answers.
8. The group with the highest score gets a 100. If there are ties, that's fine. The 2nd highest score gets a 95, third a 90, 4th an 85, and last place gets an 80. You might have 3 groups with a 100, 1 with a 95, 1 with a 90. Each class will be different.
9. Finally, average the individual score with the group score, and record that as the grade. I do not lower an individual's score if the group score would pull the score down. This final score grants a sizable curve to many of the students.
- 10.

Advantages: Students talk to each other about the questions and answers. It doesn't take much time—about 15 or 20 minutes total. Many need the curve. Many need to hear their classmates' reasoning in determining the answers. Etc. (One modification: give vocabulary from the passage and questions ahead of time; count it as a daily grade; collect before giving the test.)

AP MC #2 – Queen Elizabeth I’s Speech to Her Last Parliament

Multiple Choice Test	Group 1— names: a. b. c. d. e. f.	Group 2— names: a. b. c. d. e. f.	Group 3— names: a. b. c. d. e. f.	Group 4— names: a. b. c. d. e. f.	Group 5— names: a. b. c. d. e. f.
Question #:	Answers:	Answers:	Answers:	Answers:	Answers:
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					

Note: It’s better to print this chart as “landscape” rather than “portrait.”

AP Essays—Our students typically wrote these essays during the year (but not necessarily in this order):

1. “Magnasoles,” *The Onion*
2. “Marriage Proposals,” Austen & Dickens—compare/contrast
3. “The Company Man,” Ellen Goodman
4. “Charles II,” George Savile
5. “Letter to Daughter Regarding Granddaughter’s Education,” Lady Mary Wortley Montagu
6. “Speech to Troops Before Spanish Armada Battle,” Queen Elizabeth I
7. “Coca-Cola Letters”—compare/contrast
8. “U.S. Money Attitude,” Lewis Lapham
9. “Pride,” Teiresias in *Antigone*
10. *Brave New World* v. *1984*, Neil Postman
11. “Justice Based on Wealth,” from *King Lear*
12. “On Photography,” Susan Sontag
13. “Poverty Solution,” Peter Singer
14. “Social Restraints on Americans,” George Kennan
15. “Private v. Public Self,” Milan Kundera
16. Form “B” Essays (Spring Final for those who didn’t take the AP Exam)

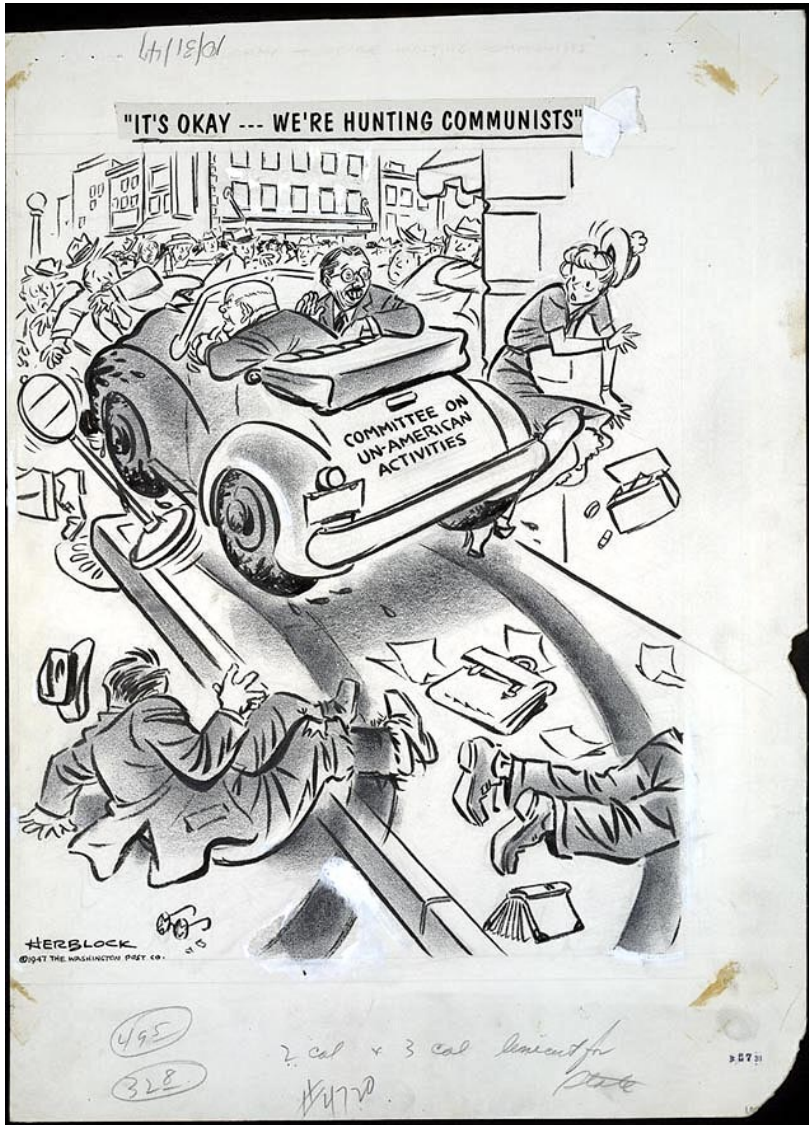
Daily Warm-Up or Current Events Quiz Example

Choose one of the following editorial cartoons to discuss (source—www.cagle.com).

1. Briefly describe the cartoon (What or who do the major drawings represent? What are the characters saying? What is the caption?)

2. What is the reference (or references)? [To what story (or stories) in present or previous newspapers or TV news shows does the cartoon refer?]
3. What is the cartoonist's message or purpose?
4. Do you agree with the message of the cartoon? Why or why not?
5. If you cannot complete #3 and #4 above, what parts of the cartoon do you still not understand?

[Note: I tried to include 2 political cartoons here, but my computer program would not allow it. Go to www.cagle.com for current and archived cartoons.]



Second Six Weeks—*The Great Gatsby* Project: One-Pager

1. You will be assigned one of the sections of the novel:
 - a. Chapter VI
 - b. Chapter VII, pp. 119-137 ("...she never loved anyone except me!")
 - c. Chapter VII, pp. 138 ("At this point Jordan and I tried to go but...") to end
 - d. Chapter VIII
 - e. Chapter IX
2. Reread your chapter/section. Answer the questions we give you. Be as familiar with the section as

possible.

3. On the paper we provide, do a “one-pager.” You should have the following elements on **one side of the paper only**:

- a. Chapter # displayed prominently (Chapter VII should include page #'s as well.)
- b. a **title** that you create for the chapter (or section), also prominently displayed
- c. a **visual** representation of something significant in that chapter/section
- d. 3 words displayed prominently that capture the **tone** or **tones** of that chapter/section
- e. a list and definition of **all allusions** in that chapter/section
- f. 2 quotes with **page #'s** illustrating **Gatsby's illusions** (in ch./sec.) with explanations
- g. 2 quotes with **page #'s** illustrating **Nick's unreliability** as a narrator (in ch./sec.) with explanations
- h. 2 quotes with **page #'s** illustrating any character's (or characters') **moral corruption** (in ch./sec.)—Nick, Jay, Daisy, Tom, Myrtle, George, Jordan, Meyer, Catherine with explanations

4. You will present your one-pager to other people in a small group on Mon./Tues., Oct. 20/21. **The one-pager will count as ½ a major grade; the other half will be an essay on the novel.**

Rubric—

- 90 – 100 These projects include all the required parts in a pleasing, artistic, colorful design. The explanations are thorough, thoughtful, and convincing. There are no distracting errors in spelling, punctuation, grammar.
- 80 – 89 These projects also include all the required parts, but are not as sophisticated or do not reflect as much care and concern as the above category. The explanations may not be as thorough or as convincing. There may be a few errors in spelling, punctuation, grammar.
- 70 – 79 These projects lack some elements and/or are done in a merely perfunctory way to fulfill the assignment. The explanations are skimpy and/or more summary than exposition. There may be several errors in spelling, punctuation, grammar.
- 60 – 69 These projects reflect shoddy, careless work and/or are incomplete. The explanations are little more than summary and/or is cursory in nature. There may be numerous errors in spelling, punctuation, grammar.
- 0 These projects do not reflect the assignment as directed.

Third Six Weeks, Reading List—Autobiographies/Memoirs

The Education of Henry Adams, Henry Adams, 212 pp., 4 stars (on Amazon)

Paula, Isabel Allende, 368 pp., 4 ½ stars

The Scalpel and the Silver Bear, Lori Arviso Alvord, 224 pp., 5 stars

I, Asimov: A Memoir, Isaac Asimov, 592 pp., 4 ½ stars

Growing Up, Russell Baker, 352 pp., 4 stars

Notes of a Native Son, James Baldwin, 176 pp., 4 ½ stars

A Long Way Gone, Ishmael Beah, 240 pp., 4 ½ stars

All Over But the Shoutin', Rick Bragg, 352 pp., 5 stars

Incidents in the Life of a Slave Girl, Linda Brent, 256 pp. 5 stars

A Rumor of War, Philip Caputo, 356 pp., 5 stars

Life and Death in Shanghai, Nien Chang, 547 pp., 4 ½ stars

Colors of the Mountain, Da Chen, 320 pp. 4 stars

The Water Is Wide, Pat Conroy, 304 pp. 4 ½ stars

Swimming to Antarctica: Tales of a Long-Distance Swimmer, Lynne Cox, 384 pp., 4 ½ stars

An American Story, Debra Dickerson, 304 pp., 4 stars

A Year of Magical Thinking, Joan Didion, 240 pp., 4 stars

An American Childhood, Annie Dillard, 272 pp., 3 stars

Out of Africa, Isak Dinesen, 336 pp., 4 ½ stars

Broken Cord, Michael Dorris, 320 pp., 4 ½ stars

Books and Islands in Ojibwe Country, Louise Erdrich, 160 pp., (not rated yet)

Don't Let's Go to the Dogs Tonight, Alexandra Fuller, 336 pp., 4 stars

Doing Battle, Paul Fussell, 336 pp., 4 stars
Colored People: A Memoir, Henry Louis Gates, Jr., 240 pp., 3 ½ stars
Wait Till Next Year: A Memoir, Doris Kearns Goodwin, 272 pp., 4 ½ stars
Goodbye to All That, Robert Graves, 288 pp., 4 ½ stars
Autobiography of a Face, Lucy Grealy, 256 pp., 4 ½ stars
Dispatches, Michael Herr, 272 pp., 4 ½ stars
Native Heart: A Native American Odyssey, Gabriel Horn, 256 pp., 5 stars
Dust Tracks on a Dirt Road, Zora Neale Hurston, 320 pp., 4 ½ stars
The Autobiography of Malcolm X, Alex Haley, Malcolm X, 460 pp., 4 ½ stars
My Brother, Jamaica Kincaid, 208 pp., 3 ½ stars
Why We Can't Wait, Martin Luther King, Jr., 240 pp., 4 stars
Becoming a Doctor, Melvin Konner, 416 pp., 3 stars
The Soloist, Steve Lopez (not Mark Salzman's!), 273 pp., 5 stars
Teacher Man, Frank McCourt, 272 pp., 4 stars
The Making of a Philosopher, Colin McGinn, 256 pp., 3 stars
West with the Night, Beryl Markham, 5 stars
Clear Springs: A Family Story, Bobbie Ann Mason, 336 pp., 5 stars
Lipstick Jihad, Azadeh Moaveni, 272 pp., 3 ½ stars
Three Cups of Tea, Greg Mortenson, 368 pp., 5 stars
Reading Lolita in Tehran, Azar Nafisi, 400 pp., 3 ½ stars
Audacity of Hope, Barack Obama, 464 pp., 4 stars
Dreams from My Father, Barack Obama, 480 pp., 4 ½ stars
Buffalo for the Broken Heart, Dan O'Brien, 272 pp., 5 stars
If I Die in a Combat Zone, Box Me Up and Ship Me Home, Tim O'Brien, 224 pp., 4 ½ stars
Bound Feet & Western Dress: A Memoir, Pang-Mei Chang, 288 pp., 4 stars
Hunger for Memory, Richard Rodriguez, 224 pp., 3 ½ stars
Almost a Woman, Esmeralda Santiago, 336 pp., 4 stars
When I Was Puerto Rican, Esmeralda Santiago, 288 pp. 4 stars
Wolf Willow, Wallace Stegner, 336 pp., 4 ½ stars
The Places in Between, Rory Stewart, 320 pp., 4 stars
A Hope in the Unseen, Ron Suskind, 400 pp. 4 ½ stars
The Falcon, John Tanner, 304 pp., 4 ½ stars
One L: The Turbulent True Story of a First Year at Harvard Law School, Scott Turow, 288 pp., 4 stars
Adventures of a Mathematician, Stanislaw Ulam, 384 pp., 4 ½ stars
The Glass Castle, Jeannette Walls, 288 pp., 4 ½ stars
Up from Slavery, Booker T. Washington, 240 pp. 4 ½ stars
The Double Helix, James Watson, 256 pp., 4 stars
All Rivers Run to the Sea, Elie Wiesel, 464 pp., 4 ½ stars
And the Sea Is Never Full, Elie Wiesel, 448 pp. 4 ½ stars
Refuge: An Unnatural History of Family and Place, Terry Tempest Williams, 336 pp., 4 ½ stars
This Boy's Life: A Memoir, Tobias Wolff, 304 pp., 4 stars
Black Boy, Richard Wright, 448 pp., 4 ½ stars
Falling Leaves, Adeline Yen Mah, 304 pp., 4 stars

Independent Reading Book Assignment #2:
The Three Levels of Reading

1. Somewhere on the paper provided, display the **title of your book correctly punctuated** with the author's name below it.
2. Draw **three concentric circles** on the paper provided.
3. In the inner circle, the **concrete** level (knowledge, comprehension):
 - a. write prominently the **most significant word** from the last chapter of the book
 - b. copy a (the) passage in which the word appears—enough of it to make sense. Document as directed in parentheses after the quoted material (p. #—without the "p")
 - c. give multiple dictionary definitions of the word (**denotation**)
 - d. place the word in **context** of what is going on in the book at this point. Explain why this word is

- important to the meaning of the book.
4. In the middle circle, the **abstract** level (analysis, interpretation, etc.), still referring to the text, **draw three images** from the book that relate to the word you chose, and write a **short explanation** of the tie between each illustration and the word you selected for the first circle.
 5. In the outer circle, the **“super-abstract”** level (synthesis, evaluation), going beyond the text, write three thematic statements drawn from the significant word and your illustrations, tying them to the whole book. Your sentences need not use the word itself, but should be clearly related to the word and be complete sentences. These statements should be “larger” than the specific book—universal statements about people’s behavior. What is the author trying to say about life? Don’t mention the author or the title in this sentence—move beyond the book itself to larger meaning.
 6. **Using one of the thematic statements as your thesis**, write a 250-300-word explanation of the book as a whole on your own paper. Stack this essay on top of your “circle” work.

You must finish this project by the end of class; use your time wisely!!!

Rubric:

(This assignment is a major grade.)

90 – 100 These projects show that the student has **clearly** and **effectively**

- a. selected a key word
- b. offered a quotation clearly reflecting the word’s significance and documented as directed
- c. given multiple definitions of the word
- d. placed the word in the context of the whole book
- e. drawn images/objects that are colorful and reinforce the word’s significance
- f. composed three thematic statements derived from that word, tying the word to the whole book, but NOT naming the book or the author
- g. **tied everything together in the short essay about the book**
- h. made the work neat, colorful, and correct.

80 – 89 These projects **adequately** fulfill the requirements, but are less thorough, less meticulous, less vivid, less correct than the 90-100 efforts. There are some mistakes in grammar, spelling, mechanics.

70 – 79 These projects **inadequately** fulfill the requirements because they are incomplete, incorrect, hastily/thoughtlessly done. There are numerous mistakes in grammar, spelling, mechanics.

60 – 69 These projects indicate that the student did not finish the book or read it inadequately.

0 These projects indicate that the student did not read the book.

Third Six Weeks, Example of *Crucible* Assignments:

***The Crucible* Assignment
Character Analysis, Act I**

- | | |
|-----------------------|-------------------|
| A. Rev. Samuel Parris | F. Rebecca Nurse |
| B. Abigail Williams | G. Giles Corey |
| C. Ann Putnam | H. Rev. John Hale |
| D. Mary Warren | I. Tituba |
| E. John Proctor | |

Directions:

1. **You will be assigned one of the characters above.** Answer the questions below for that particular character. Each answer is worth 5 points.
2. You must include **5 quotations** (total) in **5 different** answers for support. They must be substantial, and you must highlight or underline them so they are easy to locate. I will assess – 2 points for any missing quotation. **Place the page # in parentheses at the end of each quote.**
3. Staple this sheet on top of your answers written on yellow paper in blue or black ink. Submit by the end of the period.

4. Title your work the name of the character you are assigned.

Questions:

1. Explain the relationship (not necessarily family relationships) of this character to **two** other characters in Act I—a. [relationship to one character] b. [relationship to another character].
2. a. Give a physical description of the character. b. Explain how his/her outer appearance seems to reflect his/her inner character.
3. Describe two strengths of the character: a. [one strength] b. [second strength]
4. Describe two weaknesses of the character: a. [one weakness] b. [second weakness]
5. a. What moment in Act I best defines the character? b. Explain.
6. a. If you could speak directly to this character, what question would you want to ask him/her? b. Explain.
7. a. What would be a good symbol for the character? [Note: This symbol should be something outside the text. A symbol is any object, person, place, or action that both has a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value, i.e., in *Jane Eyre*, the chestnut tree stands as a symbol of what happens to Jane and Rochester. They will be separated for a time, but rejoined after Rochester suffers burns and mutilation trying to rescue Bertha from a burning Thornfield.] b. Explain
8. a. What color would you associate with the character? b. Explain.
9. a. What is the character's standing (reputation) in the community? b. Explain.
10. a. To what extent is the character faithful to Puritan standards? b. Explain.

Fourth Six Weeks, Example of *Scarlet Letter* Assignment:

***The Scarlet Letter* Reading Schedule & In-Class Tests + Assignments**

Reading Schedule, A Day

Begin Fri., Jan. 22

By Jan. 26, to end of Ch. 7

By Jan. 28, to end of Ch. 10

By Feb. 1, to end of Ch. 17

By Feb. 3, to end of Ch. 20

By Feb. 5, finish

Reading Schedule, B Day

Begin Mon., Jan. 25

By Jan. 27, to end of Ch. 4

By Jan. 29, to end of Ch. 7

By Feb. 2, to end of Ch. 13

By Feb. 4, to end of Ch. 17

By Feb. 8, finish

Each day you will have a reading “check” test (5 total) and will do an assignment related to the following issues/subjects in *The Scarlet Letter*. Please have this list with you each day.

Issues/Subjects in *The Scarlet Letter*:

- A. definition of marriage
- B. definition of sin/immorality
- C. self-righteousness
- D. intolerance
- E. hypocrisy
- F. superstition
- G. narrow-mindedness
- H. public v. private self/duality (moral duties/responsibilities v. private passions)
- I. vengeance
- J. punishment
- K. atonement/redemption
- L. repentance
- M. withholding information to protect others
- N. separation of church and state
- O. science v. religion
- P. nature v. civilization

- Q. free will v. fate
- R. torture/bullying
- S. betrayal/infidelity/breaking promises
- T. rebellion/anarchy
- U. alienation/ostracism/isolation
- V. egotism/pride/hubris
- W. single parenthood
- X. source of evil
- Y. beauty v. deformity
- Z. artistic/intellectual expression
- AA. Nature as healer v. Nature as destroyer

A Puritan child's catechismal response to the question "Who made me?"—"I was conceived in sin and born in iniquity."

Definition of **iniquity**—(noun) wickedness: sinfulness; a grossly immoral act: sin

Definition of **ignominy**—(noun) great personal dishonor or humiliation; shameful or disgraceful action, conduct, or character

**Fourth Six Weeks, Another *Scarlet Letter* Assignment:
The Scarlet Letter—Related Research Assignments**

I. Two photographs that you take yourself. These should represent one of the issues you were assigned from the novel—photograph what you believe captures the essence of this issue. If your issue has an opposite, an antithesis, take photos that represent these opposites: i.e., science/religion, love/hate, forgiveness/revenge, courage/cowardice, being/seeming, strength/weakness, reality/illusion, etc. Taking antithetical photos will increase the likelihood of a higher grade on your work.

- Carefully analyze the issue—what is it? Why is it an "issue"? To whom or what does it refer? How does it affect you? How does it affect today's society? What thoughts and/or images come to mind when you think of this issue? Why? Etc.
- Consider the issue as Hawthorne depicts it in the novel. How does he present it? Which characters are associated with the issue? Why?
- Attach each photo to an 8 x 11" sheet of paper. On the back of the paper, title it, and write at least 50 words. Discuss
 - the issue
 - the connection of the photo to the novel
 - the connection to today's world

You will be graded on your creativity and seriousness in taking the photographs, the quality of the photographs, the effort of capturing the antithetical, the thoughtfulness of your discussion.

II. A news article from the front section of the *Austin American-Statesman* or an editorial from the next-to-last page of the front section that connects to the issue you've selected to illustrate through your photographs. Make sure the editorial gives the name of the writer and the newspaper the writer works for. Copy the date, and neatly cut out the article or editorial. Attach it to the back of your written response of 100+ words in ink on yellow paper. You should title your response and explain the connection between the issue as presented in the article/editorial and in the novel. Explain in depth what the issue is, who it affects today and in the novel, your thoughts about it, etc.

III. A second news article or editorial as directed above. Follow the same procedures as in **II**.

Both these (II and III) will be graded according to how clearly each news article/editorial relates to the novel and the depth of your explanations. I, II, and III = 3 daily grades.

Fifth Six Weeks, Science & Nature Reading List

*Abbey, Edward, *Desert Solitaire*

Ackerman, Diane, *The Moon by Whale Light; Dawn Light*

*Berry, Wendell, *The Art of the Commonplace; The Unsettling of America; The Way of Ignorance; What Are People For?*

Beston, Henry, *The Outermost House*

*Bronowski, Jacob, *The Ascent of Man; The Common Sense of Science; The Identity of Man; The Origins of Knowledge and Imagination; Science and Human Values*

*Carson, Rachel, *Silent Spring; The Sea Around Us*

*Darwin, Charles, *Expression of Emotions in Man & Animals; Origin of Species; The Voyage of the Beagle* [Note: **Read a book Darwin wrote, not a book ABOUT him!**]

*Ehrlich, Gretel, *The Solace of Open Spaces; Islands, the Universe, Home; This Cold Heaven; \ The Future of Ice*

*Eiseley, Loren, *The Immense Journey; The Unexpected Universe; The Night Country; The Firmament of Time*

Fisk, Erma, *The Peacocks of Baboquivari*

Flannery, Tim, *The Weather Makers*

Goodenough, Ursula, *The Sacred Depths of Nature*

*Gould, Stephen Jay, *Dinosaur in a Haystack; Wonderful Life*

Graves, John, *Goodbye to a River*

*Hoagland, Edward, *On Nature*

Hubbell, Sue, *A Book of Bees; A Country Year*

*Keller, Evelyn Fox, *Making Sense of Life; Refiguring Life*

Kumin, Maxine, *In Deep: Country Essays*

*Lopez, Barry, *Arctic Dreams; Of Wolves and Men*

Louv, Richard, *Last Child in the Woods*

Maclean, Norman, *Young Men and Fire*

*McPhee, John, *Basin and Range; Control of Nature; The Cultivated Wilderness; Pine Barrens*

*Matthiessen, Peter, *Sand Rivers; The Snow Leopard*

*Muir, John, *A Thousand-Mile Walk to the Gulf; Travels in Alaska*

Leopold, Aldo, *A Sand County Almanac*

*Quammen, David, *The Boilerplate Rhino; The Flight of the Iguana; Monster of God; Natural Acts; The Song of the Dodo; Wild Thoughts from Wild Places*

Raymo, Chet, *Honey from Stone; The Soul of the Night; When God Is Gone, Everything Is Holy*

*Sagan, Carl, *Billions and Billions; Broca's Brain; Cosmos; Dragons of Eden; Pale Blue Dot*

*Sanders, Scott Russell, *A Private History of Awe; Staying Put*

Sobel, Dava, *Longitude; The Planets*

*Thomas, Lewis, *Lives of a Cell*

*Thoreau, Henry David, *Walden*

Twain, Mark, *Life on the Mississippi; Roughing It*

*Weiner, Jonathan, *Beak of the Finch; Time, Love, Memory*

*Williams, Terry Tempest, *Red; Refuge*

Zwinger, Ann Hammond, *Beyond the Aspen Grove; The Mysterious Lands*

***Authors Suggested by the College Board**

Nonfiction Book Assignment (Science & Nature Writers)

1. As you read, notice passages where the author moves from physical descriptions of the natural world to the metaphysical (philosophical) level, where the author moves from the mundane and ordinary and commonplace to the spiritual level, where the author moves from “on the lines” to “beyond the lines,” where the author tries to make sense of what it all means. Examples:

From Terry Tempest Williams’ *Pieces of White Shell* (add to the list!): **“If we will sit for a while, allow entire afternoons to pass in the presence of birds, we may find they are skilled in subtle pedagogy. Courage is the lesson of killdeer as it feigns a broken wing to protect its young.**

Tenaciousness is the coot who tries again and again to fly. White pelicans are cooperative fishermen as they corral their prey in self-made circles. Bittern is patience hidden in the marsh. Solitude is the curlew who evades civilization...” (66).

From Henry Beston’s *The Outermost House*: **“Learn to reverence night and to put away the vulgar fear of it, for, with the banishment of night from the experience of man, there vanishes as well a religious emotion, a poetic mood, which gives depth to the adventure of humanity. By day, space is one with the earth and with man—it is his sun that is shining, his clouds that are floating past; at night, space is his no more...” (176).**

2. Select similar passages, and write dialectics on them as directed in class. We will do 5 total. As we go through the next few weeks, we will ask you to locate and write about such passages from the beginning, the middle, and the end so that you show that you have read the entire book. (For books that are collections of essays, we will ask you to work with essays from throughout the book.) Document the page # as shown above. We will do the first one in class on Thursday/Friday this week. Write 150 words minimum for each.

3. Rubric (major grade):

90 – 100 = These dialectics exhibit apt and precise selections of passages and will provide convincing explanations of the author’s use of concrete examples or observations and how he/she connects them to universal meaning. The writing will demonstrate consistent control over the elements of effective composition. Passages are documented with page # in parentheses.

80 - 89 = These dialectics reflect less certain, less incisive, less apt selections of passages, and the explanations are less certain, less convincing. The writing is not as effective as the top scoring assignments. Passages are documented correctly.

70 - 79 = These dialectics are not as clear, convincing, or accurate in selection of passages as the A and B responses, and the explanations may not convey significant understanding of the purposes of the author’s concrete examples and connections to universal meaning. The writing lacks control and is sometimes distracting or unclear.

0 – 69 = These dialectics reflect no effort and/or lack seriousness of purpose.

Sixth Six Weeks, Nonfiction Book Project #5

NOTE: You MUST choose a NONFICTION work by one of the following authors—and it must be at least 200 pp. long. (Many of them write novels as well—don’t pick these!) All these authors are on the College Board “Representative Authors” List.

Critics

Paula Gunn Allen	bell hooks
Gloria Anzaldua	Pauline Kael
Michael Arlen	Joyce Carol Oates
Kenneth Clark	Susan Sontag
Arlene Croce	Cornel West
Henry Louis Gates, Jr.	Edmund Wilson

Journalists

Roger Angell	John McPhee
Maureen Dowd	H.L. Mencken
Elizabeth Drew	Jan Morris
Nora Ephron	David Remnick
M.F.K. Fisher	Red Smith
Frances Fitzgerald	Lincoln Steffens
Janet Flanner (Genet)	Paul Theroux

Ellen Goodman
David Halberstam
Andy Logan

Calvin Trillin
Tom Wolfe

Political Writers

Simone de Beauvoir
William F. Buckley
John Kenneth Galbraith

George Kennan
Martin L. King, Jr.
Lewis Lapham

Olive Schreiner
Gore Vidal
George Will

Garry Wills

Nonfiction Book #5 Project Directions:

You will create a 4-page “booklet” for your book that will serve not only to show that you read it but also to give other readers insights into what it is about.

Cover Page: include the following (but not necessarily in this order)

- Title (underlined)
- Author’s name
- # of pages
- The first sentence of the book in quotation marks and with the page # in parentheses after the “ ” before the period
- An explanation about why you think the author opens with this sentence
- A neat, colorful drawing of a significant image in the book

Inside Cover, p. 2: include the following

- An important quote from the 1/3 point (give or take 10 pp.) in quotation marks with the p. # after the “ ” before the period.
- An explanation about why the quote is significant
- An important quote from the 2/3 point (give or take 10 pp.) in quotation marks with the p. # after the “ ” before the period
- An explanation about why the quote is significant

Inside, p. 3: include the following

- The last sentence of the book in quotation marks and with the page # in parentheses after the “ ” before the period
- An explanation about why the author ends with this sentence—how did he/she get from the first sentence to the last?

Back Cover:

Write a **letter** to the author about what you learned from reading the book. Include in the body paragraph(s) 2 of your favorite quotes from anywhere in the book (cited as above) to support what you say you learned. Use proper letter format:

- Date
- Greeting (Dear Mr.____ : or Dear Ms.____ :)
- Introduction—explain the purpose of your letter, and express something positive about the book generally. (Don’t say you are writing because it’s an assignment!) Write about 50 words.
- Body paragraph(s)—tell what you learned. Integrate quotes as we recently demonstrated. Write 200 words or more.
- Conclusion—give any final observations and/or ask questions you would like the author to answer. Write about 50 words.
- Closing (Sincerely, or Yours truly, etc.)
- Your signature
- Your printed name

[Alternative Back Cover: Write a one-star (negative) review for Amazon.com. This doesn’t mean that you rant, but give a thoughtful, reasoned argument against the book for substantiated reasons. Use paragraphs and cited quotes as you would in a letter. Make it about 400 words.]

Internet Resources

google.com/scholar (valid research sources)

books.google.com (whole books on the internet--sometimes they switch this around! Try google.com/books or reverse.)

www.loc.gov (Library of Congress)

www.owl.english.purdue.edu

www.uwc.fac.utexas.edu (Undergraduate Writing Center)

gutenberg.org

www.otr.com/murrow.shtml (original radio broadcasts, inc. @Dachau immediately after it was liberated)

www.blueagle.com (hundreds of columnists and archives that go years back)

www.cagle.com (political cartoons)

www.americanrhetoric.com (everything you need to know about rhetoric; includes movie clips illustrating different strategies)

www.thisibelieve.org (the NPR project—great lessons for the classroom)

If you wish to search existing Power Points through Google, in the search field, type: filetype:ppt then space once and type your subject/novel title and hit enter. This should bring up a pretty nice list of presentations for you! (Here you can access ALL powerpoints available through Google—no reinventing of the proverbial wheel. Try it through Google “Advanced Search.” AWESOME resource!)

“ME” PAGE

PURPOSE OF ASSIGNMENT: “Easy” daily grade assignment for you that leaves me with a memory of your junior year—my scrapbook.

PROCESS: On a colored piece of paper **I will give you** include (you may use front and back)—

1. Your name, prominently displayed
2. Your normal signature
3. A photograph of you
4. AT LEAST two of the following:
 - a. a note to me about what you learned in English this year
 - b. a note to me about your 11th grade year of high school
 - c. your favorite quote or song
5. Write a note of advice to next year’s AP English III students about the course (and the exam if you took it)—minimum of 100 words.

NOTE: The page you give me will be “public” so please do not include any references to illegal substances or activities. Keep it in good taste.

GRADING: You will receive a 90 for fulfilling all the requirements. The remaining 10 points will be earned by neatness and aesthetics. Each missing item is –10 points.

Handling the Paper Load

(from Jago, Carol. *Paper Papers Papers: An English Teacher's Survival Guide*. Portsmouth, NH: Heinemann, 2005.)

Chapter Six: Alternatives to Essays A caveat is in order. **Creative responses should not replace traditional literary analysis essays.** ... In a high school English class, **writing essays is not an optional activity.** ... A corollary of the right to free public education is the **responsibility to complete the work assigned.** ... But the lowering of expectations of student performance beyond all recognition is of no conceivable benefit to the student. Moreover, by allowing students to slip through school awarding credit to students who write almost nothing, a teacher is guilty of **educational malpractice.**

Ten Tips for Handling the Paper Load

1. **Do it now.**
2. **Set aside extended periods of time for grading.**
3. **Use a timer.**
4. **Stretch between each paper.**
5. **Investigate computer scoring.**
6. **Use a rubric.**
7. **Avoid reading papers when you are exhausted.**
8. **No interruptions.**
9. **Make sure your students read your comments.**
10. **Save all student papers.**

Chapter Eight: One Hand for the Ship/One Hand for Yourself

“One hand for the ship, one hand for yourself” is an old watchword in the U.S. Navy that offers advice to sailors about to clamber up a ship’s rigging. If sailors climb to their stations and only hang on for dear life, no work is done. If they don’t hold on, they are lost. The metaphor is equally apt for the teaching profession. When individuals only take care of themselves, the work of the ship—or society—suffers. But if individuals don’t save one hand for themselves, they will founder.

...Whether or not formal mentor programs are in place at a school, experienced teachers need to reach out to the new teachers around them not only with the offer of their files but also with a hand:

- Talk without shame about how manage to handle the paper load.
- Offer paper-grading sessions where teachers work together.
- Publicize anchor papers so teachers feel comfortable about their grading standards.
- Urge schools to use funding to reduce class size in writing classes.
- Channel PTSA and other supplemental funding sources to tutoring and outside readers rather than field trips.

Effective teachers know how to give their students a full hand of help. They also know that preserving their second hand for themselves makes for a happier, healthier, better-balanced life. The biggest problem facing American education is not the shortage of teachers but rather the shortage of good teachers. **Schools don’t need more martyrs. They need professionals who can survive and thrive in a challenging job.**

AP English III Syllabus 2016-2017



Teacher: Mary Esparza

Room: 113

Email: Mary_esparza@roundrockisd.org

Tutorials/Makeup Times: 8:15-9:00 AM Mon., Tues, & Wed and 4:15-5:00 PM Mon.

Course Philosophy

An AP course in English Language and Composition engages you in becoming skilled **readers** of prose written in a variety of periods, disciplines, and rhetorical contexts and in becoming skilled **writers** who compose for a variety of purposes. Both your writing and your reading should make you aware of the interactions among a writer's purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing.

Course Objectives

Upon completing this course, you should be able to:

- analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
- apply effective strategies and techniques in your own writing;
- create and sustain arguments based on readings, research, and/or personal experience;
- demonstrate understanding and mastery of standard written English as well as stylistic maturity in your own writing;
- write in a variety of genres and contexts, both formal and informal, employing appropriate conventions;
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary source material, cogent explanations, and clear transitions;
- demonstrate understanding of the conventions of citing primary and secondary source material
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;
- write thoughtfully about their own process of composition;
- revise a work to make it suitable for a different audience;
- analyze image as text; and
- evaluate and incorporate reference documents into researched papers.

The AP Language and Composition course assumes that you already understand and use standard English grammar. The intense concentration on language use in this course should enhance your ability to use grammatical conventions both appropriately and with sophistication as well as to develop stylistic maturity in your prose.

Behavioral Expectations

Because this is a **college-level class**, you should conduct yourself in a manner appropriate to the best universities: careful listening, mutual respect, and extreme courtesy are essential in maintaining a class where all members feel comfortable participating. Guidelines:

- Be here, on time, and prepared.
- Participate.
- Respect yourself, others, and property.

Texts

- *The Language of Composition*, Shea, et al. (class set only)

Supplementary Works

I strongly encourage you to buy your own copies so you can annotate them, but they will be provided by the school:

- *In Cold Blood*, Truman Capote
- *The Crucible*, Arthur Miller
- *The Scarlet Letter*, Nathaniel Hawthorne
- *The Great Gatsby*, F. Scott Fitzgerald

You will also read several works independently and will wish to buy those, too.

Study Aides

Though not required, you will find these works useful to have at home and in college:

- college-level dictionary
- *The Synonym Finder*, J. I. Rodale (or another thesaurus)
- *The M.L.A. Handbook*
- *5 Steps to a 5: AP Language* 2014-15, Barbara Murphy and Estelle Rankin

Materials (Required)

- loose-leaf notebook paper
- colored paper pad, 8 ½" x 11" and **yellow only**
- blue or black pens
- highlighters and #2 pencils
- 4 x 6" note cards (about 100)

Grading Policy

- 40% = Minor Grades (classwork, homework, reading quizzes, prep work, etc.)
- 45% = Major Grades -- Writing (exams, essays, projects, most timed writings)
- 15% = Major Grades -- AP MCs (practice multiple choice exams)

Outline of the Year

Note: Each six weeks will include AP multiple-choice exams, warm-up work, grammar practice, reading quizzes, and independent reading. You will also read a variety of related works: poems, short stories, speeches, essays, letters, editorials, cartoons, biographies, autobiographies, memoirs, etc. What follows is tentative.

<u>First Six Weeks</u> , Focus: Rhetorical Analysis <ul style="list-style-type: none">● timed writing—rhetorical analysis● Summer Reading Assignment● personal argument essay <u>Second Six Weeks</u> , Focus: Rhetorical Analysis <ul style="list-style-type: none">● Pre-1900 text work● timed writing—rhetorical analysis <u>Third Six Weeks</u> , Focus: Rhetorical Analysis <ul style="list-style-type: none">● <i>In Cold Blood</i>● <i>In Cold Blood</i> Rhetorical Project● timed writing—rhetorical analysis	<u>Fourth Six Weeks</u> , Focus: Synthesis Work <ul style="list-style-type: none">● <i>The Crucible</i>● Research Project (Argument)● <i>The Scarlet Letter</i>● <i>The Scarlet Letter</i> Essay/Project● timed writing—synthesis essay <u>Fifth Six Weeks</u> , Focus: Synthesis/Argumentative Writing <ul style="list-style-type: none">● timed writing—synthesis essay● argumentation lessons <u>Sixth Six Weeks</u> , Focus: Argumentative Writing <ul style="list-style-type: none">● Allusions work● timed writing—argumentative essay● <i>The Great Gatsby</i> - literary analysis
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BAT the prompt.

(Background) ---Advice---[Task]

Underline key elements of the task.

Remember: In the prompt, the College Board is your friend. ALL information is given to help you write a successful essay. Take the time to accept all help given.

2007 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

The practice of offering incentives for charitable acts is widespread from school projects to organizations such as public television stations, to federal income tax deductions for contributions to charities. In a well-written essay, develop a position on the ethics of offering incentives for charitable acts. Support your position with evidence from your reading, observation, and/or experience.

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Visit the College Board on the Web: www.collegeboard.com.

I. Background. Consider each sentence, asking “What are the facts given me?” and “What are the implications of these facts?” Realize that all information included may be helpful to you.

(The practice of offering incentives for charitable acts is widespread from school projects to organizations such as public television stations, to federal income tax deductions for contributions to charities.)

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

--In a well-written essay,--

3. Task

[develop a position on the ethics of offering incentives for charitable acts. Support your position with evidence from your reading, observation, and/or experience.]

2010 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

(Suggested time—40 minutes. This question counts for one-third of the total essay section score.)

In his 2004 book, *Status Anxiety*, Alain de Botton argues that the chief aim of humorists is not merely to entertain but “to convey with impunity messages that might be dangerous or impossible to state directly.” Because society allows humorists to say things that other people cannot or will not say, de Botton sees humorists as serving a vital function in society.

Think about the implications of de Botton’s view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.). Then write an essay that defends, challenges, or qualifies de Botton’s claim about the vital role of humorists. Use specific, appropriate evidence to develop your position.

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I. Background. Consider each sentence, asking “What are the facts given me?” and “What are the implications of these facts?” Realize that all information included may be helpful to you.

(In his 2004 book, *Status Anxiety*, Alain de Botton argues that the chief aim of humorists is not merely to entertain but “to convey with impunity messages that might be dangerous or impossible to state directly.”)

a. What are the facts given to me?

b. What are the implications of these facts?

(Because society allows humorists to say things that other people cannot or will not say, de Botton sees humorists as serving a vital function in society.)

a. What are the facts given to me?

b. What are the implications of these facts?

2. Advice

--Think about the implications of de Botton’s view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.).--

3. Task

[Then write an essay that defends, challenges, or qualifies de Botton’s claim about the vital role of humorists. Use specific, appropriate evidence to develop your position.]

Structure
The structure of...is marked by...
The syntax of the sentence in lines...serves to...
Describe the structure of the sentence in lines...
...is unified by metaphorical references pertaining to...
As the sentence in lines...is constructed,...is parallel to which of the following?
The speaker describes...in an order best described as...
The pattern of exposition exemplified in the passage is best described as...
Despite its length,...remains coherent chiefly because of its use of...
In line...the use of...instead of...accomplishes which of the following?
Which of the following best describes the function of...in relation to...
Purpose
What is the speaker's purpose in writing this passage?
Which of the following best states the speaker's purpose in lines...
The speaker accomplishes all of the following EXCEPT...
In line...the author emphasizes...because...
...is described as...because it...
What is the function of...introduced by...in line...
What is the effect achieved by the speaker's using the phrases...
Rhetorical Strategies
What dominant technique/rhetorical strategy is the speaker using in lines...
The sentence...contains which of the following?
The...referred to in lines...is called...because...
All of the following may be found in the passage EXCEPT...
All of the following qualities are present in the scene described in...EXCEPT...
Argument
The author uses which method to develop his argument?
The speaker's mention of...is appropriate to the development of the argument as an illustration of..
The type of argument employed by...is most similar to which of the following?
The author's discussion of...depends on which of the following?
Assertions/Beliefs
In lines..., the speaker/author asserts that...
The term...conveys the speaker's belief that...
Which of the following is true about the various assertions made in the passage?
Which of the following would the author be least likely to encourage in a person?
Contrast
What contrast does the speaker develop in lines...
The contrast between...and...is based on...
Juxtaposing...and...serves the purpose of...
In sentences...the speaker develops or implies contrasts between all of the following EXCEPT...
Attitude
The speaker's attitude toward...is best described as one of...
In..., which of the following most suggests a...attitude on the part of the author?
The speaker assumes that the audience's attitude toward...will be one of...
Main Point/Theme
The passage is about...
Which of the following best summarizes the main point in...
The theme in...involves which of the following?

Style/Tone
The style of the passage is best characterized as (usually has paired adjectives or paired tone nouns)
The tone of the passage is...
The atmosphere established in...is mainly one of...
Word/Phrase Meaning
Which of the following best restates the meaning of...
In lines...the phrase...is used to refer to...
In..., the speaker seeks to interest us in the subject of the discussion by stressing the...
Word/Phrase Meaning in Context
Which of the following best defines...as controlled by the context?
In lines..."..." is the metaphorical way of saying...
In context, all of the following meanings are probably contained in...EXCEPT...
Grammar
The antecedent for...is...
The subject of the sentence in lines...is...
Point of View
The point of view indicated in...is that of...
The shift in point of view from...has the effect of...
Shifts
A shift of tone occurs in the passage in lines...
The phrase...signals a shift from...to...
Misc.
Which of the following best describes the result of...
What is the effect of...
It can be inferred by...that...
In lines...the speaker depicts himself as...
Which of the following best describes what...symbolizes?
The allusion...best reflects the thought that...
According to the passage,...is...because...
...is chiefly remarkable for its...
Finish the analogy...

Taking the Guesswork Out of AP English Language Multiple-Choice Questions



**presented by
Karen Werkenthin
AP English Teacher
2012-13**

Introduction to AP English Language & Composition Multiple Choice

Overall Test Format

1. **Multiple Choice** _____ minutes
2. **Break** _____ minutes
3. **Free Response** _____ minutes (2 hours, 15 minutes)
4. **Total Testing Time** _____ hours and _____ minutes

Multiple Choice Format

Time Limit: _____ **# of Questions:** _____ to _____

of Passages: _____

Order of Questions: The questions mostly follow the order of _____,
but some questions will refer to _____.

Difficulty of Questions: Questions range from _____ to _____ to
_____, but they do **not** _____.
(For example, on one exam the first 10 questions were easy, hard, medium, easy, easy, easy, hard,
hard, medium, hard.)

Note: All questions count _____.

Content of Passages

1. Passages will be _____ prose excerpts.
2. They range from _____ through _____ centuries.
3. The excerpts are representative of _____ texts. They could come from autobiographers and diarists, biographers and history writers, critics, essayists and writers who also write fiction, journalists, political writers, science and nature writers.

Weight: _____ % of the composite score. (ETS statisticians proved that multiple-choice scores better indicate college success than the Free Response scores, thus the strong weight of this section.)

Scoring:

1. Multiple-choice scores are based on the _____.
2. Points are not deducted for _____ answers.
3. No points are awarded for _____ questions.
4. Because points are not deducted for incorrect answers, you are encouraged to answer _____ multiple-choice questions.
5. On any questions you do not know the answer to, you should _____ as many choices as you can, and then select the best answer among the remaining choices.
Try hard not to _____.
6. Remember, you are trying to _____ than the other test-takers.

Your Goal: Answer _____ % of the questions correctly.

Practice #1, “Style”

(from *Advanced Placement Course Description: English*, May 1994)

Read the following passage carefully and then answer the questions.

The problem of doing justice to the implicit, the imponderable, and the unknown is of course not unique to politics. It is always with us in science, it is with us in the most trivial of personal affairs, and it is one of the great problems of writing and of all (5) forms of art. The means by which it is solved is sometimes called style. It is style which complements affirmation with limitation and with humility; it is style which makes it possible to act effectively, but not absolutely; it is style which, in the domain of foreign policy, enables us to find a harmony between the pursuit (10) of ends essential to us, and the regard for the views, the sensibilities, the aspirations of those to whom the problem may appear in another light; it is style which is the deference that action pays to uncertainty; it is above all style through which power defers to reason.

Directions for Practice:

- Underline, circle, or otherwise mark key words in the questions and the answer choices.
- Read the **hints** that follow each question.

- Strike through the choices you have eliminated. (We call these *distractors*.) You will see why you need to do this when we debrief the activity. Then, make an educated (rather than random) guess.
- Write your answers in the left margin. Save the space to the right of the answer choices for notes.
- Use all of the allotted time.

Start Time: _____

Stop Time: _____

1. By “doing justice to the implicit” (line 1) is meant
 - a. treating illicit acts fairly
 - b. making certain that justice is made explicit
 - c. making certain that nothing is implied
 - d. taking into account what is not apparent
 - e. ignoring the unknown or imponderable

HINTS: *Implicit* means “implied or understood though not directly expressed.” *Illicit* means “not sanctioned by custom or law; unlawful.” *Explicit* means “fully and clearly expressed; leaving nothing implied.”

2. “Style,” in the context of this passage, means most nearly
 - a. a decorative manner or way of expression
 - b. a device for giving artful compliments
 - c. an urbane willingness to restrain one’s power
 - d. a method of avoiding embarrassing situations
 - e. a manner of behavior indicating one’s power

HINTS: *Artful* means “skillful in accomplishing a purpose, especially by the use of cunning or crafts.” *Urbane* means “polite, refined, and often elegant in manner.” Note: This question requires an understanding of the whole passage, not just a definition of *style*.

3. According to the author, action should pay deference to uncertainty (lines 12-13) because
 - a. all actions should be certain
 - b. reason and power are really identical
 - c. style is an uncertain achievement
 - d. certainty must be active and aggressive
 - e. uncertainty is inherent in most acts

HINTS: *Deference* means “submission or courteous yielding to the opinion, wishes, or judgment of another.” *Inherent* means “existing as an essential constituent or characteristic; intrinsic.” Be wary of unequivocal terms, i.e., *all*, *really*. (*Unequivocal* means “having only one meaning or interpretation and leading to only one conclusion.”)

4. The passage is an appeal for a
 - a. firmer, more aggressive foreign policy

- b. more elegant style in the conduct of foreign policy
- c. breezier, more conversational style of diplomacy
- d. foreign policy that takes into account the moral law
- e. harmony between ends and means in foreign policy

HINT: Match the denotations and connotations of diction used in the answers with the diction in the passage. Does *firmer* or *aggressive* match? *Elegant*? *Breezier*?

5. If one were to take seriously the advice about style given in the passage, one's own style would become more
- a. subtle and prudent
 - b. positive and confident
 - c. free and unrestricted
 - d. formal and serious
 - e. firm and aggressive

HINTS: See hint for #4. Also, when there are two-term answers, consider each of the terms individually. Immediately strike through inappropriate choices. If one of the two terms is wrong, that choice is wrong. Many distractors include one correct and one incorrect term. *Prudent* means "wise in handling practical matters; exercising good judgment or common sense."

6. The style of the passage itself is best characterized as
- a. informal and colloquial
 - b. light and uncomplicated
 - c. ironic and sarcastic
 - d. complex and formal
 - e. pedantic and ornate

HINTS: See discussion about two-term answers in Hint for #5. *Colloquial* means "characteristic of or appropriate to the spoken language or to writing that seeks the effect of speech; informal." *Pedantic* means "marked by a narrow focus on or display of learning especially its trivial aspects."

Group Debriefing, Practice #1

- Enter your answers in the "My answer" Column.
- As a group, come to a consensus on what you believe to be the correct answer, and enter it in the "Group consensus" column.
- As a group, decide on one choice that is a distractor, and explain why you eliminated this distractor as an incorrect answer. Provide evidence to support your explanation. An example for #1 is provided.
- Correct answers will be announced at the conclusion of this activity.

Item #	My answer	Group consensus	Correct answer	Explanation and Evidence
1				<i>Choice E (“ignoring the unknown or imponderable”) is incorrect because it means the opposite of “doing justice to the implicit.”</i>
2				<i>Choice _____ is incorrect because</i>
3				<i>Choice _____ is incorrect because</i>
4				<i>Choice _____ is incorrect because</i>
5				<i>Choice _____ is incorrect because</i>
6				<i>Choice _____ is incorrect because</i>

Individual Debriefing, Practice #1

Total # of questions	# correct	% correct	# of Educated Guesses	% of correct EGs
6				

Process of elimination—Enter the # correct in each situation below.

When you made an educated guess between 2 distractors—

_____ correct out of _____ (_____ %)

When you made an educated guess among 3 distractors—

_____ correct out of _____ (_____ %)

Answer the following questions.

1. Did you finish within the allotted time? _____
2. If you had time to spare, how did you use it?
3. What multiple-choice strategies did you acquire as you worked on this practice passage?
4. Vocabulary. List at least 5 vocabulary words and/or rhetorical terms *from the questions and answer choices* for review. Words and terms that appear in the *questions and answer choices* are part of the Test Development Committee's lexicon and may appear again. Therefore, also list the denotations of these words based on their use in the questions or answer choices **when you have access to a dictionary**.
 - a.
 - b.
 - c.
 - d.
 - e.

Practice #2, "Ice Hockey"

(from the 1987 Released AP English Language & Composition Exam)

Start Time: _____

Stop Time: _____

Passage #2:

The vacant ice looked tired, though it shouldn't have. They told him it had been put down only ten minutes ago following a basket-ball game, and ten minutes after the hockey match it would be taken up (5) again to make room for something else. But it looked not expectant but resigned, like the mirror simulating ice in the Xmas store window, not before the miniature fir trees and reindeer and cosy lamplit cottage were arranged upon it, but after (10) they had been dismantled and cleared away.

Then it was filled with motion, speed. To the innocent, who had never seen it before, it seemed discorded and inconsequent, bizarre and paradoxical like the frantic darting of the weightless bugs

Before you read this first paragraph, think about the first time you saw a sporting event—a football or basketball game, a soccer or volleyball match. How did you react? How did you figure things out? Have you seen an ice hockey game? What happens? How would you describe it?

(15) which run on the surface of stagnant pools. Then it would break, coalesce through a kind of kaleidoscopic whirl like a child's toy, into a pattern, a design almost beautiful, as if an inspired choreographer had drilled a willing and patient and hard-(20) working troupe of dancers—a pattern, design which was trying to tell him something, say something to him urgent and important and true in that second before, already bulging with the motion and the speed, it began to disintegrate and dissolve.

(25) Then he learned to find the puck and follow it. Then the individual players would emerge. They would not emerge like the sweating barehanded behemoths from the troglodyte mass of football, but instead as fluid and fast and effortless as rapier-(30) thrusts or lightning—Richard with something of the passionate glittering fatal alien quality of snakes, Geoffrion like an agile ruthless precocious boy who maybe couldn't do anything else but then he didn't need to; and others—the veteran Laprade, (35) still with the know-how and the grace. But he had time too now, or rather time had him, and what remained was no longer expendable that recklessly, heedlessly, successfully; not enough of it left now to buy fresh passion and fresh triumph with.

(40) Excitement: men in rapid hard close physical conflict, not just with bare hands, but armed with the knifeblades of skates and the hard fast deft sticks which could break bones when used right. He had noticed how many women were among the (45) spectators, and for just a moment he thought that perhaps this was why—that here actual male blood could flow, not from the crude impact of a heavier fist but from the rapid and delicate stroke of weapons, which like the European rapier or the (50) Frontier pistol, reduced mere size and brawn to its proper perspective to the passion and the will. But only for a moment because he, the innocent, didn't like that idea either. It was the excitement of speed and grace, with the puck for catalyst, to give it reason, meaning.

NOTE: This time I have provided fewer hints--mostly for the questions that proved to be the most challenging.

1. The passage describes the response of
 - (A) an enthusiastic fan
 - (B) a cynical observer
 - (C) an unwilling participant
 - (D) a first-time spectator
 - (E) a sports broadcaster

HINTS: l. 2—"They told him..."; ll. 11-12—"To the innocent, who had not seen it before..."; l. 21—"...was trying to tell him something..."; l. 25—"Then he learned to find the puck..."

2. Throughout the passage, the speaker uses which of the following most often?
- (A) ironical understatement
 - (B) syllogisms
 - (C) *ad hominem* argument
 - (D) the specialized diction of sports
 - (E) simile and metaphor

HINTS: A *syllogism* is “reasoning from the general to the specific; deduction.” An *ad hominem* argument is “an argument directed against a person rather than against his arguments.”

3. In the passage, one goal of the speaker is to
- (A) report events as objectively as possible
 - (B) display knowledge of a difficult subject
 - (C) discover meaning in apparent confusion
 - (D) understand the basic humanity of the participants
 - (E) confirm previous prejudices
4. In the first paragraph, the ice is described with adjectives that seem to
- (A) emphasize its texture
 - (B) emphasize its aesthetic quality
 - (C) give it personality
 - (D) make it seem dangerous
 - (E) give it a heroic dimension
5. In relation to the passage as a whole, the first paragraph functions in which of the following ways?
- I. It establishes the scene for the actions described.
 - II. It conveys a mood that contrasts with that of the rest of the passage.
 - III. It establishes the speaker’s attitude toward subjects described later.
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) I and III only
 - (E) I, II, and III

HINTS: 1. Skip these questions and any with “EXCEPT” in the stem because they take much longer and do not count any more than other questions. Come back if time. 2. Consider this—test developers don’t use this format unless there is more than one correct answer. If only one Roman numeral is included in one of the options, that choice is incorrect.

6. Which of the following are, respectively, the antecedents for “it” (line 11), “it” (line 12), and “it” (line 24)?
- (A) ice, motion, design
 - (B) ice, rink, motion
 - (C) rink, motion, speed
 - (D) mirror, rink, speed
 - (E) mirror, speed, design
7. The use of sentences beginning with “Then” in lines 11, 15, and 25 has which of the following effects?
- (A) It helps to make the chronology of events somewhat less exact and thus conveys the confusion of the speaker.

- (B) It provides a rhetorical parallelism that emphasizes the changes in the scene and in the speaker's reaction.
- (C) It provides a series of transitions that focus the reader's attention on the speaker.
- (D) It emphasizes the repetitive nature of the action on the ice.
- (E) It obliges the reader to consider what is being described from several points of view.

HINTS: *Chronology* means "the arrangement of events in time." *Rhetorical* means "used for persuasive effect." *Parallelism* means "the use of identical or equivalent syntactic constructions in corresponding clauses or phrases." Ask yourself when reading each choice if the use of "then" does what the choice describes—i.e., does it make events less exact? Is the nature of the action repetitive?

8. The activity described in the second paragraph is best characterized as moving from
- (A) disorder to order to disorder
 - (B) strangeness to beauty to ugliness
 - (C) remoteness to familiarity to remoteness
 - (D) mobility to stasis
 - (E) exuberance to reflectiveness

HINT: "discorded/bizarre/frantic"; "coalesce/pattern/design"; "disintegrate/dissolve"

9. In the third paragraph, which of the following is true about the descriptions of Richard and Geoffrion?
- (A) They include the use of stereotypical hockey jargon.
 - (B) They use adjectives that are nearly synonymous.
 - (C) They are based only on measurable physical qualities.
 - (D) They are more objective than subjective.
 - (E) They mix adjectives that have positive and negative connotations.
10. The quality of Richard that the author seeks to evoke in the third paragraph is most probably his
- (A) cool, unflagging courage
 - (B) uncanny, dangerous swiftness
 - (C) balletic gracefulness
 - (D) diminutive size
 - (E) reputation for fighting
11. In lines 34-39, the speaker implies that Laprade is a
- (A) talented but aging player who must husband his resources
 - (B) former star player now in precipitous decline
 - (C) player who understands how to use time to his advantage
 - (D) veteran player on whom the passage of time has had no discernible effect
 - (E) player whose experience more than makes up for the loss of skills over time

HINTS: "...veteran Leprade, still with the know-how and the grace...time had him, and what remained was no longer expendable that recklessly, heedlessly, successfully..." *Husband* means "to use sparingly or economically; conserve: husband one's energy." *Precipitous* means "done with great haste."

12. In the sentence "But he had time...fresh passion and fresh triumph with" (lines 35-39), the words "recklessly, heedlessly, successfully" modify
- (A) "time" (line 36)
 - (B) "had" (line 36)
 - (C) "remained" (line 37)
 - (D) "expendable" (line 37)
 - (E) "that" (line 37)

HINTS: These 3 words are ADVERBS, which modify VERBS, ADJECTIVES, AND OTHER ADVERBS, but NOT nouns or pronouns. If you focus on the independent clauses, you will see the following:

- But he had time too now.
- Or rather time had him.
- What remained was no longer expendable that recklessly, heedlessly, successfully; not enough of it left now to buy fresh passion and fresh triumph with.

13. In lines 49-50, the references to “the European rapier or the Frontier pistol” serves which of the following purposes?

- (A) It helps explain a difficult technical aspect of the game of hockey.
- (B) It implies that the speaker disapproves of the violence inherent in hockey.
- (C) It forms the basis of the speaker’s central thesis in the passage.
- (D) It suggests that the violence in hockey is allied with skill and daring.
- (E) It suggests that hockey has had a long history of conflict.

14. The sentence “He had noticed...the will” (lines 43-51) is based in part on which of the following assumptions?

- (A) Women are fascinated with most displays of violence and mayhem.
- (B) Women appreciate will and passion more than they do size and brawn.
- (C) Men believe that a show of violence is a proof of manliness.
- (D) Women are more violent in their own way than men are.
- (E) Women possess their own courage, different from that of men.

15. In the passage, one prominent characteristic of the speaker’s style is the

- (A) carefully balanced compound sentences
- (B) use of short, simple sentences in groups of twos and threes
- (C) stringing together of several adjectives and adverbs
- (D) use of the first person to give a sense of immediacy
- (E) relative paucity of qualifying adjectives

HINTS: You have to know grammatical terms to figure this one out. First, notice the question refers to the ENTIRE passage. Grammatical terms:

- Compound sentence—a sentence of two or more coordinate independent clauses, often joined by a conjunction or conjunctions, as *The problem was difficult, but I finally found the answer.*
- Simple sentence-- a sentence having no coordinate clauses or subordinate clauses
- Adjective—the part of speech that modifies a noun
- Adverb—the part of speech that modifies a verb, adjective, or other adverb.
- First Person—the grammatical category of forms that designate a speaker or writer referring to himself or herself.

Also, *paucity* means “scarcity; dearth.”

16. The qualities of the hockey game that most impress the speaker are its

- (A) grandeur and balance
- (B) roughness and violence
- (C) orderliness and discipline
- (D) movement and finesse
- (E) spontaneity and opportunism

Item #	My answer	Group consensus	Correct answer	Explanation and Evidence
1				<i>Choice _____ is incorrect because</i>
2				<i>Choice _____ is incorrect because</i>
3				<i>Choice _____ is incorrect because</i>
4				<i>Choice _____ is incorrect because</i>
5				<i>Choice _____ is incorrect because</i>
6				<i>Choice _____ is incorrect because</i>
7				<i>Choice _____ is incorrect because</i>
8				<i>Choice _____ is incorrect because</i>
9				<i>Choice _____ is incorrect because</i>
10				<i>Choice _____ is incorrect because</i>
11				<i>Choice _____ is incorrect because</i>

12				Choice _____ is incorrect because
13				Choice _____ is incorrect because
14				Choice _____ is incorrect because
15				Choice _____ is incorrect because
16				Choice _____ is incorrect because

Individual Debriefing, Practice #1

Total # of questions	# correct	% correct	# of Educated Guesses	% of correct EGs
16				

Process of elimination—Enter the # correct in each situation below.

When you made an educated guess between 2 distractors—

_____ correct out of _____ (_____ %)

When you made an educated guess among 3 distractors—

_____ correct out of _____ (_____ %)

Answer the following questions.

1. Did you finish within the allotted time? _____
2. If you had time to spare, how did you use it?

3. What multiple-choice strategies did you acquire as you worked on this practice passage?

4. Vocabulary. List at least 5 vocabulary words and/or rhetorical terms *from the questions and answer choices* for review. Words and terms that appear in the *questions and answer choices* are part of the Test Development Committee's lexicon and may appear again. Therefore, also list the denotations of these words based on their use in the questions or answer choices **when you have access to a dictionary**.
 - a.
 - b.
 - c.
 - d.
 - e.

Passage #3:

The passage below is from Queen Elizabeth's speech to her last Parliament in 1601.

To be a King, and wear a Crown, is a thing more glorious to them that see it, than it is pleasant to them that bear it: for my self, I never was so much inticed with the glorious name of a King, or the royal authority (5) of a Queen, as delighted that God hath made me His Instrument to maintain His Truth and Glory, and to defend this kingdom from dishonor, damage, tyranny, and oppression. But should I ascribe any of these things unto my self, or my sexly weakness, I were not worthy (10) to live, and of all most unworthy of the mercies I have received at God's hands, but to God only and wholly all is given and ascribed.

The cares and troubles of a Crown I cannot more fitly resemble than to the drugs of a learned physician, per- (15) fumed with some aromatical savour, or to bitter pills gilded over, by which they are made more acceptable or less offensive, which indeed are bitter and unpleasant to take, and for my own part, were it not for conscience sake to discharge the duty that God hath laid upon me, (20) and to maintain His glory and keep you in safety, in mine own disposition I should be willing to resign the place I hold to any other, and glad to be freed of the glory with the labors, for it is not my desire to live nor to reign longer than my life and reign shall be for your (25) good. And though you have had and may have many mightier and wiser Princes sitting in this Seat, yet you

never had nor shall have any that will love you better.

Thus Mr. Speaker, I commend me to your loyal loves,
and yours to my best care and your further counsels,
(30) and I pray you Mr. Controller, and Mr. Secretary, and
you of my Councell, that before these Gentlemen depart
unto their countries, you bring them all to kiss my hand.

1. The point of Elizabeth's statement that to wear a crown "is a thing more glorious to them that see it, than it is pleasant to them that bear it" (lines 1-3) is to
 - (A) suggest that it is difficult to look upon power without being dazzled
 - (B) assert that she is fulfilled and happy in ruling her people
 - (C) emphasize the burdensome responsibilities of her position
 - (D) reveal the foreknowledge she has of the treachery and betrayal of some of her captains
 - (E) refute the charges of those who think she is weak
2. In using the word "Instrument" (line 6), Elizabeth specifically emphasizes
 - (A) her obedience to God's will
 - (B) her political power as the monarch
 - (C) her resolve to discharge her duties in a regal manner
 - (D) her ambition to surpass the achievements of her predecessors
 - (E) the equality of men and women in God's eyes
3. In lines 3-8, Elizabeth contrasts what she sees as the source of true delight with
 - (A) religious devotion
 - (B) exalted earthly power
 - (C) the evils that can befall a kingdom
 - (D) her own weaknesses of character
 - (E) her political and diplomatic skills
4. Elizabeth asserts that she would not be "worthy to live" (lines 9-10) if she were to
 - (A) be less imperious than certain male rulers
 - (B) fail to take responsibility for all her actions
 - (C) take personal credit for her success as a ruler
 - (D) fail to maintain the outward appearances of royalty
 - (E) show mercy to the enemies of her kingdom
5. As controlled by context, the phrase "fitly resemble" (lines 13-14) is best understood to mean
 - (A) precisely describe
 - (B) truthfully speak
 - (C) justly assume
 - (D) angrily refute
 - (E) accurately compare
6. The metaphor developed in the second paragraph suggests primarily that
 - (A) a ruler often must make decisions that the people find sacrilegious
 - (B) God's will is really inscrutable to people who hold power
 - (C) the privileges of power are insufficient compensation for the burdens associated with office
 - (D) power often corrupts rulers and betrays them into a life of self-indulgence and luxury
 - (E) weak monarchs who rule indecisively are an offense in God's eyes
7. Pills that are "bitter and unpleasant to take" (lines 17-18) are best understood as a metaphor for
 - (A) the advice and diagnoses of doctors
 - (B) attacks on a monarch from foreign enemies
 - (C) the jealousy and envy of other princes
 - (D) the duties and obligations of a sovereign
 - (E) the pain and suffering that characterize an illness

8. As used in line 19 “discharge” most nearly means
(A) fire
(B) cancel
(C) fulfill
(D) remove from
(E) pour forth
9. The most probable reason that Elizabeth says, “in mine own disposition I should be willing to resign the place I hold to any other,” (lines 20-22) is to
(A) defend herself against charges that she has usurped the authority of others
(B) strengthen the idea that she rules in accordance with divine will
(C) hint at her plan to resign and make way for another ruler
(D) suggest that her confidence in her ability to be a strong ruler is weakening
(E) signal the fact that she is gradually losing the support of her people
10. In line 22, the word “other” most probably refers to
(A) the challengers in her audience
(B) any potential and viable ruler
(C) former rulers now deposed
(D) any leader among her subjects
(E) any designated royal office
11. The rhetorical strategy employed in lines 25-27 is best described as
(A) extending a metaphor to close the argument
(B) reducing the argument to an acceptable paradox
(C) marshaling facts to support the central idea
(D) making an abstraction concrete by use of analogy
(E) counterbalancing a possible weakness with a greater virtue
12. In context, “Thus...I commend me to your loyal loves” (lines 28) most nearly means
(A) because of this you must obey me
(B) this proves my devotion to you
(C) for this reason I ask that you do your part
(D) I ask your friends and families to think well of me
(E) in this way I ask your continued allegiance
13. The most apparent goal of Elizabeth’s rhetoric and reasoning is to
(A) explain the need to share authority with her Parliament
(B) elicit sympathy and support for her foreign policy in spite of her mistakes
(C) establish her kinship with the members of her Parliament
(D) convince her audience of the purity and altruism of her motives
(E) dissipate the increasing hostility of her subjects

Note: You are expected to be able to read and interpret footnotes in one of the passages. Below are samples.

Chicago Documentation Style:

1. Peter Burchard, *One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment* (New York: St. Martin’s, 1965). 85.

2. Jack Hurst, *Nathan Bedford Forrest: A Biography* (New York: Knopf, 1993), 8.

3. *Ibid.*, 174.

4. Burchard, *One Gallant Rush*, 31.

Ibid means “in the same place.”

AP Multiple-Choice Test-Taking Strategies

I. Time management

- A. **Scan the entire test** to see how many passages there are. Usually there are four, two pre-20th and two 20th-21st century passages. **Number** the passages.
- B. **Circle** the question ranges for each passage, i.e., *Questions 43 – 57*.
- C. Allot **1 minute per question** for each passage, including reading time. Write the Start and End time at the top of each passage. If there are 11 questions for the first passage and your exam began at 9:00 a.m., write 9:00 – 9:11 at the top. Write 9:12 – 9:?? for the next passage, etc.
- D. **Number** the paragraphs. **Draw lines** between paragraphs.
- E. **Circle** or **mark** italicized information, footnotes, dates, etc.
- F. **Skim the first few lines and the questions** (but not the answers) to determine the subject and what you'll need to look for when you read the passage. Unlike for the SAT, you really must read the passage.

II. First Reading

- A. **Underline every other sentence.** This helps visually by breaking up long chunks and also helps you locate the shortest sentences which usually carry the main points.
- B. **Circle all semicolons.** Read the words between them as separate units. (19th century writers use semicolons differently than we do—they use many more, and they don't always mean “stop.”)
- C. **Circle unfamiliar words**—use context clues or word prefixes/roots/suffixes to help you grasp the meaning.
- D. In the margin beside each paragraph write a **brief summary** of it.
- E. Write a **one-sentence summary** of the entire passage.
- F. Do not spend too much time on trying to answer any question—about **30 seconds**. Mark any you skip.
- G. **Keep your thumb or finger beside the line(s)** (or a pen, pencil, or eraser) where you found the answer to the previous question—the questions go in order of the passage. Keeping your thumb (or an object) there will help you keep your place and save time.
- H. **Skip** questions with Roman numeral combination questions or that say “EXCEPT.” These take much longer, and all the questions are of equal value. Come back to these when you finish your first pass-through.

III. Second Reading

- A. Determine whether the passage is **positive or negative in tone**. Eliminate the answers that don't fit the tone.
- B. Check whether the answer fits the **sentence structure** of the question stem.
- C. Also, check whether the **number (singular/plural)** is the same as the question stem.
- D. If you are pressed for time and have skipped questions, go back to those that ask you to **define a word** and/or to the **ones that point you back to one line** to find the answer. You need to read some of what comes before and after the cited material in line-referenced questions.
- E. Answer questions that refer to the passage as a whole last.
- F. The penalty for wrong answers no longer exists so take an educated guess.

Tips from the College Board Regional Conference in Albuquerque, NM, 2001:

Preview the passage

- Read the introduction (the material in italics).
- Read the first 5 lines of the passage (or the first few sentences).

Preview the questions

- Read the questions without looking at the answer choices.
- Underline the important words in the question stems.


Mark the passage

- As you read the questions, bracket or mark the lines in the passage to which the question refers.

- Put the question number next to the brackets.
- If a question includes a quote from the passage, underline the quoted material in the passage.
- If the question is a vocabulary-type question, circle the word in the passage.

Read the entire passage very carefully and answer the questions as you go.

Preparing for the Synthesis Question

 apcentral.collegeboard.org/courses/ap-english-language-and-composition/classroom-resources/preparing-synthesis-question

The Art of Argumentation

When I taught high school in my home state, West Virginia, I encountered a situation that teachers all over the world must deal with when they teach students how to incorporate sources in their writing. After several initial classes on searching for information (these were the pre-internet days, so we went to the library), narrowing the topic, and crafting a preliminary thesis, my students would return to the library and then come back to me with a familiar refrain: “I can’t find anything that supports my thesis!” I didn’t blame the students, of course: they were just learning what it means to enter into the discourse of academic argumentation. As novices, they needed to learn that accomplished academic writers don’t simply draw material from published sources as if the sources were maples being tapped for their sap. On the contrary, savvy writers **converse** with sources and **incorporate** (literally: em-body) them in their argument. In most college courses that require substantial writing, students are called upon to write **researched arguments** in which they take a stand on a topic or an issue and then **enter into conversation** with what has already been written on it.

The synthesis question provides students with a number of relatively brief sources on a topic or an issue — texts of no longer than one page, plus at least one source that is a graphic, visual, picture, or cartoon. The prompt calls upon students to write a composition that develops a position on the issue and that synthesizes and incorporates perspectives from at least three of the provided sources. Students may, of course, draw upon whatever they know about the issue as well, but they must use at least three of the provided sources to earn an upper-half score.

What should a writer do to accomplish this task? Essentially, there are six things: **read**, **analyze**, **generalize**, **converse**, **finesse**, and **argue**.

Read Closely, Then Analyze

First, the writer must read the sources carefully. There is a 15-minute period allotted to the free-response section to do so. The student will be permitted to read and write on the cover sheet to the synthesis question, which will contain some introductory material, the prompt itself, and a list of the sources. The students will also be permitted to read and annotate the sources themselves. The student will not be permitted to open his or her test booklet and actually begin writing the composition until after the 15 minutes has elapsed.

Second, the writer must analyze the argument each source is making: What **claim** is the source making about the issue? What **data** or **evidence** does the source offer in support of that claim? What are the **assumptions** or **beliefs** (explicit or unspoken) that **warrant** using this

evidence or data to support the claim? Note that students will need to learn how to perform such analyses of nontextual sources: graphs, charts, pictures, cartoons, and so on.

After Analysis: Finding and Establishing a Position

Third, the writer needs to generalize about his or her own potential stands on the issue. The writer should ask, “What are two or three (or more) possible positions on this issue that I **could** take? Which of those positions do I really **want** to take? Why?” It’s vital at this point, I think, for the writer to keep an open mind. A stronger, more mature, more persuasive essay will result if the writer resists the temptation to oversimplify the issue, to hone in immediately on an obvious thesis. All of the synthesis essay prompts will be based on issues that invite careful, critical thinking. The best student responses will be those in which the thesis and development suggest clearly that the writer has given some thought to the nuances and complexities of the assigned topic.

Fourth — and this is the most challenging — the writer needs to imagine presenting **each** of his or her best positions on the issue to **each** of the authors of the provided sources. Role-playing the author or creator of each source, the student needs to create an imaginary conversation between himself or herself and the author/creator of the source. Would the author/creator agree with the writer’s position? Why? Disagree? Why? Want to qualify it in some way? Why and how?

Fifth, on the basis of this imagined conversation, the student needs to finesse, to refine, the point that he or she would like to make about the issue so that it can serve as a central proposition, a thesis — as complicated and robust as the topic demands — for the composition. This proposition or thesis should appear relatively quickly in the composition, after a sentence or two that contextualizes the topic or issue for the reader.

Sixth, the student needs to argue his or her position. The writer must develop the case for the position by incorporating within his or her own thinking the conversations he or she has had with the authors/creators of the primary sources. The student should feel free to say things like, “Source A takes a position similar to mine,” or “Source C would oppose my position, but here’s why I still maintain its validity,” or “Source E offers a slightly different perspective, one that I would alter a bit.”

Conclusion

In short, on the synthesis question the successful writer is going to be able to show readers how he or she has thought through the topic at hand by considering the sources critically and creating a composition that draws conversations with the sources into his or her own thinking. It is a task that the college-bound student should willingly take up.

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**ENGLISH LANGUAGE AND COMPOSITION
SECTION II**

Total Time—2 hours, 15 minutes

Question 1

Suggested reading and writing time—55 minutes.

It is suggested that you spend 15 minutes reading the question, analyzing and evaluating the sources, and 40 minutes writing your response.

Note: You may begin writing your response before the reading period is over.

(This question counts for one-third of the total essay section score.)

As the Internet age changes what and how people read, there has been considerable debate about the future of public libraries. While some commentators question whether libraries can stay relevant, others see new possibilities for libraries in the changing dynamics of today's society.

Carefully read the following six sources, including the introductory information for each source. Then synthesize material from at least three of the sources and incorporate it into a coherent, well-written essay in which you develop a position on the role, if any, that public libraries should serve in the future.

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

Source A (Kranich)
Source B (calendar)
Source C (Shank)
Source D (charts)
Source E (Siegler)
Source F (ALA)

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Source A

Kranich, Nancy. Interview by Cecilia M. Orphan.
American Democracy Project Blog. American
Democracy Project, 4 January 2011. Web.
27 June 2014.

The following is an excerpt from an interview with Nancy Kranich, former president of the American Library Association (ALA), the main professional organization for librarians in the United States.

An informed public constitutes the very foundation of a democracy; after all, democracies are about discourse—discourse among the people. If a free society is to survive, it must ensure the preservation of its records and provide free and open access to this information to all its citizens. It must ensure that citizens have the skills necessary to participate in the democratic process. It must allow unfettered dialogue and guarantee freedom of expression. All of this is done in our libraries, the cornerstone of democracy in our communities.

Benjamin Franklin founded the first public lending library in the 1730's. His novel idea of sharing information resources was a radical one. In the rest of the civilized world libraries were the property of the ruling classes and religion. The first significant tax-supported public libraries were organized in the mid-19th century, conceived as supplements to the public schools as well as “civilizing agents and objects of civic pride in a raw new country.” (Molz and Dain 1999, p. 3). . . . Sidney Ditzion (1947, p. 74) noted that late nineteenth century public libraries continued “the educational process where the schools left off and by conducting a people’s university, a wholesome capable citizenry would be fully schooled in the conduct of a democratic life.” By the 1920's, Learned (1924) popularized the idea of libraries as informal education centers, followed by an American Library Association (ALA) report establishing a Board on Library and Adult Education (Keith 2007, p. 244). During World War II, President Roosevelt (1942) equated libraries and democracy, heralding their role in creating an informed citizenry.

After the war, librarians joined civic groups, politicians, and educators to rejuvenate the democratic spirit in the country. The New York Public Library, describing itself as “an institution of education for democratic living” (“Library Bill of Rights” 1948, p. 285), led a nationwide program of discussions about the meaning of the American democratic tradition and actions on issues of local concern. These programs were described by Ruth Rutzen, Chair of ALA’s Adult Education Board, as ideal opportunities for libraries to assume a leadership role in their communities, proclaiming, “Let us all make our libraries active community centers for the spread of reliable information on all sides of this vital issue and for the encouragement of free discussion and action” (Preer 2008, p. 3). In 1952, ALA joined a national effort to increase voter turnout by distributing election information and organizing discussion groups and other activities in public libraries. . . . As civic programs evolved in libraries, “the group setting offered an experience of democracy as well as a consideration of it” (Preer 2001, p. 151). Just as important, libraries defined themselves as community spaces where citizens were encouraged to discuss important matters.

Repositioning libraries as informal civic learning agents fits the theory and practice of community inquiry conceived a century ago by John Dewey (1916). Dewey believed that people need the opportunity to share ideas through multiple media in order to understand and solve everyday problems together. To this formulation, libraries bring their role as boundary spanners. Whether face-to-face or virtual, libraries build learning communities that bring people with mutual interests together to exchange information and learn about and solve problems of common concern.

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Librarian of Congress Archibald Macleish (1940, p. 388) once avowed that “Librarians must become active not passive agents of the democratic process.” With renewed interest in promoting civic literacy and deliberative democracy around the country, libraries are poised to grasp this cause, build civic space, and reclaim their traditional role. As Dewey once wrote, “democracy needs to be reborn in each generation and education is its midwife” (1916, p. 22). If libraries are to fulfill their civic mission in the information age, they must find active ways to engage community members in democratic discourse and community renewal. For, as [political scientist Robert] Putnam has stated parsimoniously, “Citizenship is not a spectator sport” (2000, p. 342).

American Association of State Colleges & Universities (AASCU)

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Source B

Calendar of Events. Orland Park Public Library, June 2014. Web. 27 June 2014.

The following is an excerpt from an Illinois public library's calendar of events.

JUNE 2014

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
<ul style="list-style-type: none"> ○ All Day-Paws to Read Summer Reading Challenge ○ 9:00 AM-10:00 Books Before Kindergarten! ○ 1:00 PM-Paws to Read Summer Reading Kick-off Celebration! 	<ul style="list-style-type: none"> ○ All Day-Junior Page Volunteer Program Registration Begins 	<ul style="list-style-type: none"> ○ 9:30 AM-Stories at the Village of OP Sportsplex ○ 10:00 AM-Terrific Tales for Toddlers ○ 11:00 AM-Babies & Books ○ 1:00 PM-Once Upon a Time 	<ul style="list-style-type: none"> ○ 9:30 AM-Orland Township/Orland Cultural Center Senior Visits ○ 7:00 PM-Pilates with Melanie 	<ul style="list-style-type: none"> ○ 10:00 AM-Toddler Art ○ 11:00 AM-Once Upon a Time ○ 6:30 PM-Night Owls Storytime ○ 7:00 PM-Microsoft Excel 2010 Part I ○ 7:00 PM Writer's Group for Adults 	<ul style="list-style-type: none"> ○ 9:30 AM-Orland Township Senior Drop-in Visit ○ 10:00 AM-Stories at the Farmer's Market ○ 4:00 PM-(E=MC2) Environmental Club 2 ○ 6:15 PM-Teen Inc. ○ 7:00 PM-Animal Figurine Craft Night ○ 7:00 PM-Cozy Corner Bedtime Storytime ○ 7:00 PM-Meet the Artist - Kathleen Garness - Cancelled 	<ul style="list-style-type: none"> ○ All Day-July Computer Volunteers Registration Begins ○ 10:00 AM-Bright Starts Family Storytime
8	9	10	11	12	13	14
<ul style="list-style-type: none"> ○ 2:00 PM-Sunday Film Series: Edward, My Son 	<ul style="list-style-type: none"> ○ 9:30 AM-Nursing Home Visits ○ 7:00 PM-Friends of the Orland Park Public Library Board Meeting 	<ul style="list-style-type: none"> ○ 9:30 AM-Nursing Home Visits ○ 10:00 AM-Terrific Tales for Toddlers ○ 11:00 AM-Babies & Books ○ 1:00 PM-Once Upon a Time ○ 6:30 PM-Family Dance Party 	<ul style="list-style-type: none"> ○ 10:00 AM-Remember When with Autumn Leaves ○ 7:00 PM-Pilates with Melanie 	<ul style="list-style-type: none"> ○ 10:00 AM-Music Makers ○ 11:00 AM-Once Upon a Time ○ 2:00 PM-Corduroy the Bear ○ 6:30 PM-Night Owls Storytime ○ 7:00 PM-Canine Basic Obedience Class ○ 7:00 PM-Microsoft Excel 2010 Part II 	<ul style="list-style-type: none"> ○ 10:00 AM-Stories at the Farmer's Market ○ 11:30 AM-Library Ebooks for Kindle ○ 2:00 PM-Dig Those Divas Storytime ○ 4:00 PM-(E=MC2) Environmental Club 2 ○ 7:00 PM-Book Appetit ○ 7:00 PM-Cozy Corner Bedtime Storytime 	<ul style="list-style-type: none"> ○ 10:00 AM-Bright Starts Family Storytime

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Source C

Shank, Jenny. "What Is the Role of Libraries in the Age of E-Books and Digital Information?" *MEDIASHIFT: Your Guide to the Digital Media Revolution*. Public Broadcasting Service, 1 May 2012. Web. 27 June 2014.

The following is excerpted from an article on the Web site of the Public Broadcasting Service (PBS), the largest public-funded network in the United States.

A recent Pew Research Center report uncovered a digital divide in the use of e-books. People less likely to use e-books include Hispanics, those without a high school diploma, the unemployed, rural Americans, and those with household incomes of less than \$30,000.

[Michael] Crandall* said, "Without libraries, the division would be even greater, since for many people they serve as the only access point for digital information and services. Our study of library computer use found that for 22 percent of library computer users (age 14 and older), the library was their only source for access to computers and the Internet. This would suggest that similar restricted access would apply to e-books without libraries in the mix."

[Jorge] Martinez noted that libraries are finding creative ways to meet demand despite budget challenges. "In Philadelphia they are placing equipment and trainers in community organizations to make these valuable services available to their patrons at these sites, even when their regular locations are closed due to budget cutbacks. In other places, they have recreated the old bookmobile as mobile digital centers that take training, computers and Internet access to parts of their communities where there are no [library] buildings."

A recent Op-Ed put out by the Knight, Gates, and MacArthur foundations cited several other innovative uses of library resources:

"Bookmobiles have been supplemented by mobile computer labs—visiting minority communities in St. Paul to teach digital literacy classes in Spanish, Hmong, and Somali, for example. In Dover, Mass., the library has installed QR codes around town that link signs at the market and playground to community information and services. Seattle Public Library offers live chats with librarians 24 hours a day getting answers to reference questions and live homework help."

It also mentioned an initiative at the main Chicago library called YOUmedia that "lets any teen with a city library card have in-house access to computers plus video and audio recording equipment to create their own content with the help of a mentor. At another YOUmedia space in Miami, workshops help teens think critically and creatively about their lives, by teaching them to publish an autobiographical digital story, or to visualize their favorite books."

[Samantha] Becker said, "Libraries are definitely in the middle of all this [digital] action, both working very hard to provide access to e-reading materials, as well as helping patrons enter into the e-reading marketplace by exposing them to e-reading devices through lending and device petting zoos and helping them learn to use new devices in classes and one-on-one sessions with librarians."

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Crandall said his study found that two-thirds of the library computer users asked a librarian for help in using the technology. “The ability to use the new technology may seem intuitive to many,” he said, “but clearly for many others it is not, and having a community resource that is able to help people understand how to use digital technology and information, and why they might want to use it to improve the quality of their lives is something that libraries have taken on as a transformation of their traditional mission.”

Martinez said the Knight Foundation’s library funding will focus on “innovative projects and leaders that help to show what the library of tomorrow should be.”

* Crandall, Martinez, and Becker are library and information science researchers. Crandall and Becker are at the University of Washington; Martinez is with the Knight Foundation.

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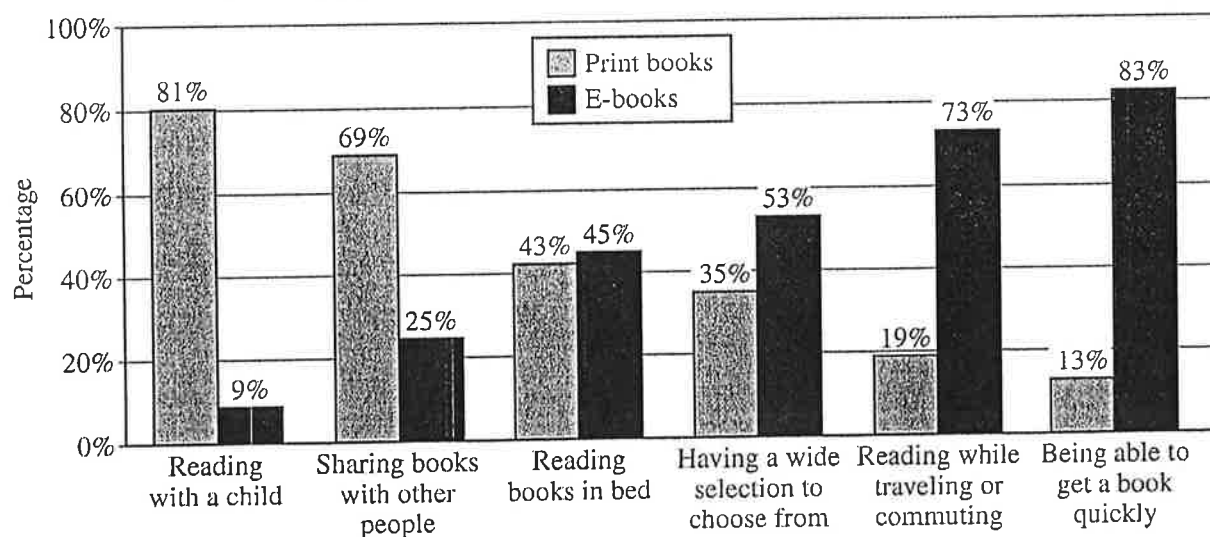
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Source D

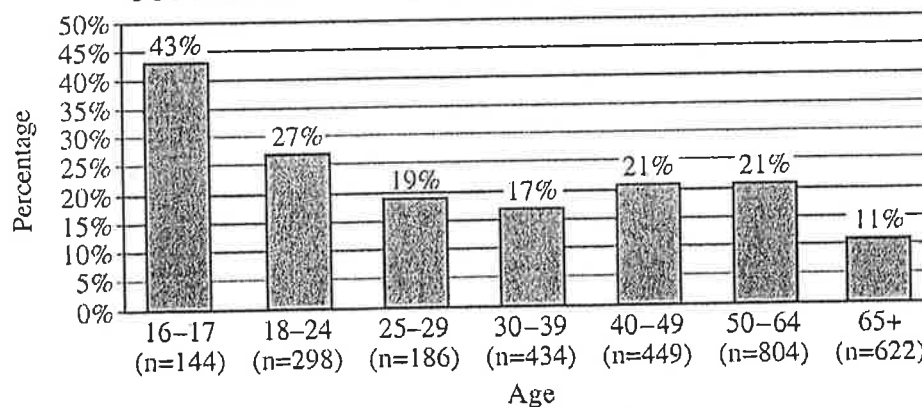
Rainie, Lee. "Libraries Transformed: Research on the Changing Role of Libraries." *Pew Research Internet Project*. Pew Research Center, 23 October 2012. Web. 27 June 2014.

The following charts were published in a report by the Pew Charitable Trust, a national research organization.

PERCENTAGE OF AMERICANS AGE 16 AND OVER WHO HAVE READ BOTH E-BOOKS AND PRINT BOOKS IN THE LAST TWELVE MONTHS



GOT HELP FROM A LIBRARIAN (AMONG LIBRARY USERS)



In this chart, n represents the number of people who were surveyed in each age group.

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Source E

Siegler, M. G. "The End of The Library." *TechCrunch*.
TechCrunch, 13 October 2013. Web. 12 May 2016.

The following is excerpted from an article posted on the Web site of an online publisher of technology industry news.

It's hard for me to even remember the last time I was in a library. I was definitely in one this past summer in Europe—on a historical tour. Before that, I think it was when I was in college. But even then, ten years ago, the internet was replacing the need to go to a library. And now, with e-books, I'm guessing the main reason to go to a library on a college campus is simply because it's a quiet place to study. . . .

The point is, times have changed. And things continue to change with increasing speed. So where does that leave libraries?

Undoubtedly, some of the largest, most prestigious libraries will live on. But the people lurking in them may increasingly look like Gandalf in the bowels of Minas Tirith looking through the scrolls of Isildur.*

Meanwhile, some other spaces currently known as libraries may live on as cultural and/or learning centers. Others like the notion of using libraries as some sort of newfangled technology demo pits. Tablets over here! 3D printers over here! One article even likened them to Apple Stores. . . .

All of these prospects for the future of libraries sound nice on paper (figuratively, not literally, of course). But I'm also worried that some of us are kidding ourselves. These theoretical places are not libraries in the ways that any of us currently think of libraries.

That's the thing: it seems that nearly everyone is actually in agreement that libraries, as we currently know them, are going away. But no one wants to admit it because calling for the end of libraries seems about as popular as the Dewey Decimal System.

It's almost like some people want to interpret anyone talking about the end of libraries as talking about the end of learning—and, by extension, the end of civilization. The reality is that learning has evolved. It's now easier than ever to look something up. And the connected world has far better access to basically infinitely more information than can be found in even the largest library—or all of them *combined*. This is all a good thing. A very good thing. Maybe the *best* thing in the history of our civilization. Yet we retain this romantic notion of libraries as cultural touchstones. Without them, we're worried we'll be lost and everything will fall apart.

So we're coming up with all these other ways to try to keep these buildings open. Co-working spaces! Media labs. Art galleries? We'll see. But it's impossible to see a world where we keep libraries open simply to pretend they still serve a purpose for which they no longer serve.

I'm sorry I have to be the one to write this. I have nothing but fond memories of libraries from my youth. Of course, I also have fond memories of bookstores. And we all know how that has turned out. . . .

* Gandalf is a fictional wizard and Isildur a fictional king in J. R. R. Tolkien's "Middle-earth" stories and novels. Minas Tirith is a fictional city and castle located in Middle-earth.

Techcrunch.com

2017 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

Source F

American Library Association. *The 2012 State of America's Libraries Report*. American Library Association, April 2012. Web. 27 June 2014.

The following is excerpted from a report by the American Library Association.

Libraries persevere through cumulative, ongoing funding cuts

Overall, funding for public libraries continues to be suppressed in 2011–2012 budgets, with 5% more states reporting decreased state funding for public libraries than in 2010–2011. The cumulative impact of cuts to public library funding at the state and local levels since 2008–2009 has led public libraries to continuous budget-rebalancing and tough choices regarding continuity of services.

An online survey of chief officers of state library agencies in November 2011 elicited responses from 49 of 50 states and the District of Columbia. Among the findings:

- Twenty-three states reported cuts in state funding for public libraries from 2010–2011 to 2011–2012. For three years in a row, more than 40% of participating states have reported decreased public library funding.
- Only two states reported increased funding, but one did so with a caveat. This state had experienced two cuts the previous year, followed by a legislative action to reset its program to a lower funding level.
- Seven states and the District of Columbia do not provide state funding.
- Sixteen states reported there had been no change in funding from 2010–2011 to 2011–2012.
- Only nine states anticipated decreased funding for 2012–2013 — 21% of last year's respondents, compared with 37% of the previous year's. That may be the light at the end of the tunnel . . . or a train coming.

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2017 SCORING GUIDELINES — Version 1.0

Question 1

General Directions: This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays you read, but if it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect an evaluation of the paper as a whole. Remember that students had only 15 minutes to read the sources and 40 minutes to write; the paper, therefore, is not a finished product and should not be judged according to standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in development, or impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** develop a position on the role, if any, that public libraries should serve in the future. They develop their position by effectively synthesizing* at least three of the sources. The evidence and explanations appropriately and convincingly support the writer's position. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** develop a position on the role, if any, that public libraries should serve in the future. They develop their position by adequately synthesizing at least three of the sources. The evidence and explanations appropriately and sufficiently support the writer's position. The language may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on the role, if any, that public libraries should serve in the future. They develop their position by synthesizing at least three sources, but the evidence and explanations used to support that position may be uneven, inconsistent, or limited. The writer's argument is generally clear, and the sources generally develop the writer's position, but the links between the sources and the argument may be strained. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

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4 Inadequate

Essays earning a score of 4 **inadequately** develop a position on the role, if any, that public libraries should serve in the future. They develop their position by synthesizing at least two sources, but that position may be inappropriately, insufficiently, or unconvincingly supported by the evidence and explanations used. The sources may dominate the student's attempts at development, the link between the argument and the sources may be weak, or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on the role, if any, that public libraries should serve in the future. They are less perceptive in their understanding of the sources, or the evidence and explanations used may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in developing a position on the role, if any, that public libraries should serve in the future. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. The student may misread the sources, fail to develop a position, or substitute a simpler task by merely summarizing or categorizing the sources or by merely responding to the prompt tangentially with unrelated or inaccurate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, weak in their control of writing, or do not allude to or cite even one source.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

* For the purposes of scoring, synthesis means using sources to develop a position and citing them accurately.


Write in the box the number of the question you are answering
on this page as it is designated in the exam.

1

A, 1

As the digitalization of literature changes how people read, and as methods of learning evolve, the role of public libraries in the future should keep at pace with the expansion of Internet use. While E-books and online reading allow for greater accessibility to those seeking in a ~~past~~ an individual pursuit of knowledge, libraries should remain a means through which the public can engage in collaborative exploration of literature.

As shown in Source B, libraries are not simply used by the public to search for books, rather, they are used by people with many interests for ~~communal~~ ^{community} engagement. In particular, children can benefit ^{from} group learning in libraries. The "Terrific Tales for Toddlers," "Babies and Books," and "Bright Stars Family Storytime" events, for example, bring together youth and their families to learn together in a fun environment. Especially in an economy that is increasingly reliant on cooperation and group-work, fostering a sense of group learning in children at libraries can promote healthy child development. People of all ages can benefit similarly through community events at public libraries - "Nursing Home VISITS" and "Orland Township Senior Drop-in VISITS" for example, bring together older community members in a place that ~~also~~ ^{continuously} inherently encourages ~~continued~~ learning. The role of public libraries in the future should revolve around



A2
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Write in the box the number of the question you are answering on this page as it is designated in the exam.

A2

this group focus - with others in the community, learning can be fun, encouraging, and cooperative. Though the Internet can arguably allow for a degree of group learning through video chats and forums, the ability of libraries to physically bring people together cannot be challenged by ~~the~~ the detachedness of digitalization.

While the Internet may not offer the versatile engagement community engagement opportunities that libraries do, the Internet is out-pacing libraries in serving those in an individual pursuit of knowledge. As shown by Source D, 83% of Americans aged 16 and over used E-books to be able to get a book quickly - in looking towards the long-term future role of libraries, this percentage predicts very little use of libraries in the future. Though 81% of Americans and 69% of Americans aged 16 and over used print books to read with a child and share books, respectively, the problem persists: individuals will have little need for print books in the future. ~~Source~~ ~~the~~ Online databases, E-books, and the growth of devices such as Kindles, ^{and} iPads, ~~and~~ ~~the~~ have surpassed the capabilities of libraries to provide easy, ~~access~~ 24/7 access to a wide selection of literature. ^{On online} Through databases, a journal can be found through a comprehensive selection of search filters - much faster and more easily understandable ^{than} ~~the~~ the Dewey



Write in the box the number of the question you are answering on this page as it is designated in the exam.

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A3

Decimal system. The cost of purchasing a book on Amazon for a Kindle ~~has decreased~~ is often lower than the cost of purchasing a print book, ~~and~~ and eliminates the time-sensitivity of needing to return library books ~~by~~ ~~at~~ a due date. Furthermore, the Internet has no open and close times each day, while librarians must open and close their doors at certain times each day; ^{the} Internet has ~~at~~ ~~competed~~ ~~or~~ libraries at providing nearly unlimited access to knowledge. Source D also shows the decreasing use of librarians — among the 16-17 year olds, less than half got help from a librarian, while those in other age groups got even less help. With the greatest supporters and human foundation of libraries — the librarians — being sought out for help less and less, libraries themselves will cease to become attractive sources of knowledge for individuals.

~~The role of librarians in the future~~ Based upon data shown in sources B and D, then, the role of libraries should shift to ~~focus~~ focus much more heavily on their merits in community ~~engag~~ engagement. As ^{stated} ~~shown~~ in source E, "Undoubtedly, some of the largest, most prestigious libraries will live on... But it's impossible to see a world where we keep libraries open simply to pretend they still serve a purpose for which they no longer serve." Beyond being quiet places to study



A4

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Write in the box the number of the question you are answering on this page as it is designated in the exam.

A4

(Source E), ~~as~~ individuals seeking knowledge will find little use for libraries ~~in the future~~, with the evolution of learning moving at a fast pace, libraries should stay a step ahead of this pace to serve purposes for ~~top~~ which there is less competition from the Internet in serving. ~~For example~~, libraries can relocate to be connected to other ^{public} community centers - recreational facilities, ~~for example~~, working in tandem with other facilities, community members can convene for group learning in a place that is fundamentally based on being with other people. Libraries should not, ^{however} make attempts to become technology-based learning centers. As shown in Source E, the use of 3D printers and demo kits in libraries may sound nice on paper, but ~~does not~~ ^{does not} maintain the purpose of libraries; making ~~but can be easily replaced by the Internet~~ ^{but can be easily replaced by the Internet} access to knowledge through literature easier for communities.

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C1

In today's evolving world, technology is replacing traditional artifacts such as books and magazines. With the decline of print literature, comes the fall of the library. ~~The~~ formerly a building filled with new stories and fresh information. However, libraries have a certain, irreplaceable role that they must fill and must continue to fill. Libraries have served as the basis of education and democratic values as well as ~~the~~ present opportunities for the population to learn and access resources. This must continue on into the future for society to run smoothly and efficiently.

Ever since their beginnings, libraries have served to be locations of free, public information and in turn, this has evolved into the basis of democracy and education. For a free society to survive, its records must be preserved but open to the public so that citizens can be educated and ready to participate in the democratic process (Source A). Libraries fill this role perfectly and together, they form the stones on which democracy rests upon. Without libraries to hold public records, information will be kept by elites just like it was in the 1700s when kings and queens ruled the lands and democracy was only in the brains of a few. Libraries are also the basis of education and the information it teaches. In M. G. Siegler's article, he admits that in the last ten years, he has only visited a library twice and that the Internet is replacing the knowledge found in them. However,



C2
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Write in the box the number of the question you are answering on this page as it is designated in the exam.

C2

he recognizes that libraries need to stay open, in whatever way, to retain the feeling that ~~education~~ education will not end and society stays together (Source E). It is true that in the modern world, the Internet contains everything and is more rich and plentiful than libraries. Yet we cannot let go of the idea of libraries because they form a cultural basis of our education and ideas. Without them, a physical ~~part~~ part of the education system is lost and we fear that our banks of knowledge will crumble. To prevent this, libraries can modernize and integrate new changes to society while still embodying the richness and power of knowledge. Even in a technology-filled future, libraries will fill a role that no technology can replace, the cornerstones of education and democracy. Although some traditional elements have to be lost, the unique and important role that libraries fill will not even change.

Within the population itself, libraries are opportunities for learning and accessing resources. In an Illinois library's calendar, many events can be seen ranging from summer reading challenges to nursing home visits to computer classes (Source B). While most people learn their skills and knowledge from schools, libraries provide opportunities that no school can provide. They establish an environment that encourages toddlers and children to read and explore their world. They provide courses on life skills that cannot be found elsewhere.



Write in the box the number of the question you are answering on this page as it is designated in the exam.

1

C3

They also reach out to the elderly and give them ~~opportunities~~ opportunities to socialize, relax, and even learn. These are all some of the basic roles of a library and even in a society buzzing with phones and computers, these are events and opportunities that anyone can appeal to. Without them, our education would be cut short and put future generations at risk of having a weaker base and education.

While it may seem absurd, even in modern-day America, some people do not have access to computers at home. This is where libraries come in. According to Michael Crandall of the University of Washington, 22% of library users could not access the Internet anywhere else (Source C). This shocking number just shows that while to many libraries are useless and outdated, they are the link to the modern world for many. If these libraries are to be removed in the future, more people will be out of sync with the new technologies and ideas that come out as libraries are the only ~~thing~~ way to access them.

As humanity looks to the future, we often see libraries in the rearview mirror and wave them goodbye. However, we cannot do that. Libraries form the basis of our very own society by educating and providing. They also give people new opportunities to learn or connect with the world around them. These irreplaceable roles that libraries ~~play~~ play cement their place in the future and beyond.

##

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1

E1

Libraries have served as essential locations to the ~~unfortunate~~ public and have bettered the welfare of all of the people that walk through ~~the~~ ^{their} doors. They have provided community activities and ~~and~~ a communal quiet place to study. ~~Therefore~~ Public libraries in the future need to take on an active and increasingly involved role in the country because they equip the unfortunate with skills ^{and technology} and rejuvenate the democratic spirit into citizens.

Libraries often provide a wide variety of literature, records, and ~~video~~ media that anyone with a free library card can have access to. These sources bring insight ~~and~~ about the past and present which often instills patriotism into the people who access them. As stated in Source A, librarians now have a "renewed interest in promoting civil literacy and deliberative democracy around the country" and they accomplish this by establishing learning communities where people can connect and share ideas and solutions. Patriotism and democracy were some of the founding principles in ~~the founding of~~ this country, and they will continue to be overarching ideals and values in this country for centuries to come. It is up to libraries and librarians to be some of the main contributors to the spreading


→

F2 1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

F2

of these values, so they need to continue to have an active role. By educating and equipping the common man with all the resources he will need to improve the world or challenge the normal, librarians are being the most democratic out of all careers. It is not in anyone's rights to stop this from occurring. Another way that librarians create a sense of patriotism, is through the creation of ^{an} interacting community. In Source B, the calendar depicted the activities that a library takes part in during an ordinary month. It included many communal activities like volunteer programs, senior visits, and obedience classes. In activities like these, usually everyone can get involved and have opportunities to serve one another. This is allowing people to learn about service, the greater good, and other values that are necessary for a community to thrive for generations. The active part that a library plays in these operations help combat the increasingly materialistic and selfish society that we currently live in. Therefore, it is essential that the library continues to play such an active role in the community so that democracy and patriotism is enshrined into everyone's hearts and minds for years to come.



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1

F₃


Contrary to popular belief, not everyone in America is super rich and has access to all the latest technology. This then becomes the job of librarians and librarians to equip these people so that they can acquire new skills which will help them increase their standing in society. In Source C a study is reported to find that "22 percent of library computer users (age 14 and older), the library was their only source for access to computers and the Internet." The restricted access to technology would mean fewer opportunities to do homework (which is now increasingly online), ~~explore~~ learn about and apply for jobs, and even apply for college. Librarians are often the only place where people can feel hope for a better future so by reducing librarians' roles one is also reducing many people's hopes. This argument also contradicts the argument that librarians are no longer needed because of the introduction of e-books. According to Source D, more and more people are beginning to use e-books over paper books. ~~How~~ How could people use e-books if they do not have access to the technology to access it? It is and will continue to be. The responsibility of librarians to equip people of all generations and backgrounds of the resources that they need to succeed. Librarians should continue an active role.

##

Public libraries still play an important role in ~~the~~ society. They are essential to ~~the~~ communities and have the ability to help educate people. Libraries are not only for books, but provide many other activities as well. Funding is needed for libraries to maintain their ever-lasting relevance in communities.

To begin, libraries provide a gathering place or a place to study. They allow people to share ideas and communicate freely. As stated in Source A, libraries are "the cornerstone of democracy in our communities." They allow people a place where ~~a~~ citizens can gather information and make informed decisions and opinions from what they read. There is no bias or pressure at a library, which allows people the freedom to ~~make~~ make the best choices regarding themselves based on their own opinion. Public libraries can also aid in the democracy process. In 1952, ALA attempted to increase voter turnout by distributing election information and organizing discussions and activities. (Kranich) This allows people of any background a place to discuss political and social issues. Through public libraries, people are able to share ideas and get information on and participate in the democratic process.

Although libraries have remained an important part of ~~the~~ democracy, they have changed. They offer



1

B2

many new technologies that some people may not have access to without a public library. ~~In a study done by the Pew Research Center, it found that the people~~ Michael Crandall, a library and information science researcher at the University of Washington, stated that a study he did found that, "for 22% of library computer users, the library was their only source for access to computers and the internet." (Shank) In today's world, the internet is vital to connecting with others or for basic necessities like finding a job. Public libraries are essential in providing these tools to people who would otherwise not have access to it.

Public libraries ~~are~~ also offer many other activities, as well as assistance to communities. In Source B, ~~a~~ the calendar for an Illinois public library featured varying activities from volunteer opportunities to family storytimes to senior visits. ~~These programs~~ Libraries offer useful programs to people of all ages and provide one central location to access them. The librarians themselves ~~offer~~ are a ~~very~~ beneficial tool to the library and community. They can help those who need to use technology ~~with~~ by showing them how to use it. Forty-three percent of 16-17 year old library users received help from a librarian (charts). Without public libraries they would have not been



able to get that advice. The programs and assistance
libraries offer is irreplaceable and remain essential
in communities.

To continue their aid and programs in communities,
public libraries need funding. For more than 3 years
in a row, more than 40% of states reported decreasing
funding for public libraries. (ALA) Public libraries
are essential parts of society and must ~~the~~ have
increased funding to maintain the benefits they
offer communities.

Public libraries are important in cycling
communities. They help people gain access to
technology. Libraries offer a public place to discuss
and share ideas, specifically regarding government,
political or ~~state~~ social ideals. It furthers the
democratic process. Finally, the programs and
opportunities offered by libraries are beneficial to
the entire community. Public libraries still remain
relevant and useful to society.

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Question 1

With the profound technology growth comes a controversial topic of the need ^{for} ~~on~~ libraries. Electronic books seem to replace the need ^{for} ~~on~~ libraries, according to the individuals who don't see the importance a library brings to a community, people in need of resources, and sentimentalists whom only know libraries and refuse e books.

When most people think of libraries, they think of books to check out or computers to use for a limited amount of time. What not many people know, there are programs and exciting ~~activities~~ activities that are implemented to unify communities. Imagine kids being able to go to the library in the summer for an all day Paws to Read Summer Reading Challenge. (calendar) The kids not only would improve their reading comprehension level while on a long break of school, but also the program is an invitation to making new friends, all of which are important to a child's esteem.

Unifying a community through programs is just the start of a library's purpose. A library is also an available resource for those who may not be able to purchase an electronic device for reading or research. In source C, Crandall said, "Our study of library computer use found that for 22 percent of library computer users

I2
Question 1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

I2
(age 14 and older), the library was their only ~~the~~ source for access to computers and the internet." With the amount of homework and projects students receive today, that availability is crucial for education. The available use of technology in a library is important for those who can't afford technology, but, librarians are known for helping everyone. Source D depicts a graph that shows percentages of different age groups that have gotten help from a librarian. Teens 16-17 years old showed that 43 percent have gotten help from a librarian. The outstanding percent proves that not only are libraries beneficial with the available resources in books and access to computers and printers, but that the staff on hand there give help and are viable resources.

Even with all of these wonderful attributions to libraries, there are always people to try and counter those statements. Source E shows why libraries are barely useful anymore and that a number of different programs, like co-working spaces, media labs and art galleries are being added to boost the population of library users. However, no matter how under used libraries get, there are always individuals who are sentimental about libraries. Source E states, "It's almost

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Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 1

I3

like some people want to interpret anyone talking about the end of libraries as talking about the end of learning - and, by extension, the end of civilization." This statement proves the point that people don't want to give away - or up - libraries from the history ~~is~~ in which they keep.

Overall, libraries are the foundation of communities, and they give available resources to those in need, as well as serving a great history throughout centuries of active service all around the world.

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Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 1

F1

Libraries are present throughout the country, and they have been for a while. They are useful tools for people of all ages. Some have said that times are changing, and as times change, libraries are becoming less relevant. But, the future of public libraries is still bright, there is a lot of potential for the ~~stt~~ library system to serve a big role in the future.

Libraries have been around for many years now. ~~PERHAPS~~ According to Source A, "Benjamin Franklin founded the first public lending library in the 1730s." At that time, a library was a necessity. They were large sources of information and "encouraged [citizens] to discuss important matters" (Source A). Franklin even believes that libraries serve as "the cornerstone of democracy." Libraries allow community members to be involved and educated on topics that are important ~~for~~ to them and what they believe.

Libraries play a very large role in the community currently and they will continue to serve a purpose as time goes on. They encourage community involvement, which is a positive aspect that should be praised. Libraries allow people to have a place ~~at~~ to access information,



F2
Question 1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

F2

no matter their social status. It ~~helps~~ narrows the "digital divide" according to Source C. The library is the only place for many community members to have internet access. Not only that, but ^{for} "22 percent of library users... [it] was their only source of access to computers" (Source C).

Switch
the 2
sentences

→ Libraries open the door for many people to have access not only to books but also internet access, allowing the community to be more educated.

→ Some may say that the internet is replacing the need for a library and that libraries are a waste of money, Source E expanded on these ideas, but for many, the library is their only access.

Many people can find their place in a library. It is not only for toddlers or senior citizens. Libraries work ~~but~~ hard to get as many people from the community involved. The Orland Park Public Library shows their calendar of events from June 2014. The calendar has events each day of the week and has a variety of options in order to have as many people involved as possible. They constantly had ~~something~~ an event planned and had different time options and days to best fit the schedule of the community. The library's



Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 1

F3

events were for all ages. For example, on Tuesday, they scheduled "Terrific Tales for Toddlers" but they also had "Nursing Home Visits" on the schedule 30 minutes prior. They get the whole family involved through a "Family Dance Party" and even a "Canine Basic Obedience Class". Librarians work very hard to ensure it is a place in the community for learn person and that it can fit the need of a variety of people.

The internet has changed the way that people read, but librarians still have a future ahead of them. They stay up to date and relevant while allowing many people the opportunity to learn and be involved.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Q1

D1

As time passes by the mere essence of communicating ^{through} physical means has rapidly decreased. Technology has taken over education as quickly as ~~than~~ ice cream melting. Public places such as libraries should not ~~not~~ serve in the future because e-books have been created, ~~the~~ funding will decrease and there are ~~multiple~~ numerous meeting places for sharing education. Times have change ~~from~~ more prominently in our society.

Online books have become very popular over the recent years due to their ^{large} amount of people engaged ~~in~~ technology. ~~Travel~~ Apps such as e-books ~~have~~ benefit people ~~as~~ who travel frequently. ~~The~~ Portable technology allows people to continue learning throughout the day without feeling obligated to go to the library. A recent study shows that "73% of Americans 16 and over who have read both e-books and print books say ~~reading~~ it is easier with e-books." (Source D). ~~There~~ E-book provides the opportunity to access any book at any place. In this generation, carrying technology



D2
Q1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

D2

has become a habit, therefore their reading resource will always be at hand. E-books are only one of the reasons why libraries should not serve in the future.

Financial issues have become a majority ~~problem~~ prominent in recreational buildings that serve less of a purpose than technology can provide. The impact of funding in public libraries have decreased sufficiently therefore in the past few years, "more than 40% of participating states have reported decreased public library funding" (Source F). Due to the distraction of technology, people have become less aware of ~~what the money that is at hand is for~~ ^{create} libraries ~~have~~ ^{business}. The majority of people tend to invest their money into the benefits of technology not realizing the negative impact it is creating on libraries. Public funding is quickly decreasing ~~for~~ ^{therefore} therefore ~~they~~ libraries should not serve in the future.

Hands on learning is very essential when it comes to reading and absorbing. ~~Places~~ People are ~~venient~~ ^{convenient}



Write in the box the number of the question you are answering on this page as it is designated in the exam.

6.1

3

~~Discuss~~ about the places they learn in. Places like restaurants, the beach and peoples houses all provide the same options as would a library. There are several other learning communities that do not require the large amount of heavy books. Communication and human contact is important but the aspect of it can be accomplished in other places other than libraries. ~~proving that~~ ~~many say that~~ ~~the~~ ~~presence~~ ~~of~~ ~~libraries~~ ~~give~~ ~~people~~ ~~a~~ ~~sense~~ ~~of~~ ~~comfort~~ ~~and~~ ~~tranquility~~. Libraries have been around for many many years & developing the idea of a community ~~center~~ "ideal opportunities for libraries to assume a leadership role in their communities." (Source A). However, time has ~~passed~~ changed the way people view learning and education thus the use of libraries will slowly fade away over time.

In summation, the more technology the faster we thrive. Everything can be accomplished online ~~that~~, saving money ~~for~~ ~~people~~ ~~and~~ companies and businesses. Public



D4

Q1

Write in the box the number of the question you are answering on this page as it is designated in the exam.

D4

libraries should not serve in the future because
of the e-books that have been creating,
funding will decrease, and there are
other opportunities to share education.

77

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

1

G1

Libraries have existed since 1730, but a lot has changed since then. Technology has become a very big role in today's society. Many people use technology in their everyday life because it is a more efficient choice. ~~Many~~ Many libraries will have to close because of this.

E-books have become very popular in today's society. Some libraries are keeping up to pace with E-books such as Orland Park Public Library (source B). Most libraries stick to reading from books for story time while others are already teaching kids how to use E-books. E-books are easier to access because it eliminates a trip to the library. ~~This~~ ~~and~~ ~~this~~ helps people who ~~work~~ ~~can't~~ can't make it to the library during ~~so~~ their hours. Most libraries are not open 7 days a week and don't have very convenient hours. E-books would eliminate the struggle of worrying about when the library is open.

Nowadays, libraries are not really used for renting books. At libraries "22 percent" of people who use their computers,



Write in the box the number of the question you are answering on this page as it is designated in the exam.

G2
1

G2

"the library was their only source for access to computers and the Internet." (source C). ~~My~~ My town's library is mainly used for kids to study quietly. They see the library as a place that not a lot of people go, so they think it's the perfect place for silence. The library is so quiet because people see it as unnecessary to go there when they can just get an E-book on their phone or tablet.

An E-book is very easy to use on the go. When reading in a car it can be difficult to hold the page open because of all of the bumps, but with an E-book ~~the~~ the book will never close. Also ~~if~~ when I used to read a book on the road I would lose my page when ~~the~~ I put the book down because the bookmark would fall out. E-books are also very helpful to people who have trouble reading small words and don't have their glasses because there is a button to zoom in to the readers comfort. Books are still very popular to ~~the~~ parents who read to their kids. Eighty one percent of parents



Write in the box the number of the question you are answering
on this page as it is designated in the exam.

1

G2

Who read with their child use regular books (Source D). Printed books are fun for kids to keep them occupied by turning the page, but E-books still have many more advantages.

Public libraries' future is not looking so good. E-books are becoming an easier and more effective way to read. Due to this many public libraries will lose business and no longer rent books.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

1

H

In an age where the internet has taken front stage, you may wonder "do people even still read books" and you probably ~~often~~ think "who goes to the library" and these thoughts are common now-a-days. With everyone reading e-books and downloading reading apps the need ~~and~~ to go to the library just isn't as big anymore.

In today's society the library is ~~now~~ a place where you can get books and do tons of other services. With technology growing everyday the roles of libraries are changing. "For many people they serve as the only access point for digital information ~~and~~ and services" (Source C) Some people completely rely on libraries to access certain things. But the world is evolving and times are definitely changing more and more people are getting smart phones and tablets.

#

AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Question 1

Sample Identifier: A

Score: 9

- The essay takes a nuanced stance on the role, if any, that public libraries should serve in the future, arguing that “libraries should remain a means through which the public can engage in collaborative exploration” but should not “attempt to become technology-based learning centers.”
- The response integrates Sources A and B to support the writer’s position (e.g., paragraph two refers to “community engagement” and notes that fostering collaborative learning is “especially [important] in an economy that is increasingly reliant on cooperation and group-work”).
- The seamless synthesis of data in paragraph three (e.g., “As shown by Source D, 83% of Americans aged 16 and over used E-books to be able to get a book quickly. . .”) aids in achieving thorough development of the argument.
- The response demonstrates controlled writing from the first paragraph; the rich, full prose is sustained throughout the essay (e.g., “Especially in an economy that is increasingly reliant on cooperation and group-work, fostering a sense of group learning in children at libraries can promote healthy child development.”)
- The student moves beyond the prompt to make an especially sophisticated argument, suggesting that libraries should “focus more heavily on their merits in community engagement” but also making a clear argument on what libraries should not become.

Sample Identifier: C

Score: 8

- Although not without its lapses, the essay presents a cohesive and well-developed argument that “libraries have a certain, irreplaceable [sic] role that they must fill and must continue to fill . . . for society to run smoothly and efficiently [sic].”
- The essay demonstrates effective use of sources, skillfully integrating evidence from the sources, although not flawlessly (note, for example, the slight mischaracterization of Source E in the second paragraph).
- The prose is consistently fluid and effective (e.g., libraries “form the stones on which democracy rests” and “As humanity looks to the future, we often see libraries in the rearview mirror and wave them goodbye”).
- Instead of simply listing and then expounding on the sources, the response incorporates them effectively in service of the argument: “While it may seem absurd, even in modern-day America, some people do not have access to computers at home. This is where libraries come in. According to Michael Crandall of the University of Washington, 22% of library users could not access the Internet anywhere else (Source C).”
- The essay presents a full discussion of the sources, maintaining the momentum of its argument throughout the response.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Sample Identifier: E

Score: 7

- The essay is more than adequate but not quite an effective upper-half essay; it would require more development of thought with more engagement of the sources to be considered effective.
- The points made in the response are adequately substantiated with sources: “[l]ibrarians create a sense of patriotism through the creation of an interacting community. In Source B, the calendar depicted the activities that a library part in during an ordinary month. . . . In activities like these, usually everyone can get involved and have opportunities to serve one another.”
- The prose style demonstrates more complexity and variety than that of an essay earning a score of 6 (e.g., “Patriotism and democracy were some of the founding principles in this country, and they will continue to be overarching ideals and values in this country for centuries to come”).
- The response puts the sources in conversation with one another (e.g., in paragraph three, the writer uses Source C to question Source D).
- The essay displays some repetitiveness in paragraph three.

Sample Identifier: B

Score: 6

- This is a classic 6-level essay that makes key points about democracy and unity, developing its argument (“Public libraries still remain relevant and useful to society”) with adequate explanation.
- The evidence used from the sources is appropriate and supports the writer’s position: “To continue their aid and programs in communities, public libraries need funding. For more than 3 years in a row, more than 40% of states reported decreasing funding for public libraries. Public libraries are essential parts of society and must have increased funding to maintain the benefits they offer communities.”
- The response is clearly adequate (upper-half) but does not demonstrate the more complete explanation, more thorough development, or more mature prose style necessary to earn a score of 7.

Sample Identifier: I

Score: 5

- The essay is limited in development, and the link between the argument (“libraries are the foundation of communities, and they give available resources to those in need”) and the quotes from the sources is strained: “In sourc [sic] C, Crandall said, ‘Our study of library computer use found that for 22 percent of library computer users (age 14 and older), the library was their only source for access to computers and the internet.’ With the amount of homework and projects students receive today, that availability is crucial for education.”

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

- There is some degree of source analysis, but this, as a whole, is rather simple and, again, *limited*: “Libraries allow community members to be involved and educated on topics that are important to them and what they believe.”
- Although the prose usually conveys the writer’s ideas, it is sometimes wordier than it is concise, at times forcing the reader to fill in the gaps because of the lack of clear prose: “This statement proves the point that people don’t want to give away—or up—libraries from the history in which they keep.”

Sample Identifier: F

Score: 4

- Although the writer does attempt to establish a position (“the future of public libraries is still bright, there is a lot of potential for the library system to serve a big role in the future”), the response inadequately develops a position on the role, if any, that public libraries should serve in the future.
- The response does use sources to try to support the position, but the sources dominate the student’s attempt at development.
- There is a considerable degree of redundancy: e.g., the writer repeats variations of the same idea (“Libraries work hard to get as many people from the community involved”) several times throughout the response.
- Although the response generally conveys the writer’s ideas, it is inconsistent in controlling the elements of effective writing: “The calendar has events each day of the week and has a variety of options in order to have as many people involved as possible. They constantly had an event planned and had different time options and days to best fit the schedule of the community. The library’s events were for all ages.”

Sample Identifier: D

Score: 3

- The response attempts to establish a position on the role, if any, that public libraries should serve in the future (“Public places such as libraries should not serve in the future because e-books have been created, funding will decrease and there are numerous meeting places for sharing education”) but demonstrates less success in doing so.
- The essay shows a less perceptive understanding of the sources than does an essay earning a score of 4: for example, in the discussion of Source F in the third paragraph, the writer argues that “[d]ue to the distraction of technology, people have become less aware of how libraries create business. The majority of people tend to invest their money into the benefits of technology not realizing [sic] the negative impact it is creating on libraries.”
- The essay demonstrates less maturity in control of writing (e.g., “People are lenient about the places they learn in”).

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Sample Identifier: G

Score: 2

- The essay attempts to establish a position ("Many people use technology in their everyday life because it is a more efficient choice. Many libraries will have to close because of this") but demonstrates little success in doing so.
- Starting with the second paragraph, the response loses focus and embarks on a digression about the advantages of e-books (e.g., "An E-book is very easy to use on the go. When reading in a car it can be difficult to hold the page open because of all the bumps, but with an E-book the book will never close.")
- The writer substitutes a simpler task by responding to the prompt tangentially, finishing the response by stating that "E-books are becoming an easier and more effective way to read."

Sample Identifier: H

Score: 1

- The response presents a weak argument with little support from the sources; only one source is briefly cited in the second paragraph.
- The explanations are especially simplistic (e.g., "But the world is evolving and times are definitely changing more and more people are getting smart phones and tablets"), and the response seems to lose focus on the task.
- The argument remains undeveloped throughout the response.

AP English Language and Composition (Practice Synthesis Essay)

Reading Time: 20 minutes

Suggested Writing Time: 90 minutes

Directions: The following prompt is based on the accompanying six sources.

This question requires you to integrate a variety of sources into a coherent, well-written essay. *Refer to the sources to support your position; avoid mere paraphrase or summary. Your argument should be central; the sources should support this argument.*

Introduction: Complacency in a “short-cut” society has increased dramatically over the last decade. Do today’s students take the easy way out instead of a more traditional academic approach? Do students rely too heavily on outside resources rather than persevering independently? Is this generation in danger of not being able to think for themselves?

Assignment: Read the following sources (including any introductory information) carefully. Then, in an essay that synthesizes at least three sources to support your position taken in the essay. Take a position that defends, challenges, or qualifies the claim that students of this generation are becoming complacent in a “short-cut” society? You may do secondary research to support your argument, but be sure to cite them properly.

Refer to the sources as Source A, Source B, etc; titles are included for your convenience.

Source A (The Onion)

Source B (McPherson)

Source C (Williams)

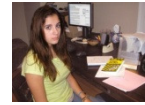
Source D (Gamerman)

Source E (Cliff Notes Ads)

Source F (Grimes)

Source A

Girl Moved to Tears by Of Mice and Men Cliff Notes September 18, 2008



The following passage about the UVA student reading the Cliffs Notes instead of reading the book written by Nobel winner John Steinbeck was first published in The Onion, a satirical social commentary on-line periodical.

CHARLOTTESVILLE, VA—In what she described as "the most emotional moment" of her academic life, University of Virginia sophomore communications major Grace Weaver sobbed openly upon concluding Steinbeck's seminal work of American fiction *Of Mice And Men's* Cliffs Notes early last week.

"This book has changed me in a way that only great literature summaries can," said Weaver, who was so shaken by the experience that she requested an extension on her English 229 essay. "The humanity displayed in the Character Flowchart really stirred something in me. And Lennie's childlike innocence was beautifully captured through the simple, ranch-hand slang words like 'mentally handicapped' and 'retarded.'"

Added Weaver: "I never wanted the synopsis to end."

Weaver, who formed an "instant connection" with Lennie's character-description paragraph, said she began to suspect the novel might end tragically after reading the fourth sentence which suggested the gentle giant's strength and fascination with soft things would "lead to his untimely demise."

"I was amazed at how attached to him I had become just from the critical commentary," said Weaver, still clutching the yellow-and-black-striped study guide. "When I got to the last sentence—'George shoots Lennie in the head,'—it seemed so abrupt. But I found out later that the 'ephemeral nature of life' is a major theme of the novel."

Weaver was assigned *Of Mice And Men*—a novel scholars have called "a masterpiece of austere prose" and "the most skillful example of American naturalism under 110 pages"—as part of her early twentieth-century fiction course, and purchased the Cliffs Notes from a cardboard rack at her local Barnes & Noble. John Whittier-Ferguson, her professor for the class, told reporters this was not the first time one of his students has expressed interest in the novel's plot summary.

"It's one of those universal American stories," said Ferguson after being informed of Weaver's choice to read the Cliffs Notes instead of the pocket-sized novel. "I look forward to skimming her essay on the importance of following your dreams and randomly assigning it a grade."

Though she completed the two-page brief synopsis in one sitting, Weaver said she felt strangely drawn into the plot overview and continued on, exploring the more fleshed-out chapter summaries.

"There's something to be said for putting in that extra time with a good story," Weaver said. "You just get more out of it. I'm also going to try to find that book about rabbits that George was always reading to Lennie, so that I can really understand that important allusion."

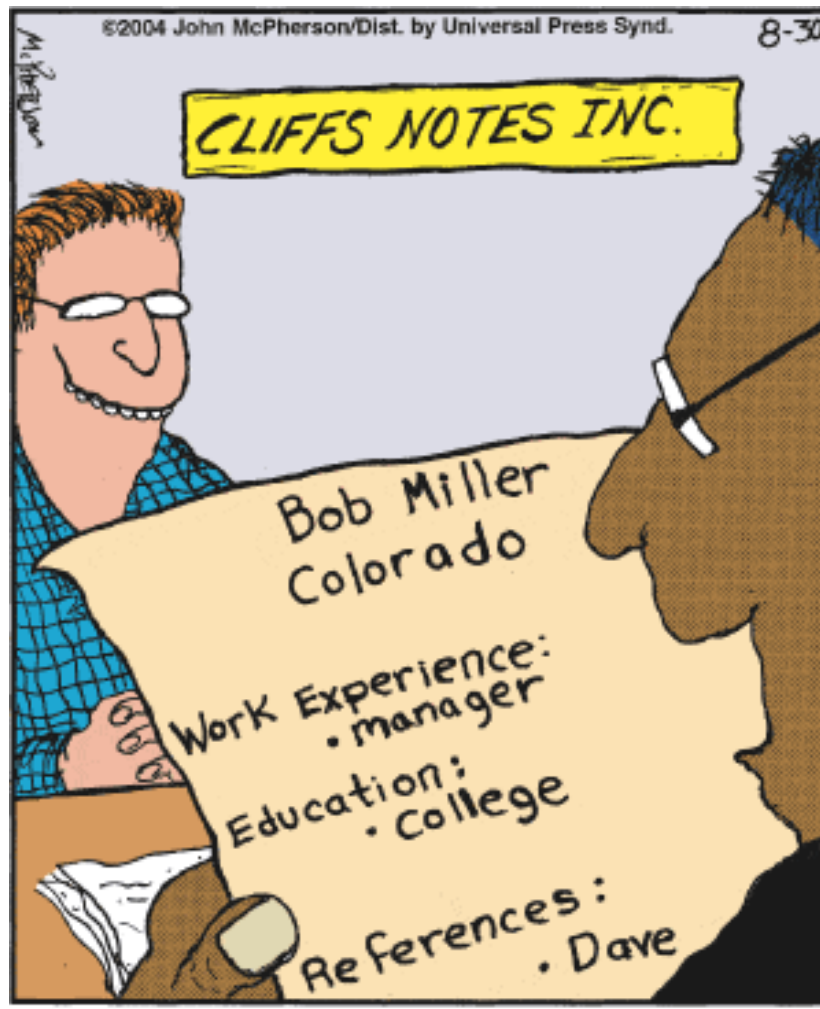
Within an hour of completing the cliffs notes, Weaver was already telling friends and classmates that Steinbeck was her favorite author, as well as reciting select quotations from the "Important Quotations" section for their benefit.

"When I read those quotes, found out which characters they were attributed to, and inferred their context from the chapter outlines to piece together their significance, I was just blown away," said a teary-eyed Weaver. "And the way Steinbeck wove the theme of hands all the way through the section entitled 'Hands'—he definitely deserved to win that Nobel Prize."

Weaver's roommate, Giulia Crenshaw, has already borrowed the dog-eared, highlighted summary of the classic Depression-era saga, and is expecting to enjoy reading what Weaver described as "a really sad story about two brothers who love to farm."

"I loved this book so much, I'm going to read all of Steinbeck's Cliffs Notes," said Weaver. "But first I'm going to go to the library to check out the original version *Of Mice And Men* starring John Malkovich and Gary Sinise."

Source B



"VERY impressive resume, Mr. Miller!"

Source C

Williams, Blanche. "The Cliff Notes Information Age." *Nia Online*. 2009. Nia Enterprises. 1 Jul 2009
<<http://www.niaonline.com/ggmsblog/?p=692>>.

The following article details the way in which cliff notes have affected society.

Critical thinking has become a lost art form filled with media's attempt to persuade us to sidetrack our ability to come to a conclusion, based on the facts.

The majority of our lives have become soundbites and pundit or network-based propaganda. While propaganda often has facts or fragments of truth interspersed, it is designed to further a particular entity. You must always consider the source!

As kids, we often repeated information we "heard," regardless of its truth. We simply passed it on to those willing to listen or those unaware of its impact. As educated adults, we are supposed to have learned how to take information at face value until we, ourselves, have the opportunity to dissect or discern its validity.

News media nowadays, tells you something enough times and enough ways that you will then begin to believe it. By the time you hear or read something and try to fully comprehend the message, the ticker at the bottom of the page has moved you to the next thought. Overwhelming citizens with constant information is considered a form of mind control. We have to become better stewards of information by challenging ourselves to read more, research more and give less status to those who read teleprompters or simply give a limited perspective.

Ask "where's the beef?" Where's the meat of the issue? I don't just want the so-called "juicy details," I want the meat! I want to see all sides, not just one or two perspectives.

How many issues that our nation is facing today, do you fully understand? How many ways do you get your information? Who's voice do you trust? Are you seeking the facts or do you just need a sprinkle of pundits and a taste of op-eds? Are you seeking to be informed or entertained in this age of sensationalized and "soap-opera" news?

We are so programmed to someone giving us the answers that its hypocritical and disingenuous for us to ask our kids to think for themselves and not cheat their way through life. The cable networks are proud participants in this "Cliff Notes" Information Age. Remember when you didn't want or have the time to read the complete book in school? You used the Cliff Notes to get the summary. You may have passed the test but never fully comprehended the entire story, because you didn't read it for yourself.

Is it media's fault? No. It's ours. We, the African-American community, don't even have a major cable network, like BET or TVOne, that will invest in news from our perspective. Entertainment rules. If it doesn't "make money" they won't do it. This is a sad commentary! But we seem to just be "happy" to have something. In this case, something is nothing at all. Demand gives way to more supply and unfortunately to our detriment!

We have to learn to read and know more for ourselves about the world around us. We went through the past 8 years with blinders on to the demise of our economy, our integrity, and to a large part, our future. We didn't fight hard enough for our ideals and our rights. But in 2009, we have a president that speaks for transparency after years of secrecy. But here's the kicker...are we willing to take advantage of our constitutional rights to know what is going on under our noses? Are we willing to speak out, do the work, decipher the information, and make the tough decisions?

I am, are you?

Source D

Gamerman, Ellen. "Legalized Cheating." *The Wall Street Journal* (2006): Print.

The following article was taken from The Wall Street Journal and addresses cheating in the school system.

Twice was a situation every middle-schooler dreads. Bonnie Pitzer was cruising through a vocabulary test until she hit the word "desolated" -- and drew a blank. But instead of panicking, she quietly searched the Internet for the definition.

At most schools, looking up test answers online would be considered cheating. But at Mill Creek Middle School in Kent, Wash., some teachers now encourage such tactics. "We can do basically anything on our computers," says the 13-year-old, who took home an A on the test.

In a wireless age where kids can access the Internet's vast store of information from their cellphones and PDAs, schools have been wrestling with how to stem the tide of high-tech cheating. Now, some educators say they have the answer: Change the rules and make it legal. In doing so, they're permitting all kinds of behavior that had been considered off-limits just a few years ago.

The move, which includes some of the country's top institutions, reflects a broader debate about what skills are necessary in today's world -- and how schools should teach them. The real-world strengths of intelligent surfing and analysis, some educators argue, are now just as important as rote memorization. The old rules still reign in most places, but an increasing number of schools are adjusting them. This includes not only letting kids use the Internet during tests, but in the most extreme cases, allowing them to text message notes or beam each other definitions on vocabulary drills. Schools say they in no way consider this cheating because they're explicitly changing the rules to allow it.

In Ohio, students at Cincinnati Country Day can take their laptops into some tests and search online Cliffs Notes. At Ensign Intermediate School in Newport Beach, Calif., seventh-graders are looking at each other's hand-held computers to get answers on their science drills. And in San Diego, high-schoolers can roam free on the Internet during English exams.

The same logic is being applied even when laptops aren't in the classroom. In Philadelphia, school officials are considering letting kids retake tests, even if it gives them an opportunity to go home and Google topics they saw on the first test. "What we've got to teach kids are the tools to access that information," says Gregory Thornton, the school district's chief academic officer. " 'Cheating' is not the word anymore."

The changes -- and the debate they're prompting -- are not unlike the upheaval caused when calculators became available in the early 1970s. Back then, teachers grappled with letting kids use the new machines or requiring long lines of division by hand. Though initially banned, calculators were eventually embraced in classrooms and, since 1994, have even been allowed in the SAT.

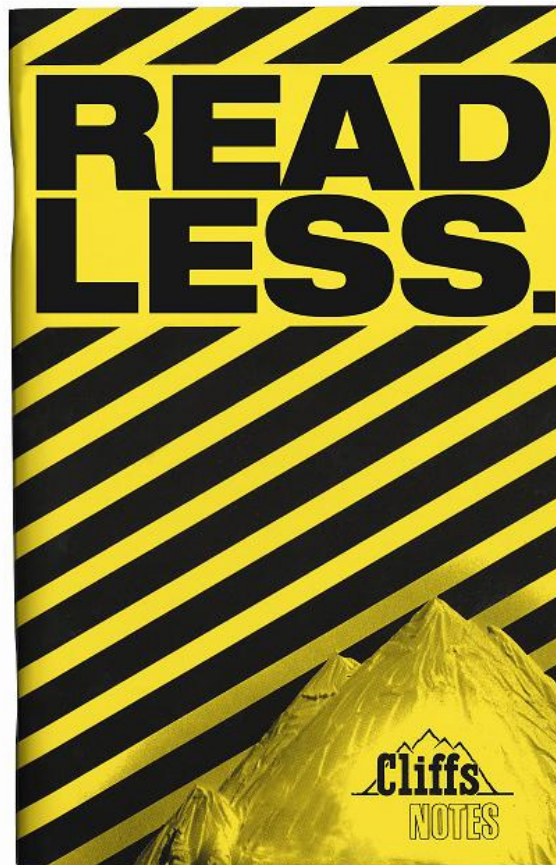
Of course, open-book exams have long been a fixture at some schools. But access to the Internet provides a far vaster trove of information than simply having a textbook nearby. And the degree of collaboration that technology is allowing flies in the face of some deeply entrenched teaching methods.

Grabbing test answers off the Internet is a "crutch," says Charles Alexander, academic dean at the elite Groton School in Massachusetts. In the college world, where admissions officers keep profiles of secondary schools and consider applicants based on the rigor of their training, there are differing opinions. "This is the way the world works," says Harvard Director of Admissions Marlyn McGrath Lewis, adding that whether a student was allowed to search the Internet for help on a high-school English exam wouldn't affect his or her application.

Source E

"Cliff Notes Ads." *Harvest*. 2009. Harvest Marketing. 1 Jul 2009
<http://harvestmkt.com/The_Work__Cliffs_Notes.html>.

This graphic was taken from Harvest's web page featuring college students creations of simple, impactful ads.



Source F

Grimes, Ginger. "Spark Notes Suck!" *The Antioch High School Times* 13(2008): Print.

The following is an editorial from a high school newspaper emphasizing the effects of using outside sources for help.


To the Editor:

I am getting fed up with the use of "Spark Notes" instead of reading books. I read every novel that's assigned to us no matter how hard it is. Then, I look around the classroom and see the yellow and black mini-books stuck hidden-away inside the pages of our hard cover essential literature.

It's just not fair. The good students do all the work while the lazy kids reap the same benefits, especially when our teachers seem to pull multiple choice questions from "homework-helpers" that they themselves have "Googled". The only thing that this reveals about a student's intelligence is how technologically savvy they are in the Internet age.

"Google" searches help to find information in milliseconds, but it does not replace the kind of learning that takes place from the physical, educational texts assigned to us. To me, these kids taking the easy way out and "borrowing" thoughts and information from other sources to get by have a doomed future. After all, there are no Cliff Notes in the business world.

Linking AP United States History and AP English Language and Composition

 apcentral.collegeboard.org/courses/ap-english-language-and-composition/classroom-resources/linking-ap-history-and-english-language

Linking Curricula to Improve Analysis and Writing Skills

In an effort to better prepare students for the demands and challenges of AP, a colleague and I at Floral Park Memorial High School in New York have linked AP English Language and Composition and AP United States History. To develop an interdisciplinary curriculum, we coordinate lessons that give students an opportunity to complete detailed analyses of historical documents studied in both courses. Although the emphasis in one is rhetorical analysis and in the other is historical understanding, we share goals of improving students' ability to analyze documents and write effective essays using appropriate and persuasive evidence. The new synthesis question on the AP English Language and Composition Exam has also given us the opportunity to link our course work. Similar to the Document-Based Question (DBQ) on the AP U.S. History Exam, the synthesis question requires students to develop a thesis and support that thesis through the integration of sources.

This year I attempted to illustrate the similar objectives of the synthesis essay and the DBQ in a classroom activity. I asked a student to leave the room. While she was in the hallway, I gave the class a controversial issue to discuss: capital punishment. The students began to engage in the discussion, speaking without raising their hands and with little guidance or direction from me. After several minutes, I asked the student in the hallway to reenter the room, listen to the conversation, and join in whenever she felt compelled. In this attempt to clarify the role of the student writer of the synthesis essay, I was emphasizing an essential similarity between the DBQ and the synthesis essay: to be successful on both tasks, students must “enter a conversation” with the authors of the documents and sources. In the DBQ on the AP U.S. History Exam, the students must understand that a debate exists over the historical issue in the prompt, and they enter that conversation just as they enter the conversation in the synthesis essay.

Similar to the synthesis essay question, the DBQ requires the student to formulate a thesis about a certain time period in history and support the thesis with the documents provided, along with his or her own knowledge of the period. The student should assume multiple perspectives, just as David Joliffe advises to do with the synthesis essay: “...the student needs to create an imaginary conversation between himself or herself and the author/creator of the source. Would the author/creator agree with the writer’s position? Why? Disagree? Why? Want to qualify it in some way? Why and how?”

The similarities between the two essay questions are myriad. Reading comprehension is essential to success on both exams. The student must first read and understand the sources/documents, and must understand the claim that each author makes. In addition, the

student must cite the sources/documents in support of a thesis. The exam developers have¹¹³ done the research as an author would gather research before writing a book. The student must use this research to support a thesis statement in the same way that student would use research materials gathered in preparation for a research paper. The AP U.S. History Exam does not provide the thesis and presents the prompt as a question or statement; this is also true of the AP English Language Exam, in which the student reads a statement and several questions that serve as an introduction to the topic of the synthesis essay. For example, the second sample synthesis prompt in the Sample Synthesis Essays begins with these directions:

The following question is based on the accompanying seven sources. This question requires you to synthesize a variety of sources into a coherent, well-written essay. When you synthesize sources you refer to them to develop your position and cite them accurately. *Your argument should be central; the sources should support this argument. Avoid merely summarizing sources.* Remember to attribute both direct and indirect citations.

An introduction follows the directions:

Invasive species are nonnative plants and animals that thrive outside of their natural range and may harm or endanger native plants and animals. As producers and consumers in our global society, we affect and are affected by species introduced accidentally or intentionally to a region. Currently, some people argue for stricter regulations of imported species to avoid the possibility of unintended negative consequences. Others, however, claim that the economies and basic resources of poorer nations could be improved by selective importation of nonnative species.

The 2003 AP U.S. History (.pdf/380KB) DBQ prompt asks the student:

Analyze the responses of Franklin D. Roosevelt’s administration to the problems of the Great Depression. How effective were these responses? How did they change the role of the federal government? Use the documents and your knowledge of the period 1929-1941 to construct your essay.

Clearly, the student must bring prior knowledge of the historical period to the DBQ essay, but both prompts require the student to integrate and synthesize the documents provided and use those documents in support of the thesis statement.

The Similarities of Both Exam Questions

Students of both AP English Language and AP U.S. History must avoid a “laundry list” of details: organization and structure are critical. In both essays the students must engage the reader, present a coherent and logical thesis statement, and provide support that integrates the sources, weaving the documents into the students’ participation in the “conversation.” Consideration of the author’s or creator’s purpose, audience, and point of view are essential for success. For example, with regard to the noninvasive species synthesis prompt, if an environmentalist is the author of one source and a corporate executive of a business that profits from imported species is the author of another source, the students must recognize how

each author's point of view is influenced by his or her position and/or political concerns. The students may need to qualify a position based on recognition that the author may have a political or social agenda. Students are not required to recognize bias on the AP English Language synthesis question or the AP U.S. History DBQ. However, on the AP World History Exam, recognizing bias is part of the scoring guidelines.

For both the AP U.S. History Exam and AP English Language Exam students should read each source carefully and determine which sources support their position, challenge their position, or serve as a qualification of their position. Students may use symbols to distinguish among the sources, such as “+” for a source in support of their position, “–” for sources that challenge their position, and “+/-” for sources that serve as a qualification of their position.

Both exams assess fundamentally similar skills. Students must analyze, integrate, and synthesize. They must write a cogent, well-organized essay, with a clear, articulate thesis statement bolstered by relevant and appropriate support from the “participants” in the conversation – the authors/creators of the documents and sources. In both the synthesis essay and the DBQ, the student must combine sources and documents with his or her “voice.”

The Differences Between the Exam Questions

Although there are obvious links between the two essay questions, students and their teachers must be clear about the differences, which are more logistical than philosophical. The DBQ evaluates content knowledge, whereas the synthesis question requires several skills: evaluation of sources, integration of sources, and written expression. The synthesis question is not designed to assess a content-driven body of knowledge.

The more pedagogical differences are evident in the language of the two exams. The AP U.S. History Exam refers to the sources as documents, while the AP English Language Exam refers to them as sources: primary and secondary sources may appear on the AP English Language Exam, whereas only primary documents appear on the AP U.S. History Exam. Primary sources and documents are records of events described or recorded by someone who either participated in or witnessed the events or who got their information from others who did. The student must assume the role of historian on the AP U.S. History Exam; therefore, he or she is expected to use only primary documents, as a professional historian would. In fact, the expectation is that the student assumes a “historical voice” rather than voicing an opinion.

The AP English Language synthesis question does not require such rigidity. As a result, the student reads primary and secondary sources on the exam. Secondary sources include those that record words of someone who did not actually witness or participate in an event but rather investigated the primary sources.

Outside information is mandatory for success on the AP U.S. History DBQ. Although it is suggested and encouraged, outside information is not required on the AP English Language and Composition Exam, since the curriculum is driven more by skill and less by content. The students are expected to use more than half of the documents (not specifically stated in the

directions) when writing the DBQ; they are required to use a minimum of three sources when writing the synthesis essay. On the AP English Language Exam, the synthesis prompt is in three parts: directions, introduction, and assignment. The DBQ contains directions and a question or statement about a particular period in American history.

Understanding the Course Goals and Scoring Guidelines

In the area of writing, the goal of both courses is that students become proficient in constructing a clear, articulate argument in which they “enter a conversation” or a historical debate for which they are prepared. This involves knowledge of content and the ability to craft an argument through the use of rhetorical devices, all of which is critical to the student’s success on both exams as well as in college. The scoring of the synthesis essay is similar to the scoring of the DBQ. A student who writes a well-developed thesis statement and supports it through effective synthesis of the sources and documents will earn a high score.

One difference on the scoring guidelines pertains to the composition of the essays. Whereas the DBQ scoring guidelines indicate that a high-scoring essay be clearly organized and well-written but may contain minor errors, the synthesis essay scoring guidelines indicate that the student’s prose should demonstrate an ability to control a wide range of the elements of effective writing but does not have to be not flawless. The ability to write a rhetorically effective composition is important on the AP U.S. History Exam; however, it is a requirement for a high-scoring synthesis essay on the AP English Language Exam. Once again, this may be the result of a curriculum that is less content-driven and more skills-driven.

My colleague in the Social Studies Department and I have developed ways to connect the learning experiences in the two disciplines. Our exploration of the link between the synthesis question and the DBQ has motivated us to write several synthesis units as well as document-based units that encourage the students to write coherent, well-supported arguments and to recognize the similarities and differences between the two questions. The goal of both the English teacher and the social studies teacher should be to prepare students for the challenges that they will face in college. We believe that the new synthesis question and the DBQ help us provide the necessary preparation for our students.

Conclusion

The following is a summary of the major points addressed in this article:

Synthesis Essay	Document-Based Question
Similarities	
1. Use sources to support a thesis	1. Use documents to support a thesis
2. Must cite sources	2. Must cite sources
3. Do not simply paraphrase — no “laundry list”	3. Do not simply paraphrase — no “laundry list”

Synthesis Essay

Document-Based Question

Similarities

4. Must “enter into a conversation”

Must understand the complexity of the historical issue to “enter into a conversation”

5. Consider the author’s purpose, audience, and point of view

5. Consider the author’s purpose, audience, and point of view

6. Must develop a clear, organized argument

6. Must develop a clear, organized argument

Differences

1. Sources provided

1. Documents provided

2. Primary and secondary sources used

2. Only primary sources used

3. Outside information not required

3. Outside information required

4. Must use a minimum of three sources

4. Expected to use more than half of the documents (not specifically stated in the directions)

5. Prompt in three parts: directions, introduction, and assignment

5. Directions with statement or question

References:

Jolliffe, David. “Preparing for the AP English Language Synthesis Question.”

Thesis: High schools should place more emphasis on honor codes and revise punishments for those caught breaking them in order to effectively cultivate a community of true learning rather than one solely focused on grades.

Honor codes can be taken more seriously by allowing students to take part in their enforcement. Many students are aware of the academic dishonesty occurring around them, but do not feel that they have any power to change the fact. **Alyssa Vangelli, a student senator at a private boarding school in Massachusetts, discusses the revision of the honor code at her own school. Vangelli characterizes the student body's initial response to the code as not a part of "their responsibility. They feared that a mandate to confront peers would create friction . . . and could not easily be kept confidential."** The students at Vangelli's school were afraid of the social consequences of **reporting dishonest peers, further supporting the idea** that students need to feel like they are in a place where they do have a say and can change their academic environment. While it is completely possible that an honor code may backfire if the student population enforcing it decides to revise the rules to fit their own needs, it is a risk that is worth taking. Academic dishonesty is often resorted to because students feel that it is the only way to level the playing field with their cheating classmates; it escalates not because of a lack of will to learn, but as a lifeboat for those desperate to have their own intelligence recognized alongside their peers. . .

Rhetorical Terms from Released AP Language Exams

<u>1982 Exam</u>	<u>1987 Exam</u>	<u>1991 Exam</u>
Metaphor Allusion Parallelism Shifts Allusion Anecdote Analogy Generalization Paradox Rhetorical question Diction Irony Slang Tone Compare/contrast Cause/effect Question/answer	Metaphor Parallelism Extended definition Concession Cause/effect Tone Paradox Analogy Generalization Syllogism Understatement Irony Appeals to authority <i>Ad hominem</i> argument Diction Simile	Allusion Personification Paradox Circumlocution Diction Tone Overstatement Generalization Parallelism Balanced sentence structure Metaphor Understatement Syllogism Allegory Analogy
<u>1996 Exam</u>	<u>2001 Exam</u>	<u>2007? Exam</u>
Metaphor Paradox Analogy Irony Understatement Punning Allusion Tone Parallelism Alliteration Onomatopoeia Generalization Image Colloquial expression Parody Personification Juxtaposition Diction Simile Apostrophe Antithesis	Metaphor Analogy Antithesis Repetition Appeal to authority Paradox Overstatement Understatement Anecdote Tone Imagery Diction Parallelism Alliteration Onomatopoeia Oxymoron Irony Juxtaposition Anecdote Allusion Abbreviated, staccato phrases	Tone Diction Metaphor Slang Generalization Rhetorical question Syllogism Analogy Compare/contrast Narration/analysis Irony Paradox Personification Anecdote Parody Definition

Rhetorical Strategies (Devices, Techniques) **(Werkenthin's Essential List)**

Diction

Details (or lack of)

Imagery

Figures of speech

Syntax—repetition, omission, reversal;

sentence lengths, complexity, parallelism;

rhetorical question, rhetorical fragment

Tone

Anecdote

Analogy

Hyperbole (exaggeration, overstatement)

Understatement

Irony

Antithesis, juxtaposition

Paradox

Point of view

Appeals (emotional, logical, ethical)

Organization

Shift(s)

THE RHETORICAL TRIANGLE

demonstrate knowledge
establish common ground
demonstrate fairness

ETHOS

establish credibility
and reliability

PATHOS

appeal to emotions

descriptive, concrete language
figurative language
shape appeal to audience

LOGOS

appeal to logic

provide examples and precedents
cite authority and testimony
establish causes and effects
use inductive and deductive reasoning

The Writer/Speaker

Whether consciously or sub-consciously, your audience wants to know what your motives are for your communication. If you don't make it clear why you are presenting information, some will assume you are not being totally candid or are hiding something. Members of your audience may ask themselves:

- Are you providing information? Trying to educate? Making a call for action? Trying to entertain?
- Are you attempting to persuade others to change a perspective or firmly held belief?
- Are you presenting ideas for problem solving or analysis?

The way in which the identity of the writer (or speaker) affects the argument is **ethos**. The audience wants to know who they are dealing with. So make sure you clarify:

- **Who** you are; **why** you are competent to speak on the issue; and **where** your authority comes from.

Your audience will be trying to figure out your motives and what you believe, value, and are assuming. This information helps them determine your **credibility** and **reliability** and decide whether you are being sincere.

The Audience

When you communicate, in writing or verbally, you need to understand your audience. Knowing who you're speaking to helps you avoid using technical terms when speaking to lay people, or "dumbing down" the content if your message is intended for professionals. Things to consider here include:

- What are the audience's expectations? How will they use the information you provide?
- What is the audience hoping to take away after reading/listening?
- Why are you communicating to this audience in the first place?

This part of the triangle is concerned with appealing to the emotions of the audience, which is **pathos**. The audience needs to be moved by what you are saying. Ask yourself:

- What emotion do you want to evoke? Fear, trust, loyalty...?
- Do you have shared values you want to draw on?
- How do your audience's beliefs fit with your message?

Connecting with your audience through pathos is a strong means of gaining support.

The Context

Finally, your audience analyzes the content and circumstances of your communication.

- What events preceded the communication? What types of arguments are used?
- Are they logical and well thought out? How are they delivered?
- Where is the document or speech delivered? Is this communication necessary?

Here the emphasis is on logic and reason, or **logos**. Your audience needs to be able to follow what you are saying for it to be believable. Ask yourself:

- Have I presented a logical, well-constructed argument? How do I support my claims?
- What evidence do I have? What are the counterarguments?

The Speaker and the Message A Framework for Rhetorical Analysis (Jodi Rice)

Before reading:

Learn about and deconstruct the rhetorical situation:

- ☐ Who are the speaker and the audience: e.g. what are their positions, what are their relationships, where are they coming from?
- ☐ What is the rhetorical situation: e.g. what genre of text is it, what is the occasion for speaking, what impels the speaker to compose and/or present this text?

Anticipate the speaker's purpose and strategies:

- ☐ Given this rhetorical situation, what is the speaker likely to have in mind as a purpose when she speaks?
- ☐ If you were in the speaker's shoes, given this audience on this occasion, what would you be taking into consideration as you write? What will likely be your major "moves" or overall strategies?

Read and annotate with your deconstruction of the rhetorical situation, your anticipation of the strategies, and your hypothesis about the speaker's purpose in mind.

While reading and annotating, ask yourself the following questions:

"Big-picture" strategies:

- ☐ How does the speaker establish herself as an authority on the subject or as a sympathetic or reasonable figure that the audience should listen to?
- ☐ What kinds of arguments or claims does the speaker make, and what facts, examples, or chains of reasoning does she call upon to support those arguments? In what order does the speaker address her points, and why? How does the speaker anticipate and address possible alternative perspectives or objections to her argument?
- ☐ What emotions does the speaker want the audience to feel? Where and how does the speaker try to capture the audience's heart in conjunction with its mind?

"Micro-level" techniques:

- ☐ **Methods of development:** Does the author support points / illustrate ideas with anecdotes, definitions, descriptions, analogies, statistics, etc.? Why these choices?
- ☐ **Language:** How does the author make use of stylistic devices (diction, figurative language, etc.) to make his or her language more evocative? What connotations and associations do these touches evoke? Why are they relevant and helpful?
- ☐ **Patterns:** What patterns emerge in the selection of words, syntax, sentence structures, sounds, images? What ideas do those patterns emphasize and how?

Your goal is to make clear connections between the speaker's purpose and his or her strategic rhetorical choices.

HOW TO WRITE: AP *Rhetorical Analysis* Paragraphs and Essays

Things you must know in order to accurately analyze a text:

1. SOAPS
2. Rhetorical Strategies
 - a. Appeals (ethos, logos, pathos)
 - b. Style (diction, syntax, details, imagery, tone, etc.)
3. Why did the author choose these strategies for the particular audience, occasion, and/or purpose?
 - a. This is the analysis part! Without this, you are merely summarizing the text.
 - b. Think about these questions:
 - i. HOW do the rhetorical strategies help the author achieve his/her purpose?
 - ii. WHY does the author choose those strategies for that particular audience and for that particular occasion?

Once you've identified the information above, it's time to begin putting your thoughts and ideas into a format that proves you have accurately analyzed the text. There are many ways to write an effective rhetorical analysis essay. Below is one way that is a good, simple format to help you get started. You may find as you become more comfortable with analysis that you want to deviate from this format. That's fine as long as you are still focusing on numbers 1-3 from above.

Introduction

The introductory paragraph to an analysis essay is usually brief. However, it must contain some essential information.

Put SOAPS in your introduction and follow this format:

FORMAT:

1. Speaker, Occasion, and Subject
(*Writer's credentials*), (*writer's first and last name*), in his/her (*type of text*), (*title of text*), (*strong verb – see list at end of this handout*) (*writer's subject*).

Well-known essayist and writer, Joan Didion, in her essay, *The Santa Ana*, describes the dramatic mood altering effects of the Santa Ana winds on human behavior.

2. Purpose
(*Writer's last name*)'s purpose is to (*what the writer does in the text*).

Didion's purpose is to impress upon readers the idea that the winds themselves change the way people act and react.

3. Audience
He/she adopts a[n] (*adjective describing the attitude/feeling conveyed by the writer*) tone in order to (*verb phrase describing what the writer wants readers to do/think*) in his/her (*intended audience*).

She creates a dramatic tone in order to convey to her readers the idea that the winds are sinister and their effects inescapable.

EXAMPLE:

Novelist, Amy Tan, in her narrative essay, "Fish Cheeks," recounts an embarrassing Christmas Eve dinner when she was 14 years old. Tan's purpose is to convey the idea that, at fourteen, she wasn't able to recognize the love her mother had for her or the sacrifices she made. She adopts a sentimental tone in order to appeal to similar feelings and experiences in her adult readers.

Body

This is the analysis part! This is where you include a detailed explanation of strategies used by the writer.

When writing an analysis, it is crucial that you work **chronologically** through the text. This means that you start at the beginning of the text and work your way through it by discussing what the writer is saying and the effectiveness of the strategies he/she is using at the beginning, middle, and end of the text.

Sometimes this means that you will discuss each **paragraph** (one at a time), and sometimes this means that you will divide the text into **sections** and discuss the beginning, middle, and end of the text. Whether you discuss each paragraph or each section depends on the length and organization of the text itself.

To help you move chronologically through the text, there are **transition words** you can use. A few of them are listed below:

Begins	opens	closes	contrasts
Shifts to	juxtaposes	ends	moves to

Every analysis paragraph MUST:

- Identify the part of the text you are analyzing by using **transition words** and **strong verbs** to explain what is being said.
- Identify the **strongest rhetorical strategies** used in that particular section. This includes incorporating **specific text examples** (exact words from the text – see last page of this handout for proper format) into your own words. Do NOT try to discuss every strategy the writer uses; pick the strongest!
- Clearly and specifically **explain how** the rhetorical strategies are used to help the writer achieve his purpose and reach his audience.
- The above items must be woven together seamlessly into **one sophisticated paragraph** of the body of your analysis essay. A sample format is below:

FORMAT and EXAMPLE [from Pres. Reagan's speech after the space shuttle *Challenger* explosion in the 1980s]:

1. The first sentence identifies which section of the text you are discussing and the main idea of that section.

(Writer's last name) (transition word) his/her (type of text) by (strong verb) that (main idea of this section of the text).

Reagan begins his tribute to the *Challenger* astronauts by acknowledging that the shuttle accident has appropriately postponed his planned State of the Union address and by expressing the depth of his and his wife's personal grief.

2. The second sentence conveys the writer's support for the main idea by identifying and providing a specific example for one rhetorical strategy used by the writer. [This sentence is repeated if you want to discuss more than one rhetorical strategy.]

He appeals to the mournful emotions of the audience by admitting that he and Nancy are “pained to the core” (3), that today is rightfully a “day for mourning and remembering” (2-3), and that the accident is “truly a national loss” (4).

3. The third sentence explains how the rhetorical strategies you discussed in the previous sentences help the writer achieve his purpose by using an *in order to* statement.

He joins in this time of mourning *in order to* unify the nation and humbly admit that “we share this pain with all of the people of our country” (4).

4. The fourth sentence identifies the effect of the writer’s use of these rhetorical strategies on the audience.

This outpouring of emotion from the president conveys a calming tone that reassures the Nation that their grief is both understandable and proper.

Put it all together and this is what one paragraph of the body of a rhetorical analysis essay might look like:

Reagan begins his tribute to the *Challenger* astronauts by acknowledging that the shuttle accident has appropriately postponed his planned State of the Union address and by expressing the depth of his and his wife’s personal grief. He appeals to the mournful emotions of the audience by admitting that he and Nancy are “pained to the core” (3), that today is rightfully a “day for mourning and remembering” (2-3), and that the accident is “truly a national loss” (4). He joins in this time of mourning in order to unify the nation and humbly admit that “we share this pain with all of the people of our country” (4). This outpouring of emotion from the president conveys a calming tone that reassures the Nation that their grief is both understandable and proper.

Conclusion

The conclusion is probably the easiest part. Be brief. In one-two sentences, simply remind your reader of the things you said in the introduction.

Strong vs. Weak Verbs

To help you move away from summary and toward **ANALYSIS**, you need to begin to incorporate strong verbs into your writing when discussing the writer's rhetorical choices. Below is a list of verbs that are considered weak because they imply summary and a list of verbs that are considered strong because they imply analysis. Strive to use the stronger verbs in your essays to help push yourself away from summary and toward analysis: "The writer flatters..." NOT "The writer says..."

WEAK VERBS (Summary)

says	relates	goes on to say	tells	this quote shows
explains	states	shows		

STRONG VERBS (Analysis)

implies	trivializes	flatters	qualifies	processes	describes	suggests
denigrates	lionizes	dismisses	analyzes	questions	compares	vilifies
praises	supports	enumerates	contrasts	emphasizes	demonizes	establishes
admonishes	expounds	argues	defines	ridicules	minimizes	narrates
lists	warns					

Powerful and meaningful verbs to use in your analyses: Alternatives to "show"

Acknowledge	Discuss	Implement	Optimize	Represent
Address	Dismiss	Implicate	Organize	Resolve
Analyze	Distinguish	Imply	Outline	Retrieve
Apply	Duplicate	Improve	Overstate	Reveal
Argue	Elaborate	Include	Persist	Revise
Assert	Emphasize	Incorporate	Point out	Separate
Augment	Employ	Indicate	Possess	Shape
Broaden	Enable	Induce	Predict	Signify
Calculate	Engage	Initiate	Present	Simulate
Capitalize	Enhance	Inquire	Probe	Solve
Characterize	Establish	Instigate	Produce	Specify
Claim	Evaluate	Integrate	Promote	Structure
Clarify	Exacerbate	Interpret	Propose	Suggest
Compare	Examine	Intervene	Prove	Summarize
Complicate	Exclude	Invert	Provide	Support
Confine	Exhibit	Isolate	Qualify	Suspend
Connect	Expand	Justify	Quantify	Sustain
Consider	Explain	Locate	Question	Tailor
Construct	Exploit	Loosen	Realize	Terminate
Contradict	Express	Maintain	Recommend	Testify
Correct	Extend	Manifest	Reconstruct	Theorize
Create	Facilitate	Manipulate	Redefine	Translate
Convince	Feature	Measure	Reduce	Undermine
Critique	Forecast	Merge	Refer	Understand
Declare	Formulate	Minimize	Reference	Unify
Deduce	Fracture	Modify	Refine	Utilize
Defend	Generalize	Monitor	Reflect	Validate
Demonstrate	Group	Necessitate	Refute	Vary
Deny	Guide	Negate	Regard	View
Describe	Hamper	Nullify	Reject	Vindicate
Determine	Hypothesize	Obscure	Relate	Yield
Differentiate	Identify	Observe	Rely	
Disagree	Illuminate	Obtain	Remove	
Discard	Illustrate	Offer	Repair	
Discover	Impair	Omit	Report	

Analyzing DICTION

Diction is simply the **words** the writer chooses to convey a particular meaning.

When analyzing diction, look for **specific words** or short phrases that seem stronger than the others (ex. Bragg's use of *slingshot* instead of *travel*). Diction is NEVER the entire sentence!

Also, look for a **pattern** (or similarity) in the words the writer chooses (ex. Do the words imply sadness, happiness, etc?). This pattern helps to create a particular kind of diction.

This pattern can also include **repetition** of the same words or phrases. Repeating the same word or phrase helps the reader emphasize a point, feeling, etc.

Effective diction is shaped by words that are clear, concrete, and exact. Good writers avoid words like *pretty*, *nice*, and *bad* because they are not specific enough. Instead, they rely on words that invoke a specific effect in order to bring the reader into the event being described.

Examples:

A coat isn't *torn*; it is *tattered*.

The US Army does not *want* revenge; it is *thirsting* for revenge.

A door does not *shut*; it *thuds*.

Diction depends on **subject**, **purpose**, **occasion**, and **audience**.

The **subject** often determines how specific or sophisticated the diction needs to be. For example, articles on computers are filled with a specialized language: e-mail, e-shopping, web, interface. Many topics generated special vocabularies to convey meaning.

The writer's **purpose** – whether to persuade, entertain, inform – partly determines diction. Words chosen to impart a particular effect on the reader reflect the writer's purpose. For example, if an author's purpose is to inform, the reader should expect straightforward diction. On the other hand, if the author's purpose is to entertain, the readers will likely encounter words used in ironic, playful, or unexpected ways.

Diction also depends on **occasion**. Formal diction is reserved for scholarly writing and serious texts. Informal diction is often used in narrative essays and newspaper editorials. Colloquial diction and slang are typically used to capture the language of a particular time frame or culture.

Finally, the type of diction a writer uses depends on the **audience** (readers, listeners). An author who uses sophisticated diction knows he is writing for an intelligent audience. An author who uses more informal diction knows he is writing for an audience of varied intelligence.

When you are **writing an essay** in which you are analyzing the diction of the writer:

Avoid saying: "The writer used diction..." – since this is obvious (diction IS the words on the page; without them, the page would be blank ☺).

Instead, say: "The writer creates a _____ diction through the use of..." OR "The language of the text is _____."

Below are just a few words that you may use to **describe the type of diction** used by the writer. You may want to add words to this list or circle the ones you use frequently.

abstract	curt	inflammatory	passionate	subdued
academic	denotative	inflated	patriotic	symbolic
ambiguous	detached	informal	pedantic	tame
biting	divisive	insincere	picturesque	technical
bombastic	emotional	jargon	plain	trite
brusque	esoteric	learned	poetic	unifying
cacophonous	euphemistic	literal	political	uppity
casual	euphonious	loaded	polysyllabic	vague
caustic	everyday	lyrical	precise	vulgar
colloquial	exact	melodious	pretentious	
colorful	fanciful	monosyllabic	provincial	OTHERS:
common	figurative	nostalgic	romantic	abstract diction
concrete	flowery	obscene	scholarly	concrete diction
connotative	folksy	obscure	sentimental	elevated/formal
conversational	formal	offensive	shocking	low/informal
crisp	grandiose	ordinary	sincere	
cultured	idiomatic	ornate	slang	

Analyzing SYNTAX

Syntax refers to the way words are arranged within sentences.

Schemes

One aspect of syntax is **schemes**. Most English sentences follow a subject-verb-object pattern (ex. I went to the store.) Deviating from this pattern can serve to add emphasize to the author's ideas.

Sentence Length

Another aspect of syntax is **sentence length**. Good writers will use a variety for emphasis.

- **Short sentences** – imply straightforward
- **Long sentences** – imply descriptive, detailed

Sentence Type

A third aspect of syntax is sentence type. Again, good writers use a variety.

- **Simple**: subject-verb (I went to the store.)
- **Compound**: 2 independent clauses joined by a conjunction (I went to the store, and I bought candy.)
- **Complex**: independent clause and dependent clause (While traveling to the store, I saw my friend.)
- **Compound-complex**: 2 independent clauses and one or more dependent clauses (While traveling to the store, I saw my friend, and she gave me money for candy.)
- **Declarative**: statement (I went to the store.)
- **Exclamatory**: strong feeling (What a wonderful candy store!)
- **Interrogative**: question (Is this a store?)
- **Imperative**: command (Go to the store.)

Punctuation

A final aspect of syntax is punctuation. Yes, good writers use a variety here too.

- **Semicolon**(;) gives equal weight to two or more independent clauses in a sentence. Writers use this to reinforce parallel ideas and show how both ideas are equally important
- **Colon**(:) directs the reader's attention to the words that follow. Writers use this to show the reader that the information after the colon is important.
- **Dash** (-) marks a sudden change in thought or tone or sets off a brief summary

SYNTAX WORDS

balanced sentence
complex sentence
compound sentence
compound-complex sentence
declarative
exclamatory
imperative
interrogative
interruption

inversion
juxtaposition
loose/cumulative sentence
parallel structure
periodic sentence
repetition
rhetorical question
simple sentence

Analyzing TONE

Tone is the writer's attitude or feeling about the subject of his text.

It is a special kind of rhetorical strategy because **tone is created by the writer's use of all of the other rhetorical strategies.**

- Diction & Tropes
- Syntax & Schemes
- Details & Lack of Details

When discussing an author's tone, you must be careful to **choose the right word**. Below is a list of tone words. Use them in your essays to describe the tone of the piece but only if you are sure you know the word's meaning (not sure – look it up in a dictionary).

When **writing your essay**, avoid saying: "The writer uses tone" since ALL writers use a tone of some kind. Instead, say: "The writer creates a _____ tone..."

abhorrence	blunt	contemptuous	effective	forthright
abrasive	bold	contented	effusive	fresh
abrupt	bookish	contrived	elated	frivolous
abstract	boring	corny	elated	funny
accusatory	bucolic	critical	elegant	furious
admiring	callous	critical	elegiac	giddy
admonitory	calm	curious	elitist	gimmicky
affected	candid	cynical	eloquent	glib
afraid	candid	dark	embittered	gloomy
ambivalent	cautious	delightful	endearing	graceful
amused	cautious	dense	energetic	grandiose
amusing	cerebral	derisive	enlightening	grim
analytical	ceremonial	despairing	entertaining	gritty
angry	cheery	desperate	enthusiastic	grudging
annoyed	childish	detached	erudite	gutsy
anxious	childish	detached	exaggerating	hackneyed
apathetic	cliché	didactic	exuberant	happy
apologetic	clinical	disappointed	facetious	harsh
apprehensive	cold	disbelieving	factual	haughty
approving	comic	disdainful	factual	haunting
argumentative	compassionate	disgusted	fanciful	hollow
artful	compelling	dismayed	fascinated	hollow
audacious	complementary	disparaging	fearful	honest
austere	complicated	distinctive	flippant	hopeful
authentic	complimentary	disturbed	fluent	hopeless
authoritative	concerned	down-to-earth	focused	horrific
awe	conciliatory	dramatic	forced	humorous
awkward	concise	dreamy	forceful	hyperbolic
baffled	condemning	dreary	foreboding	idealistic
bantering	condescending	dull	forgettable	idiosyncratic
bemused	confident	earnest	forgiving	imaginative
benevolent	confiding	economical	formal	impartial
bitter	confused	edgy	formulaic	impassioned

impulsive	lucid	pensive	restrained	subtle
incisive	lush	persuasive	revealing	superficial
incredulous	lyrical	pessimistic	reverent	surprise
indifferent	matter of fact	pessimistic	rhapsodic	surprising
indignant	maudlin	piquant	sad	suspicious
indulgent	meditative	pitiful	sanctimonious	sweet
inflammatory	melancholic	pitiful	sarcastic	sweet
informal	melancholy	plaintive	sardonic	sympathetic
informative	melodramatic	plaintive	satiric	talky
insightful	memorable	playful	satisfied	taunting
insisting	mock-heroic	poetic	scornful	thorough
insolent	mocking	pompous	seductive	thoughtful
instructive	mock-serious	preachy	self-indulgent	thought-
instructive	moralizing	predictable	sensuous	provoking
insubstantial	morbid	pretentious	sentimental	threatening
intellectual	mordant	profound	sentimental	tired
interesting	mournful	prosaic	serene	tiresome
intimate	narrow	proud	serious	tolerant
inviting	nostalgic	provocative	severe	trite
irate	objective	provocative	shallow	troubled
ironic	obvious	purple	sharp	unconvincing
irrelevant	offbeat	puzzled	shocked	underdone
irreverent	offensive	querulous	silly	uneven
irritated	opinionated	questioning	simple	unsympathetic
joking	optimistic	rambling	simplistic	upset
jovial	ordinary	reader-friendly	sincere	urbane
joyful	ostentatious	realistic	sober	urgent
judgmental	outraged	reflective	solemn	vexed
labored	outrageous	refreshing	somber	vibrant
lackadaisical	overdone	regretful	sophomoric	wary
lackluster	paradoxical	reminiscent	spicy	whimsical
laudatory	passionate	repetitive	spiteful	wise
learned	patronizing	repressed	stiff	wistful
light	peaceful	reproachful	strident	witty
lighthearted	pedantic	resigned	striking	wordy
lofty	pedestrian	resigned	strong	wry
loving	pejorative	respectful	substantive	zealous

MOOD WORDS: Sometimes the TONE will set a MOOD.

bleak, dark, delirious, dismal, eerie, elegiac, haunting, lonely, ominous, peaceful, playful, quizzical, reproachful, satiric, serene, soothing, suspenseful, tense, threatening, uplifting, whimsical

CHARACTER WORDS: Sometimes you need to describe the SPEAKER.

absorbed, aggressive, aloof, ambitious, amorous, anxious, apathetic, argumentative, arrogant, bitter, bored, carefree, careless, cautious, churlish, compassionate, conceited, conniving, curious, deceitful, demure, detached, devious, devoted, dishonest, easygoing, envious, exacting, frantic, fretful, gregarious, intelligent, irritable, loquacious, manipulative, mendacious, naïve, nervous, noble, outgoing, patient, picky, scrupulous, self-involved, sincere, sloppy, spontaneous, suspicious, talkative, testy, uninvolved, unpredictable, vindictive, welcoming, wise, worried

RHETORICALLY ACCURATE/ACTIVE VERBS

What is a rhetorically accurate/active verb? **A rhetorically accurate verb is an action word that describes the kind of action taken.**

Here are some examples of rhetorically accurate verbs:

1. Ayn Rand **championed** radical capitalism.
2. Douglas Engelbart **invented** the computer mouse.
3. Galileo **discovered** sunspots.
4. Jimi Hendrix **redefined** the electric guitar.

When you write, use the active voice. Demonstrate clearly who is doing what to whom. Use **rhetorically accurate verbs INSTEAD OF: "says," "states," "writes," or a passive verb.**

Active (Power!) Verbs in English Academic Discourse

Accentuates	Challenges	Declares	Elevates	Fantasizes	Innundates
Accepts	Championed	Deduces	Elicits	Focuses	Juxtaposes
Achieves	Changes	Defends	Elucidates	Forces	Justifies
Adds	Characterizes	Defines	Embodies	Foreshadows	Lampoons
Adopts	Chooses	Defies	Empathizes	Forewarns	Lists
Advocates	Chronicles	Delineates	Emphasizes	Fortifies	Maintains
Affects	Claims	Demonstrates	Empowers	Fosters	Magnifies
Affirms	Clarifies	Denigrates	Encounters	Functions	Manages
Alleges	Comments	Denotes	Enhances	Hints	Manipulates
Alleviates	Compares	Denounces	Enlightens	Holds	Masters
Allows	Completes	Depicts	Enriches	Honors	Meanders
Alludes	Concerns	Describes	Enumerates	Generalizes	Minimizes
Amplifies	Concludes	Details	Envisions	Guides	Moralizes
Analogizes	Condemns	Determines	Escalates	Heightens	Motivates
Analyzes	Condescends	Develops	Establishes	Highlights	Muses
Approaches	Conducts	Deviates	Evokes	Identifies	Notes
Argues	Conforms	Differentiates	Evaluates	Illuminates	Observes
Ascertains	Confronts	Differs	Excludes	Illustrates	Opines
Asserts	Connotes	Direct	Exhibits	Imagines	Opposes
Assesses	Considers	Disappoints	Expands	Impels	Organizes
Assails	Constrains	Discern	Experiences	Implements	Outlines
Assumes	Constructs	Discovers	Explains	Implies	Overstates
Attacks	Contends	Discusses	Explicates	Includes	Paints
Attempts	Contests	Dispels	Expresses	Indicates	Patronizes
Attests	Contradicts	Displays	Exemplifies	Infers	Performs
Attributes	Contributes	Disputes	Extends	Initiates	Permeates
Augments	Conveys	Disrupts	Extrapolates	Inspires	Permits
Avoids	Convinces	Dissuades		Intends	Personifies
Bases	Creates	Distinguishes		Intensifies	Persuades
Believes	Critiques	Distorts		Interprets	Pervades
Bolsters		Downplays		Interrupts	Ponders
Bombards		Dramatizes		Introduces	Portrays

Postulates	Rationalizes	Suggests
Predicts	Reasons	Summarizes
Prepares	Recalls	Supplies
Presents	Recapitulates	Supports
Presumes	Recites	Suppresses
Produces	Recollects	Sustains
Projects	Records	Symbolizes
Promotes	Recounts	Sympathizes
Proposes	Reflects	Traces
Provides	Refers	Transcends
Provokes	Refutes	Transforms
Purports	Regales	Understands
Qualifies	Regards	Understates
Questions	Regrets	Unpacks
	Relates	Uses
	Reinforces	Vacillates
	Rejects	Values
	Remarks	Verifies
	Represents	Views
	Repudiates	Wants
	Reveals	Wishes
	Reverts	
	Ridicules	
	Satirizes	
	Sees	
	Selects	
	Serves	
	Solidifies	
	Specifies	
	Speculates	
	States	
	Strives	

KILLER WORDS

Words to **AVOID** in academic writing. This is a starter list. It will grow!

A lot	Great
Very	Definitely
Many	Extremely
Things	Nice
Lots	Wonderful
Stuff	
Ways	
Really	
Absolutely	
Amazing	
Awesome	
Interesting	
Bad	

Rhetoric is the study of effective speaking and writing. And the art of persuasion. And many other things.

– Gideon O. Burton, Brigham Young University, “What is Rhetoric.” *Silva Rhetoricae*.
<<http://humanities.byu.edu/rhetoric/silva.htm>>.

If **rhetoric** is the art of communicating effectively and persuasively, it stands to reason that communicating **visually** can be as much an exercise in rhetoric as communicating in writing.

In writing, we examine various **rhetorical strategies** in order to analyze the author’s purpose. When we examine visuals, we consider the analogous strategies of the artist – the elements of **visual composition** – to determine what the purpose of the image is.

Visuals may come in a variety of forms:

- maps, charts and graphs
- political cartoons
- posters or advertisements
- paintings or photographs

In each case, just as with written or spoken rhetoric, your task is to observe the details of the visual material, consider how they work with one another to create understanding in the audience, and determine the artist’s purpose in creating the visual piece.

Introductory Exercise: What do you see?

Examine the photograph below closely before answering the questions that follow it.



Bruce Davidson, “Young Interracial Couple”

1. Divide the photograph into two parts, one on each side of the couple. List what you see to the right and then list what you see to the left. What do the lists suggest about what might be Davidson’s concerns and values? Explain.
2. Start at the intersection of the two faces. Follow the line along the curve of the girl’s face and extend the line up toward the top of the photograph. What do you notice with this extension? Look for other lines and movement. How do those lines break up the photograph? What do you see in the various sections created by those lines?
3. Focus on the expression of each face. How would you describe each expression?
4. What does the photograph suggest about the couple’s relationship? Anna Norris, when she was studying photography at the Tisch School of the Arts in New York, wrote that “pictures are fashioned to serve a particular purpose.” Do you imagine Davidson’s purpose was to give us the couple or to give us something more? Explain.

(From Robert DiYanni and Pat C. Hoy, *Frames of Mind*. Thomson Wadsworth, 2005.)

Every **genre** has its own **conventions**. You should adapt your analysis to consider the usual ways of representing ideas visually within that genre.

For example:

- **Photographs** use composition lines, contrast, and colour to establish relationships between people and objects.
- **Political cartoons** use exaggeration to emphasize traits of characters and symbolism to communicate concepts and situations in a compact way.
- **Paintings** use colour and symbolism, and may often use allusion to tell a story about their subjects.
- **Posters and advertisements** use colour and composition to attract attention, and symbolism and imagery to persuade.
- **Graphs and charts** select sets of data and present them in a manner that makes them easy to interpret, sometimes showing trends or contrasts.

Use the SCANS chart on the next page as a template for note-taking when presented with a visual. Remember that the genre of the visual may determine which questions are relevant to your observation.

Follow-up exercise:

Skim through the images of Martin Luther King, Jr. and the Civil Rights movement at [Time.com](http://www.time.com):

<http://tinyurl.com/kygmbv9>

Focus on images #2, 4, 9, 11, and 18

Choose **one** of the images listed above and use the template below to take notes on it. Then, in about 200 words, analyse the ways in which the details of the image convey the photograph’s message.

Subject	Identify the subject of the visual determine as much as possible from the information provided what the context, date, and subject matter are	
Contents	Identify: <ul style="list-style-type: none">○ major components, such as characters, visual details, colours, symbols○ verbal clues, such as titles, tag lines, date, author, dialogue○ the positions/actions of any characters, especially relative to one another or to their surroundings○ traits of the characters or objects○ significant images, including repeated or patterned imagery○ composition lines (parallel, crossing)	
Attitudes	<ul style="list-style-type: none">○ Notice position and size of details: exaggerations, focal points, or emphases of other kinds○ Notice details that create positive or negative reactions to characters or objects portrayed in the visual○ Does the author indicate alternative viewpoints?○ Does the place and environment create mood?○ What are the reactions of other characters to the central character(s)?○ Is there any irony in the way characters or situations are portrayed? How do you know it's ironic?	
Narrative	<ul style="list-style-type: none">○ Does there appear to be any conflict? What are the attitudes of the characters to the conflict? How does that conflict seem to be progressing?○ Does something refer to an event or person in literature or history? What do you know about this literary or historical person or situation?○ What do the actions of the characters or their relative positions say about them and their relationships?	
Symbolism	<ul style="list-style-type: none">○ Do some of the concrete items represent abstract ideas?○ What colours are used and what do these colours symbolize?○ Are there contrasts of lightness and darkness, of colour, of shape, of size?○ How do composition lines break up or align parts of the image?	
CONCLUSIONS	<ul style="list-style-type: none">○ Based on the various details, what can you say is the artist's purpose in creating this piece?○ What is the artist's attitude or feeling about the subject portrayed in the image?	



The Stranger in the Photo Is Me

By Donald M. Murray

[Pictured left] The author in England, 1944.

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.

—The *Boston Globe*, August 27, 1991

Writing Task for “The Stranger in the Photo is Me”

For this piece you will write a memoir of your own. Like Murray’s piece, yours will relate to a particular photograph or sequence of photographs in which you appear. The images you choose need to lead you (and ultimately your reader) somewhere. Reflect on the photo and write; fashion your text. Use details, memories, perceptions, and ideas that can be gathered up and purposefully arranged. Where do your photos take you? Reach beyond their edges into other rediscovered memories, details, sensations, situations, and moments that have left traces in your head and your heart.

As you plan, write, and revise:

- A question: how do the above remarks by Wright relate to your work? Reread Donald Murray’s “The Stranger in the Photo Is Me.” Consider how your reflections on your readings inform your concept of memoir.
- Keep purpose in mind. What do you want the reader to get out of reading your piece?
- Get the words right; diction matters. Choose words that will make a difference as you shape your piece.
- Be particularly mindful of how your piece opens and concludes. What kinds of choices have you made in connection with those portions of your essay?

Civil Disobedience

by Henry David Thoreau - 1849

[1] I HEARTILY ACCEPT the motto, — "That government is best which governs least" and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe, — "That government is best which governs not at all"; and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government. The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war; the work of comparatively a few individuals using the standing government as their tool; for, in the outset, the people would not have consented to this measure.

[2] This American government — what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but each instant losing some of its integrity? It has not the vitality and force of a single living man; for a single man can bend it to his will. It is a sort of wooden gun to the people themselves. But it is not the less necessary for this; for the people must have some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow. Yet this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way. *It* does not keep the country free. *It* does not settle the West. *It* does not educate. The character inherent in the American people has done all that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India rubber, would never manage to bounce over the obstacles which legislators are continually putting in their way; and, if one were to judge these men wholly by the effects of their actions, and not partly by their intentions, they would deserve to be classed and punished with those mischievous persons who put obstructions on the railroads.

[3] But, to speak practically and as a citizen, unlike those who call themselves no-government men, I ask for, not at once no government, but *at once* a better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it.

[4] After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule, is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest. But a government in which the majority rule in all cases cannot be based on justice, even as far as men understand it. Can there not be a government in which majorities do not virtually decide right and wrong, but conscience? — in which majorities decide only those questions to which the rule of expediency is applicable? Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right. It is truly enough said that a corporation has no conscience; but a corporation of conscientious men is a corporation *with* a conscience. Law never made men a whit more just; and, by

means of their respect for it, even the well-disposed are daily made the agents of injustice. A common and natural result of an undue respect for law is, that you may see a file of soldiers, colonel, captain, corporal, privates, powder-monkeys, and all, marching in admirable order over hill and dale to the wars, against their wills, ay, against their common sense and consciences, which makes it very steep marching indeed, and produces a palpitation of the heart. They have no doubt that it is a damnable business in which they are concerned; they are all peaceably inclined. Now, what are they? Men at all? or small movable forts and magazines, at the service of some unscrupulous man in power? Visit the Navy Yard, and behold a marine, such a man as an American government can make, or such as it can make a man with its black arts — a mere shadow and reminiscence of humanity, a man laid out alive and standing, and already, as one may say, buried under arms with funeral accompaniments, though it may be

"Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried."

[5] The mass of men serve the state thus, not as men mainly, but as machines, with their bodies. They are the standing army, and the militia, jailers, constables, *posse comitatus*, etc. In most cases there is no free exercise whatever of the judgment or of the moral sense; but they put themselves on a level with wood and earth and stones; and wooden men can perhaps be manufactured that will serve the purpose as well. Such command no more respect than men of straw or a lump of dirt. They have the same sort of worth only as horses and dogs. Yet such as these even are commonly esteemed good citizens. Others, as most legislators, politicians, lawyers, ministers, and office-holders, serve the state chiefly with their heads; and, as they rarely make any moral distinctions, they are as likely to serve the devil, without *intending* it, as God. A very few, as heroes, patriots, martyrs, reformers in the great sense, and *men*, serve the state with their consciences also, and so necessarily resist it for the most part; and they are commonly treated as enemies by it. A wise man will only be useful as a man, and will not submit to be "clay," and "stop a hole to keep the wind away," but leave that office to his dust at least: —

"I am too high-born to be propertied,
To be a secondary at control,
Or useful serving-man and instrument
To any sovereign state throughout the world."

[6] He who gives himself entirely to his fellow-men appears to them useless and selfish; but he who gives himself partially to them is pronounced a benefactor and philanthropist.

[7] How does it become a man to behave toward this American government to-day? I answer, that he cannot without disgrace be associated with it. I cannot for an instant recognize that political organization as *my* government which is the *slave's* government also.

[8] All men recognize the right of revolution; that is, the right to refuse allegiance to, and to resist, the government, when its tyranny or its inefficiency are great and unendurable. But almost all say that such is not the case now. But such was the case, they think, in the Revolution of '75. If one were to tell me that this was a bad government because it taxed certain foreign commodities brought to its ports, it is most probable that I should not make an ado about it, for I can do without them. All machines have their friction; and possibly this does enough good to counterbalance the evil. At any rate, it is a great evil to make a stir about it. But when the friction comes to have its machine, and oppression and robbery are organized, I say, let us not have such a machine any longer. In other words, when a sixth of the population of a nation which has undertaken to be the refuge of liberty are slaves, and a whole country is unjustly overrun and conquered by a foreign army, and subjected to military law, I think that it is not too soon for honest men to

rebel and revolutionize. What makes this duty the more urgent is the fact that the country so overrun is not our own, but ours is the invading army.

[9] Paley, a common authority with many on moral questions, in his chapter on the "Duty of Submission to Civil Government," resolves all civil obligation into expediency; and he proceeds to say that "so long as the interest of the whole society requires it, that is, so long as the established government cannot be resisted or changed without public inconveniency, it is the will of God that the established government be obeyed, and no longer" — "This principle being admitted, the justice of every particular case of resistance is reduced to a computation of the quantity of the danger and grievance on the one side, and of the probability and expense of redressing it on the other." Of this, he says, every man shall judge for himself. But Paley appears never to have contemplated those cases to which the rule of expediency does not apply, in which a people, as well as an individual, must do justice, cost what it may. If I have unjustly wrested a plank from a drowning man, I must restore it to him though I drown myself. This, according to Paley, would be inconvenient. But he that would save his life, in such a case, shall lose it. This people must cease to hold slaves, and to make war on Mexico, though it cost them their existence as a people.

[10] In their practice, nations agree with Paley; but does any one think that Massachusetts does exactly what is right at the present crisis?

"A drab of state, a cloth-o'-silver slut,
To have her train borne up, and her soul trail in the dirt."

Practically speaking, the opponents to a reform in Massachusetts are not a hundred thousand politicians at the South, but a hundred thousand merchants and farmers here, who are more interested in commerce and agriculture than they are in humanity, and are not prepared to do justice to the slave and to Mexico, *cost what it may*. I quarrel not with far-off foes, but with those who, near at home, co-operate with, and do the bidding of those far away, and without whom the latter would be harmless. We are accustomed to say, that the mass of men are unprepared; but improvement is slow, because the few are not materially wiser or better than the many. It is not so important that many should be as good as you, as that there be some absolute goodness somewhere; for that will leaven the whole lump. There are thousands who are *in opinion* opposed to slavery and to the war, who yet in effect do nothing to put an end to them; who, esteeming themselves children of Washington and Franklin, sit down with their hands in their pockets, and say that they know not what to do, and do nothing; who even postpone the question of freedom to the question of free-trade, and quietly read the prices-current along with the latest advices from Mexico, after dinner, and, it may be, fall asleep over them both. What is the price-current of an honest man and patriot to-day? They hesitate, and they regret, and sometimes they petition; but they do nothing in earnest and with effect. They will wait, well disposed, for others to remedy the evil, that they may no longer have it to regret. At most, they give only a cheap vote, and a feeble countenance and Godspeed, to the right, as it goes by them. There are nine hundred and ninety-nine patrons of virtue to one virtuous man; but it is easier to deal with the real possessor of a thing than with the temporary guardian of it.

[11] All voting is a sort of gaming, like checkers or backgammon, with a slight moral tinge to it, a playing with right and wrong, with moral questions; and betting naturally accompanies it. The character of the voters is not staked. I cast my vote, perchance, as I think right; but I am not vitally concerned that that right should prevail. I am willing to leave it to the majority. Its obligation, therefore, never exceeds that of expediency. Even voting *for the right* is *doing* nothing for it. It is only expressing to men feebly your desire that it should prevail. A wise man will not leave the right to the mercy of chance, nor wish it to prevail through the power of the majority. There is but little virtue in the action of masses of men. When the majority shall at length vote for the abolition of slavery, it will be because they are

indifferent to slavery, or because there is but little slavery left to be abolished by their vote. *They* will then be the only slaves. Only *his* vote can hasten the abolition of slavery who asserts his own freedom by his vote.

[12] I hear of a convention to be held at Baltimore, or elsewhere, for the selection of a candidate for the Presidency, made up chiefly of editors, and men who are politicians by profession; but I think, what is it to any independent, intelligent, and respectable man what decision they may come to? Shall we not have the advantage of his wisdom and honesty, nevertheless? Can we not count upon some independent votes? Are there not many individuals in the country who do not attend conventions? But no: I find that the respectable man, so called, has immediately drifted from his position, and despairs of his country, when his country has more reason to despair of him. He forthwith adopts one of the candidates thus selected as the only *available* one, thus proving that he is himself *available* for any purposes of the demagogue. His vote is of no more worth than that of any unprincipled foreigner or hireling native, who may have been bought. Oh for a man who is a *man*, and, as my neighbor says, has a bone in his back which you cannot pass your hand through! Our statistics are at fault: the population has been returned too large. How many *men* are there to a square thousand miles in this country? Hardly one. Does not America offer any inducement for men to settle here? The American has dwindled into an Odd Fellow — one who may be known by the development of his organ of gregariousness, and a manifest lack of intellect and cheerful self-reliance; whose first and chief concern, on coming into the world, is to see that the almshouses are in good repair; and, before yet he has lawfully donned the virile garb, to collect a fund for the support of the widows and orphans that may be; who, in short ventures to live only by the aid of the Mutual Insurance company, which has promised to bury him decently.

[13] It is not a man's duty, as a matter of course, to devote himself to the eradication of any, even the most enormous wrong; he may still properly have other concerns to engage him; but it is his duty, at least, to wash his hands of it, and, if he gives it no thought longer, not to give it practically his support. If I devote myself to other pursuits and contemplations, I must first see, at least, that I do not pursue them sitting upon another man's shoulders. I must get off him first, that he may pursue his contemplations too. See what gross inconsistency is tolerated. I have heard some of my townsmen say, "I should like to have them order me out to help put down an insurrection of the slaves, or to march to Mexico; — see if I would go"; and yet these very men have each, directly by their allegiance, and so indirectly, at least, by their money, furnished a substitute. The soldier is applauded who refuses to serve in an unjust war by those who do not refuse to sustain the unjust government which makes the war; is applauded by those whose own act and authority he disregards and sets at naught; as if the state were penitent to that degree that it hired one to scourge it while it sinned, but not to that degree that it left off sinning for a moment. Thus, under the name of Order and Civil Government, we are all made at last to pay homage to and support our own meanness. After the first blush of sin comes its indifference; and from immoral it becomes, as it were, *unmoral*, and not quite unnecessary to that life which we have made.

[14] The broadest and most prevalent error requires the most disinterested virtue to sustain it. The slight reproach to which the virtue of patriotism is commonly liable, the noble are most likely to incur. Those who, while they disapprove of the character and measures of a government, yield to it their allegiance and support are undoubtedly its most conscientious supporters, and so frequently the most serious obstacles to reform. Some are petitioning the State to dissolve the Union, to disregard the requisitions of the President. Why do they not dissolve it themselves — the union between themselves and the State — and refuse to pay their quota into its treasury? Do not they stand in the same relation to the State, that the State does to the Union? And have not the same reasons prevented the State from resisting the Union, which have prevented them from resisting the State?

[15] How can a man be satisfied to entertain an opinion merely, and enjoy *it*? Is there any enjoyment in it, if his opinion is that he is aggrieved? If you are cheated out of a single dollar by your neighbor, you do not rest satisfied with knowing that you are cheated, or with saying that you are cheated, or even with petitioning him to pay you your due; but you take effectual steps at once to obtain the full amount, and see that you are never cheated again. Action from principle — the perception and the performance of right — changes things and relations; it is essentially revolutionary, and does not

consist wholly with anything which was. It not only divides states and churches, it divides families; ay, it divides the *individual*, separating the diabolical in him from the divine.

[16] Unjust laws exist; shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? Men generally, under such a government as this, think that they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the evil. But it is the fault of the government itself that the remedy *is* worse than the evil. *It* makes it worse. Why is it not more apt to anticipate and provide for reform? Why does it not cherish its wise minority? Why does it cry and resist before it is hurt? Why does it not encourage its citizens to be on the alert to point out its faults, and *do* better than it would have them? Why does it always crucify Christ, and excommunicate Copernicus and Luther, and pronounce Washington and Franklin rebels?

[17] One would think, that a deliberate and practical denial of its authority was the only offence never contemplated by government; else, why has it not assigned its definite, its suitable and proportionate, penalty? If a man who has no property refuses but once to earn nine shillings for the State, he is put in prison for a period unlimited by any law that I know, and determined only by the discretion of those who placed him there; but if he should steal ninety times nine shillings from the State, he is soon permitted to go at large again.

[18] If the injustice is part of the necessary friction of the machine of government, let it go, let it go; perchance it will wear smooth — certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then, I say, break the law. Let your life be a counter friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn.

[19] As for adopting the ways which the State has provided for remedying the evil, I know not of such ways. They take too much time, and a man's life will be gone. I have other affairs to attend to. I came into this world, not chiefly to make this a good place to live in, but to live in it, be it good or bad. A man has not everything to do, but something; and because he cannot do *everything*, it is not necessary that he should do *something* wrong. It is not my business to be petitioning the Governor or the Legislature any more than it is theirs to petition me; and if they should not hear my petition, what should I do then? But in this case the State has provided no way; its very Constitution is the evil. This may seem to be harsh and stubborn and unconciliatory; but it is to treat with the utmost kindness and consideration the only spirit that can appreciate or deserves it. So is an change for the better, like birth and death which convulse the body.

[20] I do not hesitate to say, that those who call themselves Abolitionists should at once effectually withdraw their support, both in person and property, from the government of Massachusetts, and not wait till they constitute a majority of one, before they suffer the right to prevail through them. I think that it is enough if they have God on their side, without waiting for that other one. Moreover, any man more right than his neighbors constitutes a majority of one already.

[21] I meet this American government, or its representative, the State government, directly, and face to face, once a year — no more — in the person of its tax-gatherer;(4) this is the only mode in which a man situated as I am necessarily meets it; and it then says distinctly, Recognize me; and the simplest, the most effectual, and, in the present posture of affairs, the indispensablest mode of treating with it on this head, of expressing your little satisfaction with and love for it, is to deny it then. My civil neighbor, the tax-gatherer, is the very man I have to deal with — for it is, after all, with men and not with parchment that I quarrel — and he has voluntarily chosen to be an agent of the government. How shall he ever know well what he is and does as an officer of the government,

or as a man, until he is obliged to consider whether he shall treat me, his neighbor, for whom he has respect, as a neighbor and well-disposed man, or as a maniac and disturber of the peace, and see if he can get over this obstruction to his neighborliness without a ruder and more impetuous thought or speech corresponding with his action? I know this well, that if one thousand, if one hundred, if ten men whom I could name — if ten *honest* men only — ay, if *one* HONEST man, in this State of Massachusetts, *ceasing to hold slaves*, were actually to withdraw from this copartnership, and be locked up in the county jail therefor, it would be the abolition of slavery in America. For it matters not how small the beginning may seem to be: what is once well done is done forever. But we love better to talk about it: that we say is our mission. Reform keeps many scores of newspapers in its service, but not one man. If my esteemed neighbor, the State's ambassador, who will devote his days to the settlement of the question of human rights in the Council Chamber, instead of being threatened with the prisons of Carolina, were to sit down the prisoner of Massachusetts, that State which is so anxious to foist the sin of slavery upon her sister — though at present she can discover only an act of inhospitality to be the ground of a quarrel with her — the Legislature would not wholly waive the subject the following winter.

[22] Under a government which imprisons any unjustly, the true place for a just man is also a prison. The proper place to-day, the only place which Massachusetts has provided for her freer and less desponding spirits, is in her prisons, to be put out and locked out of the State by her own act, as they have already put themselves out by their principles. It is there that the fugitive slave, and the Mexican prisoner on parole, and the Indian come to plead the wrongs of his race, should find them; on that separate, but more free and honorable ground, where the State places those who are not *with* her, but *against* her — the only house in a slave State in which a free man can abide with honor. If any think that their influence would be lost there, and their voices no longer afflict the ear of the State, that they would not be as an enemy within its walls, they do not know by how much truth is stronger than error, nor how much more eloquently and effectively he can combat injustice who has experienced a little in his own person. Cast your whole vote, not a strip of paper merely, but your whole influence. A minority is powerless while it conforms to the majority; it is not even a minority then; but it is irresistible when it clogs by its whole weight. If the alternative is to keep all just men in prison, or give up war and slavery, the State will not hesitate which to choose. If a thousand men were not to pay their tax-bills this year, that would not be a violent and bloody measure, as it would be to pay them, and enable the State to commit violence and shed innocent blood. This is, in fact, the definition of a peaceable revolution, if any such is possible. If the tax-gatherer, or any other public officer, asks me, as one has done, "But what shall I do?" my answer is, "If you really wish to do anything, resign your office." When the subject has refused allegiance, and the officer has resigned his office, then the revolution is accomplished. But even suppose blood should flow. Is there not a sort of blood shed when the conscience is wounded? Through this wound a man's real manhood and immortality flow out, and he bleeds to an everlasting death. I see this blood flowing now.

[23] I have contemplated the imprisonment of the offender, rather than the seizure of his goods — though both will serve the same purpose — because they who assert the purest right, and consequently are most dangerous to a corrupt State, commonly have not spent much time in accumulating property. To such the State renders comparatively small service, and a slight tax is wont to appear exorbitant, particularly if they are obliged to earn it by special labor with their hands. If there were one who lived wholly without the use of money, the State itself would hesitate to demand it of him. But the rich man — not to make any invidious comparison — is always sold to the institution which makes him rich. Absolutely speaking, the more money, the less virtue; for money comes between a man and his objects, and obtains them for him; and it was certainly no great virtue to obtain it. It puts to rest many questions which he would otherwise be taxed to answer; while the only new question which it puts is the hard but superfluous one, how to spend it. Thus his moral ground is taken from under his feet. The opportunities of living are diminished in proportion as what are called the "means" are increased. The best thing a man can do for his culture when he is rich is to endeavor to carry out those schemes which he entertained when he was poor. Christ answered the Herodians according to their condition. "Show me the tribute-money," said he; —

and one took a penny out of his pocket; — if you use money which has the image of Cæsar on it, and which he has made current and valuable, that is, *if you are men of the State*, and gladly enjoy the advantages of Cæsar's government, then pay him back some of his own when he demands it; "Render therefore to Cæsar that which is Cæsar's, and to God those things which are God's" — leaving them no wiser than before as to which was which; for they did not wish to know.

[24] When I converse with the freest of my neighbors, I perceive that, whatever they may say about the magnitude and seriousness of the question, and their regard for the public tranquillity, the long and the short of the matter is, that they cannot spare the protection of the existing government, and they dread the consequences to their property and families of disobedience to it. For my own part, I should not like to think that I ever rely on the protection of the State. But, if I deny the authority of the State when it presents its tax-bill, it will soon take and waste all my property, and so harass me and my children without end. This is hard. This makes it impossible for a man to live honestly, and at the same time comfortably in outward respects. It will not be worth the while to accumulate property; that would be sure to go again. You must hire or squat somewhere, and raise but a small crop, and eat that soon. You must live within yourself, and depend upon yourself always tucked up and ready for a start, and not have many affairs. A man may grow rich in Turkey even, if he will be in all respects a good subject of the Turkish government. Confucius said, "If a state is governed by the principles of reason, poverty and misery are subjects of shame; if a state is not governed by the principles of reason, riches and honors are the subjects of shame." No: until I want the protection of Massachusetts to be extended to me in some distant Southern port, where my liberty is endangered, or until I am bent solely on building up an estate at home by peaceful enterprise, I can afford to refuse allegiance to Massachusetts, and her right to my property and life. It costs me less in every sense to incur the penalty of disobedience to the State than it would to obey. I should feel as if I were worth less in that case.

[25] Some years ago, the State met me in behalf of the Church, and commanded me to pay a certain sum toward the support of a clergyman whose preaching my father attended, but never I myself. "Pay," it said, "or be locked up in the jail." I declined to pay. But, unfortunately, another man saw fit to pay it. I did not see why the schoolmaster should be taxed to support the priest, and not the priest the schoolmaster: for I was not the State's schoolmaster, but I supported myself by voluntary subscription. I did not see why the lyceum should not present its tax-bill, and have the State to back its demand, as well as the Church. However, at the request of the selectmen, I condescended to make some such statement as this in writing: — "Know all men by these presents, that I, Henry Thoreau, do not wish to be regarded as a member of any incorporated society which I have not joined." This I gave to the town clerk; and he has it. The State, having thus learned that I did not wish to be regarded as a member of that church, has never made a like demand on me since; though it said that it must adhere to its original presumption that time. If I had known how to name them, I should then have signed off in detail from all the societies which I never signed on to; but I did not know where to find a complete list.

[26] I have paid no poll-tax for six years. I was put into a jail once on this account, for one night; and, as I stood considering the walls of solid stone, two or three feet thick, the door of wood and iron, a foot thick, and the iron grating which strained the light, I could not help being struck with the foolishness of that institution which treated me as if I were mere flesh and blood and bones, to be locked up. I wondered that it should have concluded at length that this was the best use it could put me to, and had never thought to avail itself of my services in some way. I saw that, if there was a wall of stone between me and my townsmen, there was a still more difficult one to climb or break through, before they could get to be as free as I was. I did not for a moment feel confined, and the walls seemed a great waste of stone and mortar. I felt as if I alone of all my townsmen had paid my tax. They plainly did not know how to treat me, but behaved like persons who are underbred. In every threat and in every compliment there was a blunder; for they thought that my chief desire was to stand the other side of that stone wall. I could not but smile to see how industriously they locked the door on my meditations, which followed them

out again without let or hindrance, and they were really all that was dangerous. As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against whom they have a spite, will abuse his dog. I saw that the State was half-witted, that it was timid as a lone woman with her silver spoons, and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it.

[27] Thus the State never intentionally confronts a man's sense, intellectual or moral, but only his body, his senses. It is not armed with superior wit or honesty, but with superior physical strength. I was not born to be forced. I will breathe after my own fashion. Let us see who is the strongest. What force has a multitude? They only can force me who obey a higher law than I. They force me to become like themselves. I do not hear of *men* being *forced* to have this way or that by masses of men. What sort of life were that to live? When I meet a government which says to me, "Your money or your life," why should I be in haste to give it my money? It may be in a great strait, and not know what to do: I cannot help that. It must help itself; do as I do. It is not worth the while to snivel about it. I am not responsible for the successful working of the machinery of society. I am not the son of the engineer. I perceive that, when an acorn and a chestnut fall side by side, the one does not remain inert to make way for the other, but both obey their own laws, and spring and grow and flourish as best they can, till one, perchance, overshadows and destroys the other. If a plant cannot live according to its nature, it dies; and so a man.

[28] The night in prison was novel and interesting enough. The prisoners in their shirt-sleeves were enjoying a chat and the evening air in the doorway, when I entered. But the jailer said, "Come, boys, it is time to lock up"; and so they dispersed, and I heard the sound of their steps returning into the hollow apartments. My room-mate was introduced to me by the jailer as "a first-rate fellow and a clever man." When the door was locked, he showed me where to hang my hat, and how he managed matters there. The rooms were whitewashed once a month; and this one, at least, was the whitest, most simply furnished, and probably the neatest apartment in the town. He naturally wanted to know where I came from, and what brought me there; and, when I had told him, I asked him in my turn how he came there, presuming him to be an honest man, of course; and, as the world goes, I believe he was. "Why," said he, "they accuse me of burning a barn; but I never did it." As near as I could discover, he had probably gone to bed in a barn when drunk, and smoked his pipe there; and so a barn was burnt. He had the reputation of being a clever man, had been there some three months waiting for his trial to come on, and would have to wait as much longer; but he was quite domesticated and contented, since he got his board for nothing, and thought that he was well treated.

[29] He occupied one window, and I the other; and I saw that if one stayed there long, his principal business would be to look out the window. I had soon read all the tracts that were left there, and examined where former prisoners had broken out, and where a grate had been sawed off, and heard the history of the various occupants of that room; for I found that even here there was a history and a gossip which never circulated beyond the walls of the jail. Probably this is the only house in the town where verses are composed, which are afterward printed in a circular form, but not published. I was shown quite a long list of verses which were composed by some young men who had been detected in an attempt to escape, who avenged themselves by singing them.

[30] I pumped my fellow-prisoner as dry as I could, for fear I should never see him again; but at length he showed me which was my bed, and left me to blow out the lamp.

[31] It was like travelling into a far country, such as I had never expected to behold, to lie there for one night. It seemed to me that I never had heard the town-clock strike before, nor the evening sounds of the village; for we slept with the windows open, which were inside the grating. It was to see my native village in the light of the Middle Ages, and our Concord was turned into a Rhine stream, and visions of knights and castles passed before me. They were the voices of old burghers that I heard in the streets. I was an involuntary spectator and

auditor of whatever was done and said in the kitchen of the adjacent village-inn — a wholly new and rare experience to me. It was a closer view of my native town. I was fairly inside of it. I never had seen its institutions before. This is one of its peculiar institutions; for it is a shire town. I began to comprehend what its inhabitants were about.

[32] In the morning, our breakfasts were put through the hole in the door, in small oblong-square tin pans, made to fit, and holding a pint of chocolate, with brown bread, and an iron spoon. When they called for the vessels again, I was green enough to return what bread I had left; but my comrade seized it, and said that I should lay that up for lunch or dinner. Soon after he was let out to work at haying in a neighboring field, whither he went every day, and would not be back till noon; so he bade me good-day, saying that he doubted if he should see me again.

[33] When I came out of prison — for some one interfered, and paid that tax — I did not perceive that great changes had taken place on the common, such as he observed who went in a youth and emerged a tottering and gray-headed man; and yet a change had to my eyes come over the scene — the town, and State, and country — greater than any that mere time could effect. I saw yet more distinctly the State in which I lived. I saw to what extent the people among whom I lived could be trusted as good neighbors and friends; that their friendship was for summer weather only; that they did not greatly propose to do right; that they were a distinct race from me by their prejudices and superstitions, as the Chinamen and Malays are; that in their sacrifices to humanity, they ran no risks, not even to their property; that after all they were not so noble but they treated the thief as he had treated them, and hoped, by a certain outward observance and a few prayers, and by walking in a particular straight though useless path from time to time, to save their souls. This may be to judge my neighbors harshly; for I believe that many of them are not aware that they have such an institution as the jail in their village.

[34] It was formerly the custom in our village, when a poor debtor came out of jail, for his acquaintances to salute him, looking through their fingers, which were crossed to represent the grating of a jail window, "How do ye do?" My neighbors did not thus salute me, but first looked at me, and then at one another, as if I had returned from a long journey. I was put into jail as I was going to the shoemaker's to get a shoe which was mended. When I was let out the next morning, I proceeded to finish my errand, and, having put on my mended shoe, joined a huckleberry party, who were impatient to put themselves under my conduct; and in half an hour — for the horse was soon tackled — was in the midst of a huckleberry field, on one of our highest hills, two miles off, and then the State was nowhere to be seen.

[35] This is the whole history of "My Prisons."

[36] I have never declined paying the highway tax, because I am as desirous of being a good neighbor as I am of being a bad subject; and as for supporting schools, I am doing my part to educate my fellow-countrymen now. It is for no particular item in the tax-bill that I refuse to pay it. I simply wish to refuse allegiance to the State, to withdraw and stand aloof from it effectually. I do not care to trace the course of my dollar, if I could, till it buys a man or a musket to shoot one with — the dollar is innocent — but I am concerned to trace the effects of my allegiance. In fact, I quietly declare war with the State, after my fashion, though I will still make what use and get what advantage of her I can, as is usual in such cases.

[37] If others pay the tax which is demanded of me, from a sympathy with the State, they do but what they have already done in their own case, or rather they abet injustice to a greater extent than the State requires. If

they pay the tax from a mistaken interest in the individual taxed, to save his property, or prevent his going to jail, it is because they have not considered wisely how far they let their private feelings interfere with the public good.

[38] This, then, is my position at present. But one cannot be too much on his guard in such a case, lest his action be biased by obstinacy or an undue regard for the opinions of men. Let him see that he does only what belongs to himself and to the hour.

[39] I think sometimes, Why, this people mean well; they are only ignorant; they would do better if they knew how: why give your neighbors this pain to treat you as they are not inclined to? But I think, again, This is no reason why I should do as they do, or permit others to suffer much greater pain of a different kind. Again, I sometimes say to myself, When many millions of men, without heat, without ill-will, without personal feeling of any kind, demand of you a few shillings only, without the possibility, such is their constitution, of retracting or altering their present demand, and without the possibility, on your side, of appeal to any other millions, why expose yourself to this overwhelming brute force? You do not resist cold and hunger, the winds and the waves, thus obstinately; you quietly submit to a thousand similar necessities. You do not put your head into the fire. But just in proportion as I regard this as not wholly a brute force, but partly a human force, and consider that I have relations to those millions as to so many millions of men, and not of mere brute or inanimate things, I see that appeal is possible, first and instantaneously, from them to the Maker of them, and, secondly, from them to themselves. But, if I put my head deliberately into the fire, there is no appeal to fire or to the Maker of fire, and I have only myself to blame. If I could convince myself that I have any right to be satisfied with men as they are, and to treat them accordingly, and not according, in some respects, to my requisitions and expectations of what they and I ought to be, then, like a good Mussulman and fatalist, I should endeavor to be satisfied with things as they are, and say it is the will of God. And, above all, there is this difference between resisting this and a purely brute or natural force, that I can resist this with some effect; but I cannot expect, like Orpheus, to change the nature of the rocks and trees and beasts.

[40] I do not wish to quarrel with any man or nation. I do not wish to split hairs, to make fine distinctions, or set myself up as better than my neighbors. I seek rather, I may say, even an excuse for conforming to the laws of the land. I am but too ready to conform to them. Indeed, I have reason to suspect myself on this head; and each year, as the tax-gatherer comes round, I find myself disposed to review the acts and position of the general and State governments, and the spirit of the people, to discover a pretext for conformity.

"We must affect our country as our parents,
And if at any time we alienate
Our love or industry from doing it honor,
We must respect effects and teach the soul
Matter of conscience and religion,
And not desire of rule or benefit."

[41] I believe that the State will soon be able to take all my work of this sort out of my hands, and then I shall be no better a patriot than my fellow-countrymen. Seen from a lower point of view, the Constitution, with all its faults, is very good; the law and the courts are very respectable; even this State and this American government are, in many respects, very admirable and rare things, to be thankful for, such as a great many have described them; but seen from a point of view a little higher, they are what I have described them; seen from a higher still, and the highest, who shall say what they are, or that they are worth looking at or thinking of at all?

[42] However, the government does not concern me much, and I shall bestow the fewest possible thoughts on it. It is not many moments that I live under a government, even in this world. If a man is thought-free,

fancy-free, imagination-free, that which is *not* never for a long time appearing *to be* to him, unwise rulers or reformers cannot fatally interrupt him.

[43] I know that most men think differently from myself; but those whose lives are by profession devoted to the study of these or kindred subjects, content me as little as any. Statesmen and legislators, standing so completely within the institution, never distinctly and nakedly behold it. They speak of moving society, but have no resting-place without it. They may be men of a certain experience and discrimination, and have no doubt invented ingenious and even useful systems, for which we sincerely thank them; but all their wit and usefulness lie within certain not very wide limits. They are wont to forget that the world is not governed by policy and expediency. Webster never goes behind government, and so cannot speak with authority about it. His words are wisdom to those legislators who contemplate no essential reform in the existing government; but for thinkers, and those who legislate for all time, he never once glances at the subject. I know of those whose serene and wise speculations on this theme would soon reveal the limits of his mind's range and hospitality. Yet, compared with the cheap professions of most reformers, and the still cheaper wisdom and eloquence of politicians in general, his are almost the only sensible and valuable words, and we thank Heaven for him. Comparatively, he is always strong, original, and, above all, practical. Still, his quality is not wisdom, but prudence. The lawyer's truth is not truth, but consistency or a consistent expediency. Truth is always in harmony with herself, and is not concerned chiefly to reveal the justice that may consist with wrong-doing. He well deserves to be called, as he has been called, the Defender of the Constitution. There are really no blows to be given by him but defensive ones. He is not a leader, but a follower. His leaders are the men of '87. "I have never made an effort," he says, "and never propose to make an effort; I have never countenanced an effort, and never mean to countenance an effort, to disturb the arrangement as originally made, by which the various States came into the Union." Still thinking of the sanction which the Constitution gives to slavery, he says, "Because it was a part of the original compact — let it stand." Notwithstanding his special acuteness and ability, he is unable to take a fact out of its merely political relations, and behold it as it lies absolutely to be disposed of by the intellect — what, for instance, it behooves a man to do here in America to-day with regard to slavery, but ventures, or is driven, to make some such desperate answer as the following, while professing to speak absolutely, and as a private man — from which what new and singular code of social duties might be inferred? "The manner," says he, "in which the governments of those States where slavery exists are to regulate it is for their own consideration, under their responsibility to their constituents, to the general laws of propriety, humanity, and justice, and to God. Associations formed elsewhere, springing from a feeling of humanity, or any other cause, have nothing whatever to do with it. They have never received any encouragement from me, and they never will."

[44] They who know of no purer sources of truth, who have traced up its stream no higher, stand, and wisely stand, by the Bible and the Constitution, and drink at it there with reverence and humility; but they who behold where it comes trickling into this lake or that pool, gird up their loins once more, and continue their pilgrimage toward its fountain-head.

[45] No man with a genius for legislation has appeared in America. They are rare in the history of the world. There are orators, politicians, and eloquent men, by the thousand; but the speaker has not yet opened his mouth to speak who is capable of settling the much-vexed questions of the day. We love eloquence for its own sake, and not for any truth which it may utter, or any heroism it may inspire. Our legislators have not yet learned the comparative value of free-trade and of freedom, of union, and of rectitude, to a nation. They have no genius or talent for comparatively humble questions of taxation and finance, commerce and manufacturers and agriculture. If we were left solely to the wordy wit of legislators in Congress for our guidance, uncorrected by the seasonable experience and the effectual complaints of the people, America would not long retain her rank among the nations. For eighteen hundred years, though perchance I have no right to say it, the New Testament has been written; yet

where is the legislator who has wisdom and practical talent enough to avail himself of the light which it sheds on the science of legislation?

[46] The authority of government, even such as I am willing to submit to — for I will cheerfully obey those who know and can do better than I, and in many things even those who neither know nor can do so well — is still an impure one: to be strictly just, it must have the sanction and consent of the governed. It can have no pure right over my person and property but what I concede to it. The progress from an absolute to a limited monarchy, from a limited monarchy to a democracy, is a progress toward a true respect for the individual. Even the Chinese philosopher was wise enough to regard the individual as the basis of the empire. Is a democracy, such as we know it, the last improvement possible in government? Is it not possible to take a step further towards recognizing and organizing the rights of man? There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly. I please myself with imagining a State at least which can afford to be just to all men, and to treat the individual with respect as a neighbor; which even would not think it inconsistent with its own repose if a few were to live aloof from it, not meddling with it, nor embraced by it, who fulfilled all the duties of neighbors and fellow-men. A State which bore this kind of fruit, and suffered it to drop off as fast as it ripened, would prepare the way for a still more perfect and glorious State, which also I have imagined, but not yet anywhere seen.

Thoreau's "Civil Disobedience" Reading Guide

- ¶1: Are Thoreau's claims--"That government is best which governs least" and "That government is best which governs not at all"--realistic? Why? Why not?
- ¶2: What does Thoreau say about "a single living man"? Why does he say this?
- ¶3: Based on what you have read so far, what do you believe is, according to Thoreau, a "better government"?
- ¶4: Agree or disagree with Thoreau's point that the majority rules only because they are *physically* the strongest. Do you believe this to be the case today?
- ¶5: Thoreau states: "and wooden men can perhaps be manufactured that will serve the purpose well." Who are these "wooden men" and what is their "purpose"?
- ¶6: Briefly explain this statement. What does he mean?
- ¶7: Discuss why Thoreau states: "I cannot for an instant recognize that political organization as *my* government which is the *slave's* government also."
- ¶8: What is the "right of revolution"? Explain.
- ¶9: What two actions does Thoreau say the people must act on even "though it cost them their existence as a people." Why does he say this? What does he mean?
- ¶10: Thoreau states that he "quarrels not with far-off foes, but with those who, near at home, co-operate with, and do the bidding of those far away, and without whom the latter would be harmless." To whom is he referring? Why?
- ¶11: Concerning a citizen's right to vote, Thoreau says, "A wise man will not leave the right to the mercy of chance, now wish it to prevail through the power of the majority." Explain. What does he mean when he states, "There is but little virtue in the action of masses of men"?
- ¶12: What does Thoreau's neighbor mean when he says of a man who is a *man*? How does the neighbor's explanation reaffirm Thoreau's beliefs?
- ¶13: Thoreau cites two instances when a soldier is "applauded." To what two instances does he refer to? Briefly explain these.
- ¶14: What does Thoreau say to those that are "petitioning the State to dissolve the Union, to disregard the President"?
- ¶15: How does Thoreau characterize the idea of "action from principle"?
- ¶16: What three responses to unjust laws does Thoreau suggest are available to us? Which response does Thoreau seem to favor?
- ¶17: What can you infer was the amount of the poll tax Thoreau refused to pay?
- ¶18: What metaphor does Thoreau use to represent government? When does Thoreau consider it acceptable to break the law ("let your life be a counter friction to stop the machine")?
- ¶19: What is the main problem with "legal" ways of fixing problems in government?
- ¶20: What would one have to do to be considered a "true" Abolitionist?
- ¶21: Who is the representative of the government Thoreau sees every year? Why does Thoreau think it is acceptable to blame him for the faults of the government?
- ¶22: What is the only place in "a slave state in which a free man can abide with honor"?
- ¶23: What does Thoreau assume about a man who acts on his conscience?
- ¶24: Why do many men fear giving up the protection of the government?
- ¶25: Describe the circumstances surrounding Thoreau's first refusal to pay a tax bill.
- ¶26: When Thoreau is locked in prison for refusing to pay his poll tax, how does it make him feel? By the end of this paragraph, how does Thoreau feel about the State that has imprisoned him?
- ¶27: What are some phrases or sentences Thoreau uses to express his independent spirit?
- ¶28: List some details Thoreau relates about his cellmate's "crime" and his cellmate's character.
- ¶29: What does Thoreau discover in the prison cell that he had never imagined existed?
- ¶30: (too short)
- ¶31: How does Thoreau's stay in jail change his way of seeing?

- ¶32: a. What does he have for breakfast?
b. What shows he hasn't had much experience with jail?
- ¶33: a. What does he mean—"their friendship was for summer weather only"?
b. Why doesn't he feel kinship with his fellow townsmen?
c. What does he mean by the last sentence of this ¶?
- ¶34: a. Where had he been going when he was arrested?
b. What does he do the next day when he's released?
- ¶35: (too short)
- ¶36: a. What kinds of taxes is Thoreau willing to pay?
b. Why?
- ¶37: How does he feel about others paying the tax for him?
- ¶38: What does Thoreau believe about his present position?
- ¶39: a. What does Thoreau think of his neighbors?
b. What does he think will happen if he makes appeals to men's consciences?
c. How does he feel about the status quo?
d. How does he feel about natural forces?
- ¶40: a. What does Thoreau seek in regard to the laws of the land?
b. What should our relationship be to our country (paraphrase the quote)?
- ¶41: What are Thoreau's basic feelings about America?
- ¶42: How much thought does he give the government?
- ¶43: a. What are statesmen and legislators unable to do?
b. Daniel Webster (great orator)—what quality does Thoreau single out about his character?
c. Who does Thoreau mean by "the men of '87"?
d. What is Webster's stand on slavery?
e. What is Thoreau criticizing about Webster?
- ¶44: a. What are the purest sources of truth?
b. What is "the stream" a metaphor for?
- ¶45: a. How do legislators deal with the most basic laws?
b. What would America be like if not for "the people"?
c. What unstated premise is Thoreau making about the New Testament as a guide for legislators to follow?
- ¶46: a. What kind of government will Thoreau submit to?
b. From where does government's authority come?
c. What should be the next step after democracy?
d. Explain the "fruit" metaphor at the end.
e. What does Thoreau want his audience to do?

Tone Word Assignment

Tone is the author's attitude , stated or implied, toward a subject. An author creates tone through his choice of diction, syntax, details, imagery, or figurative language.

For this assignment, your job is to create a correct and visually appealing representation of a tone word. On the paper I give you, you need to include the following:

- 1) The **tone word must be clearly written** somewhere on your paper in letters **large enough** to be read from the opposite side of the room.
- 2) You must present a clear and accurate **visual representation** of your word (**in color**) on your paper. This image can be hand-drawn, or you may use a picture(s) from a magazine or from the internet. The visual must creatively and accurately represent the meaning of the word.
- 3) You must present a clear and accurate **dictionary definition** of the word (definition must make sense when the word is used to describe the tone of a written text).

I will assign you a tone word.

High Achievement (90-100):

- The assigned tone word is clearly written in large letters
- Interesting colorful image with proper details
- No spelling, punctuation, or grammar errors

AP English III/2016-17

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Critical Thinking and Writing

Student Learning Advisory Service

Deep and Surface Learning

Surface Learning characteristics :

- Students aim to recall basic facts/information by rote
- Assessment anxiety (esp. exams)
 - Seen as test of *memory*
- Key concern: meet requirements
- Heavy dependence on basic books, lecture notes, handouts
 - Uncritical reproduction
 - Broad generalisations
- General lack of interest in topic
 - More interest in finishing
 - ‘Getting the job done quickly’
 - Key objective: getting reward

Deep learning characteristics :

- Students aim to *understand* ideas
 - Less need to know *every* detail
- Reduced assessment anxiety
 - seen as test of *understanding*
- Key concern: do I ‘get it’?
- Readiness to explore range of sources and follow new leads
 - Critical review of alternatives
 - Consider implications/application
- Greater personal interest in topic
 - Curiosity: what does this *mean*?
 - Taking more time to explore
 - Key objective: how can I use this....?

Based on P. Ramsden *Learning to Teach in HE*

Essential ingredient for ‘deep learning’: **critical thinking**

What is Critical Writing?

- Learning how to present an **effective argument**
 - This means learning to present your reasoning and evidence in a clear, well structured manner (just as the writers of the texts you've read have had to present their ideas)
 - Different formats (e.g. essay, report, dissertation, projects etc.) mean that argument is presented in different ways but will always lead to a logical conclusion
- Critical writing is a **process** that involves using a range of writing skills as well as personal qualities
 - Most people find critical writing a challenge
 - It takes time to become skilled and confident
 - It can feel messy and frustrating at times – but also creative

Criticism

- In popular usage, ‘criticism’ tends to be negative
 - someone who always *criticises* others
- But the English word ‘criticism’ comes from the ancient Greek verb *krino* meaning ‘to judge’
- A ‘critic’ therefore (in Greek) was a **judge**
 - someone who investigated the evidence
 - tested the evidence (cross-examined witnesses)
 - considered alternative arguments and explanations
 - reached a conclusion (verdict)

Criticism

- Academic usage builds on the Greek sense
- Academically, a critic is someone who...
 - **investigates** the evidence for and against different ideas, theories, presentations of 'facts' and so on
 - **tests** the evidence through cross-examination
 - considers **alterative perspectives** and explanations
 - reaches an **informed opinion** in the light of evidence
 - gives **reasoned arguments** for the conclusion reached
(NEVER 'this is true' BUT 'this is true *because...*')

Critical Thinking

Critical thinking is always:

- **Persistent:** constantly reviewing the evidence
- **Sceptical:** ‘hermeneutic of suspicion’
 - *always* ask
 - Why am I being told *this*?
 - Who is telling me this? (vested interests, bias)
 - What am I *not* being told?
 - Where’s the evidence to support this?
 - How much of this is rhetoric?
 - How else might you read the same data?
- **Looking ahead:** what are the implications of this?

Critical Thinking

Critical thinking means:

- Stepping back from immediate personal feelings
- Examining data from *different* angles
- Checking the **accuracy** of information
- Checking the **logic of the argument**
- Looking for possible **flaws** in argument
- Understanding why other people see it differently
- Checking statistics and other empirical data
- Checking undeclared **assumptions**
- Reaching **informed conclusions**

Critical Thinking

Key questions include:

- Why? Who says?
- How does this work? How often? How much?
- How reliable is this information?
- Is this true? Why/why not?

Always look *beneath* surface; challenge your own thinking:

- What is **main point** I want to make?
- Can I back up my argument?
- Is my evidence relevant, accurate, up-to-date?
- Is my view based on false premises/false logic?

Thinking Critically in Assignments

Most common objection: reports are 'descriptive not analytical'

Descriptive:

- States what happens
- Reports 'facts'/results
- Summaries books
- Outlines theories
- Explains ideas
- Lists details
- Gives information

Mechanical & wooden
flat & simplistic

Analytical:

- Identifies key issues
- Evaluates strengths
- Considers alternatives
- Evaluates alternatives
- Gives reasons for choices
- Looks for links/causes
- Challenges (logic, data, etc)

Probes & tests:
informed & reasoned

Descriptive Writing

- Tells the reader what you've done
- Tends to use lots of quotes
- Gives a summary of a piece of literature
- Makes lists of things (literature, theories...)
- Gives the 'facts': measurements, data, etc.
- Sets out the history of an event, idea, etc.
- Gives a biography of important people
- Summarises what is known about the topic

Critical Writing

- Gives a clear and confident account which *refuses* simply to accept what has been said
- Gives a *balanced* account of pros & cons of ideas
- Avoids unsubstantiated assertions
 - Asserts or assume something is simply true
- Uses paragraphs to *develop* and expand ideas
- ALWAYS gives a clear and precise account of the relevant evidence and arguments
- ALWAYS backs up argument with **evidence**
- ALWAYS gives reasons for conclusion
- ALWAYS recognises limitations (tends, suggests..)
- ALWAYS avoid simplistic conclusions

Difference: Critical v Descriptive

- **Descriptive** writing merely *sets the background*
 - Represents the situation as it stands
 - Does not analyse or challenge
- Attractive because it is relatively simple
 - Often used to ‘pad out’ essays and assignments
- **Critical** writing *transforms* the information
 - Not reporting but constructing an argument
 - Pushing the ideas forward
 - Has a ‘line’ – a thread of ideas from start to finish
- Assignments need a good balance between description (scene-setting) and *analysis*

Critical Thinking

Good critical thinking is systematic – like a criminal investigation; you need to:

- **Investigate** the problem thoroughly
- **Prosecute** and **defend** the ideas
- **Cross examine** the witnesses (literature)
- Sum up and consider **theory**
- Reach an **informed verdict**
 - In the light of *this* evidence, it seems that....

Descriptive & Critical Approaches

You need SOME description:

- Outline key ideas, books, theories, concepts
- Research: account of method, process, etc.

You need SOME personal reflection:

- Formal: third person (“it was found that...”)
- Tentative: (“it has been suggested”, “it could..”)

BUT *always* give a logical and reasoned **argument**:

- This follows from that; this is true *because* etc...

Resistances to Critical Thought

Many people find 'being critical' difficult because:

- Respect for the authority of 'experts'
- Lack of confidence in own judgement
- It is hard work!
 - you need to read widely
 - gather as many *different* opinions as possible
 - compare and contrast these different views
 - you have to make sense of what becomes an increasingly complex & confusing set of possibilities

Strategies for 'Being Critical'

Most difficult part is getting started:

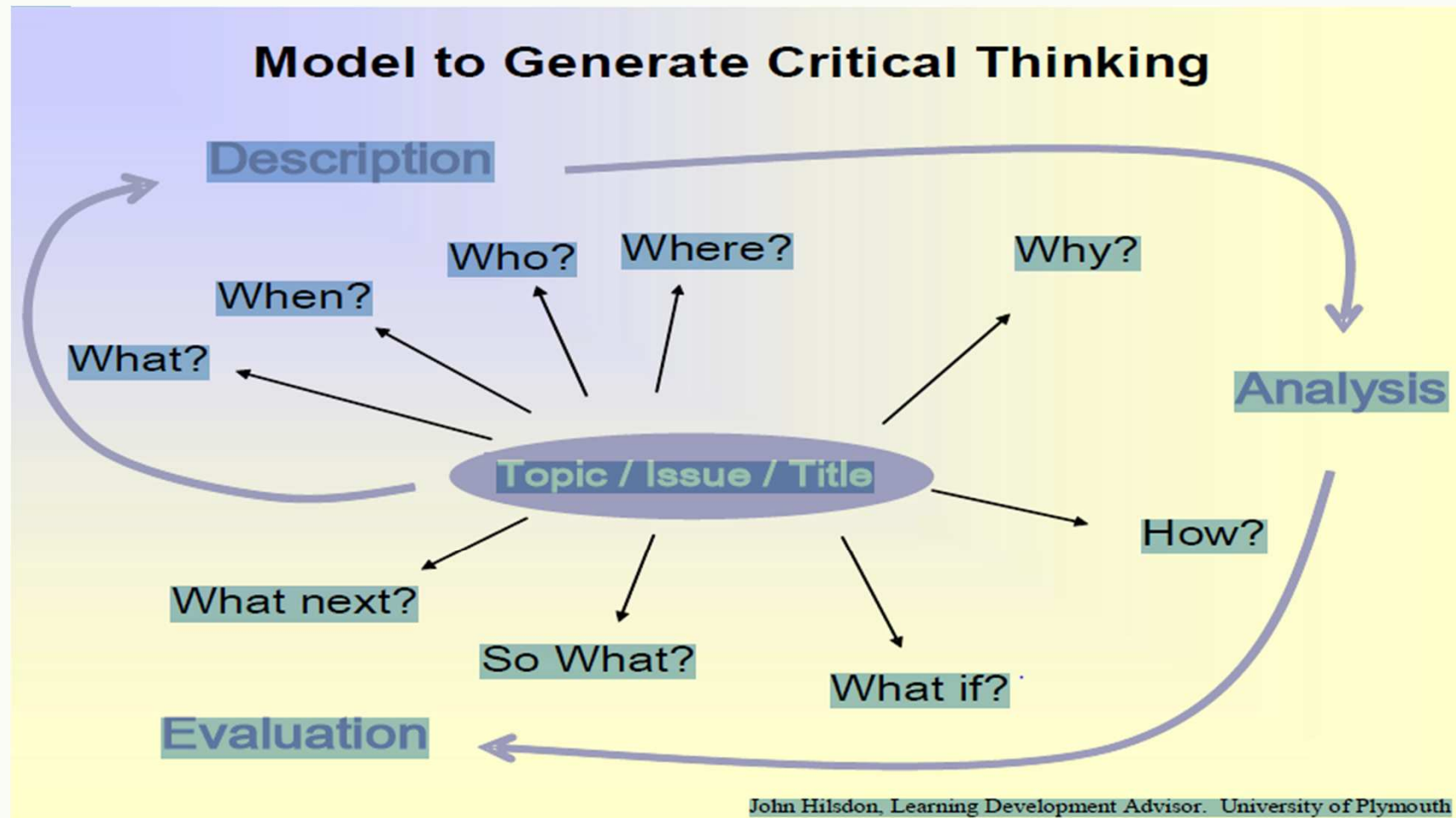
- Any decent work of scholarship will be *persuasive*
 - it is the academic's job to convince you....
- Often academic writing is full of technical jargon
 - technical jargon is an essential 'tool of the trade'
 - jargon eases communication – speeds up exchange of ideas between other professionals
 - BUT it can also obscure: creates 'them' (ordinary 'laypeople' culture and [implied] elite 'professionals')
- Beginners don't always know enough to see errors

Strategies for 'Being Critical'

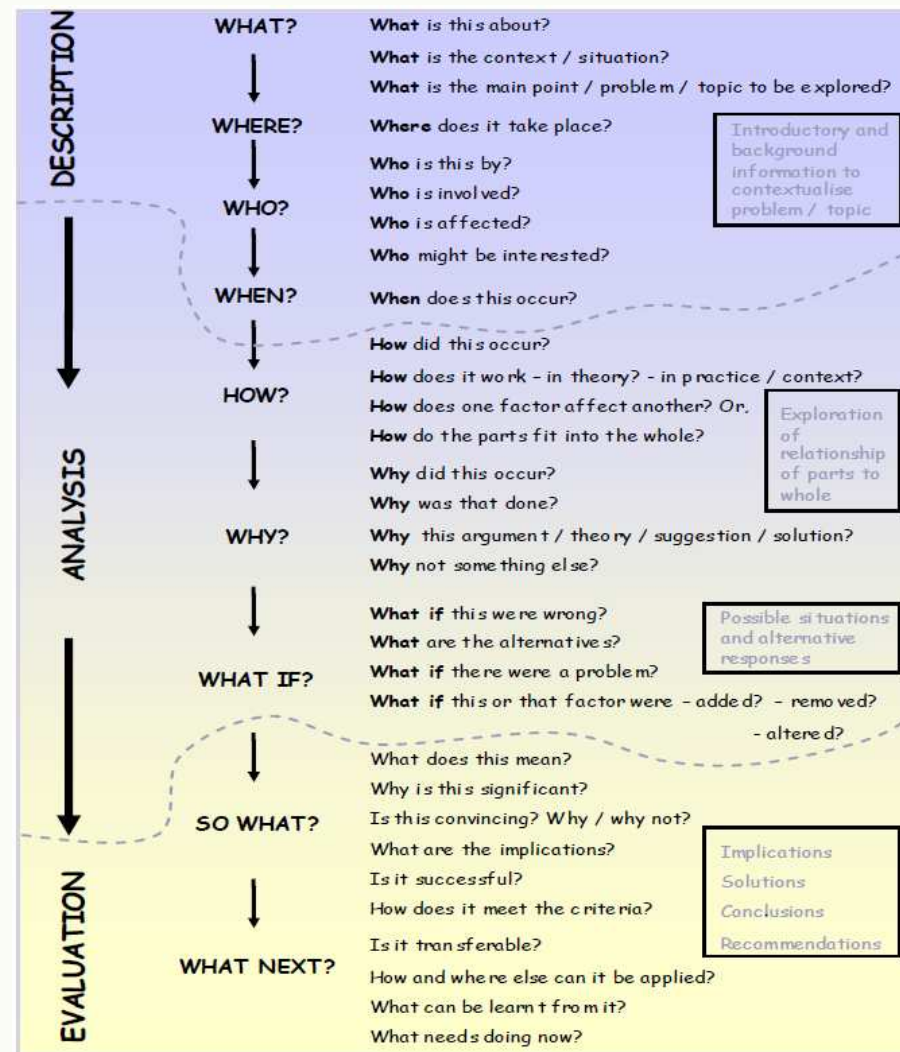
So....

- **Be suspicious**
 - know you are being had!
 - look for the rhetorical smokescreen
 - what is the author assuming is 'obvious'; is it?
- **Get a good dictionary/glossary for technical terms**
 - make sure you (really) understand key terms
 - test comprehension: express ideas in *your* language

Template for Critical Thinking



Template for Critical Thinking



Exercise

Try to decide which – if any! – of the following statements might be evidence-based or simple assertions

How would you test whether each statement is correct?

- My friend is the best friend on earth
- My telephone number is difficult to remember
- The deepest part of the ocean is 35,813 feet deep
- Dogs make better pets than turtles
- 85% of all cases of lung cancer are caused by smoking
- If you stretch out a Yo-yo it will be 23 inches long
- One person out of every hundred people is colour blind
- Two out of ten British citizens are Euro-sceptic

Summary: 'Being Critical'

Ask the obvious questions...

- Where's the **evidence** to support this idea/theory
 - will the evidence bear weight author puts on it?
 - what is the author leaving out (not telling me?)
 - how might someone else with a different view interpret this *same* evidence/data/information?
- Ask the 'w' questions:
 - who, what, why, where, when, how: & *who says?*
- Check for **assertions** (author simply says it's true)
- Check for **rhetoric** – emotional 'steers'
- Check for scholarly **reliability** of ideas/material

Summary: 'Being Critical'

Also check:

- Have the authors explained their ideas clearly?
 - if not, why not? *Why* might they be obscure?
- Would other scholars accept this point of view?
- Has this author any reason to be biased?
- What is this author **taking for granted**
 - what do they think is 'obvious'?
 - 'obvious' things are usually open to challenge
 - 'obvious' is a **rhetorical move** (designed to sway)

‘Being Critical’: Practical Ways in...

1. *Feel* your way into the material

- get an overview of the topic (general reading)
- check comprehension: do I *understand* basic ideas?

2. Go back and read more:

- compare the views of 2 or more different academics
- *use* sections in books which give a critique of ideas

3. Constantly check: does this stack up?

4. Gradually move from description to analysis

- pick away at arguments and evidence; let them ‘brew’
- therefore give yourself *time to think* about the issues

Being Critical: Summary

Critical means :	investigating analysing evaluating questioning challenging reaching <i>informed</i> verdict
------------------	------------------------------------------------------------------------------------------------------------

An academic critic is:	sceptical probing looking for alternatives wary of <i>over-simplifying</i>
------------------------	-------------------------------------------------------------------------------------

Critical Writing

Key characteristics of critical writing include:

- a clear and confident refusal to accept the conclusions of other writers without testing the arguments and evidence provided
- a balanced presentation of **reasons** why the conclusions of other writers may be accepted or may need to be treated with caution
- a clear presentation of your own evidence and argument, leading to your conclusion
- a recognition of the limitations in your own evidence, argument, and conclusion

Critical Writing

Develop your own *academic* voice:

- When you engage in critical writing have a “healthy scepticism ... but not cynicism
- Be confident – but not arrogant
- Be critical ... but not judgemental or dismissive
- Express your opinion ... but without being opinionated
- Carefully examine everything the author says ... not just selective ‘random targets’
- be ‘fair’: summarise and assess *fairly* the strengths and weaknesses of other people’s ideas and writing
- Reach conclusions on the basis of considerable and careful thought about *all* the available evidence

Critical Writing: Style

- Choose a suitable format – and stick to it!
- Make the paragraph the basic unit
- Use the Active Voice
- Put statements in positive form
- Use clear, concrete, *economic* language
- Keep related ideas/people/things together
- Watch the tenses!
- Don't overdo the emphasis
- Use the *right* word (denotation & connotation)

Critical Writing: Style

- Place yourself in the background
- Write naturally – don't overdo it....!
- Draft, revise, edit
- Listen to the *rhythm* of the writing
- Don't overwrite or overstate
- Don't over-qualify (e.g. this was very quickly and stunningly, obviously, incredibly put right...)
- Make links clear – but don't *over* explain
 - Make sure logical chain follows smoothly

Critical Writing: Rhetoric

- Gentle art of **persuasion**
 - Constructing a *convincing* argument
- Much studied in the ancient world: what works?
- Considered sign of good education
- Existed in three formal
 - Judicial (language of law courts)
 - Deliberative (language of politics)
 - Epideitic (eulogy or condemnation of a person)

2017 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 2

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

The passage below is the opening to a speech made in 1960 by American journalist and politician Clare Boothe Luce to journalists at the Women's National Press Club. In this speech, Luce went on to criticize the tendency of the American press to sacrifice journalistic integrity in favor of the perceived public demand for sensationalist stories. Read the passage carefully. Then, in a well-developed essay, analyze *how* Luce uses this introduction to prepare the audience for her message. Support your analysis of her rhetoric with specific references to the text.

Line
5 I am happy and flattered to be a guest of honor on this always exciting and challenging occasion. But looking over this audience tonight, I am less happy than you might think and more challenged than you could know. I stand here at this rostrum invited to throw rocks at you. You have asked *me* to tell *you* what's wrong with *you*—the American press. The subject not only is of great national significance but also has, one should say, infinite possibilities—and
10 infinite perils to the rock thrower.

For the banquet speaker who criticizes the weaknesses and pretensions, or exposes the follies and sins, of his listeners—even at their invitation—does not generally evoke an enthusiastic—no less
15 a friendly—response. The delicate art of giving an audience hell is always one best left to the Billy Grahams and the Bishop Sheens.*

But you are an audience of journalists. There is no audience anywhere who should be more bored—
20 indeed, more revolted—by a speaker who tried to fawn on it, butter it up, exaggerate its virtues, play down its faults, and who would more quickly see through any attempt to do so. I ask you only to remember that I am not a volunteer for this subject
25 tonight. You asked for it!

For what is good journalism all about? On a working, finite level it is the effort to achieve illuminating candor in print and to strip away cant. It is the effort to do this not only in matters of state,
30 diplomacy, and politics but also in every smaller aspect of life that touches the public interest or engages proper public curiosity. It is the effort to explain everything from a summit conference to why

the moon looks larger coming over the horizon than it
35 does when it has fully risen in the heavens. It is the effort, too, to describe the lives of men—and women—big and small, close at hand or thousands of miles away, familiar in their behavior or unfamiliar in their idiosyncrasies. It is—to use the big word—the
40 pursuit of and the effort to state the truth.

No audience knows better than an audience of journalists that the pursuit of the truth, and the articulation of it, is the most delicate, hazardous, exacting, and *inexact* of tasks. Consequently, no
45 audience is more forgiving (I hope) to the speaker who fails or stumbles in his own pursuit of it. The only failure this audience could never excuse in any speaker would be the failure to try to tell the truth, as he sees it, about his subject.

50 In my perilous but earnest effort to do so here tonight, I must begin by saying that if there is much that is wrong with the American press, there is also much that is right with it.

I know, then, that you will bear with me, much as it
55 may go against your professional grain, if I ask you to accept some of the good with the bad—even though it may not make such good copy for your newspapers.

For the plain fact is that the U. S. daily press today is not inspiringly good; it is just far and away the best
60 press in the world.

* Billy Graham, an American Christian evangelist, and Fulton John Sheen, an American Catholic archbishop, both became renowned for their religious oratory. Their speeches were widely broadcast on radio and television.

AP[®] ENGLISH LANGUAGE AND COMPOSITION

2017 SCORING GUIDELINES — Version 1.0

Question 2

General Directions: This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays you read, but if it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect an evaluation of the paper as a whole. Remember that students had only 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged according to standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** analyze* how Luce uses this introduction to prepare the audience for her message. They develop their analysis with evidence and explanations that are appropriate and convincing, referring to the passage explicitly or implicitly. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide more complete explanation, more thorough development, or a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** analyze how Luce uses this introduction to prepare the audience for her message. They develop their analysis with evidence and explanations that are appropriate and sufficient, referring to the passage explicitly or implicitly. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 analyze how Luce uses this introduction to prepare the audience for her message. The evidence and explanations used to develop their analysis may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate

Essays earning a score of 4 **inadequately** analyze how Luce uses this introduction to prepare the audience for her message. These essays may misunderstand the passage, misrepresent the strategies Luce uses, or analyze these strategies insufficiently. The evidence and explanations used to develop their analysis may be inappropriate, insufficient, or unconvincing. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

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3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in analyzing *how* Luce uses this introduction to prepare the audience for her message. They are less perceptive in their understanding of the passage or Luce's strategies, or the evidence and explanations used to develop their analysis may be particularly limited or simplistic. The essays may show less maturity in control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in analyzing *how* Luce uses this introduction to prepare the audience for her message. The student may misunderstand the prompt, misread the passage, fail to analyze the strategies Luce uses, or substitute a simpler task by responding to the prompt tangentially with unrelated or inaccurate explanation. The prose **often demonstrates consistent** weaknesses in writing, such as grammatical problems, a lack of **development** or **organization**, or a lack of control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation, or weak in their control of language.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

* For the purposes of scoring, analysis means explaining the rhetorical choices an author makes in an attempt to achieve a particular effect or purpose.

2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

D₁

It takes a great deal of courage to criticize someone, let alone a large group of people in front of an audience.

But American journalist and politician Clare Boothe Luce did just that in 1960 in front of the women's national press club, denouncing the tendency of the press to cover only the sensational stories to meet public demand. Although critical and clearly disappointed, Luce used a series of rhetorical techniques to make her words feel less threatening and more constructive.

Through her manipulation of her credibility, the audience's known values, and ultimate message, Luce was able to convey her thoughts without coming off as an antagonist.

An American journalist herself, Luce is able to use her career as a way to establish credibility. Instead of being an outsider commenting on the downfall of the press's values, Luce is able to sympathize at first. She mentions her journalistic experiences, describing it as "the most delicate, hazardous, exacting, and inexact of tasks" ~~settling the~~ precluding a possible argument that Luce does not know what she is talking on. She also uses ethos to her advantage by solidifying ~~her weakness in~~ the idea that she anticipates an unfriendly response, but hopes that the audience would be receptive — by emphasizing the power of the audience to choose how they would react to her message, the speech becomes less of a ~~reporting, bossy~~ bossy homily than an almost ~~parental~~ exhortation to change its ways. In other

sitting-like

to the press



→

D2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2

words, instead of using her position to demand change, she suggests it.

Luce also probes the consciences of the journalists, questioning ~~the~~ whether their practices adhere to the core tenet of good journalism — "illuminating candor in script."

By doing so, she opens up the crowd to her ideas — that they have been dishonest in ~~the~~ sacrificing journalistic integrity for sensation, and that proceeding with actions like these erode journalism into something little more than mindless entertainment. ~~After softening~~ Luce also softens the

audience through an aggrandization of what they do — she argues that journalism is more than a ~~dissemination~~ ^{dissemination} of politics and matters of the state but a snapshot of life in their era. To Luce, ~~journalism~~ journalism is breaking

down the news to something understandable for the general public but not oversimplifying or ~~oversimplifying~~ ^{a attempt to provide an} embellishing it, and it is also an accurate description of the lives of

men and women, ~~no matter~~ of all positions and geographic locations. By elevating the idea of what the journalists do for a living, she drives home the gravity of their work, and, in essence, of their mistakes.

~~Before~~ Clare Booth Luce closes off ^{the introduction to} her ~~speech~~ speech with another tentative confession (that she is afraid of the backlash she may receive but believes that the message is necessary), and accolades of the press. It is at the end

2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

D₃

that she specifically and explicitly mentions her issue with the state of affairs in the ~~the~~ press ~~and~~ — she had been begging the question in the words that led up to this part ~~there~~ as a way to prepare the audience; a primer of sorts. ^{the speaker} ~~she~~ makes it clear that deciding to print stories that may not be sensational will not be attractive or lucrative, but kindly requests that they enact change because the American press is influential. She praises the press, perhaps excessively, calling it "far^{and} away the best press in the world." In doing so, the ^{in modulation to the} speech ends on an encouraging and heroic note, with a more patriotic than uncomfortable tone.

By layering the introduction to her speech in a way that did not ~~it~~ push away the audience from herself but rather drew them closer, Lee was able to be more persuasive than ^{she would have had she blurted} an outright criticism. Knowing that all people desire to be commended more than rebuked, she used their ~~their~~ proclaimed beliefs and ^{her} personal position — a gift — to lower herself in front of the audience and put them on equal ground. This kind of rhetoric — persuasive but not vindictive — is arguably what makes any speech ~~effective~~ the most effective.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2 P₁

The speech given by Clare Boothe Luce to the Women's National Press Club was controversial and ~~so~~ even condemning of her audience. However, Luce pulls it off by gently preparing the audience for the criticism: she employs the fact that they invited her there ^{to speak,} a strong consideration for their feelings, praises of their profession, and a clear plea for open mindedness.

She opens the speech with a paradox about being happy and challenged; first saying she is "flattered" and honored, then she flips ~~a~~ her original statement saying she is "less happy than you may think" (lines 3-4). Right off the bat Luce gives ~~a~~ her audience signs that her speech is not going to be 100 percent positive. But then she makes sure to remind them that they ~~have~~ asked for her opinion on what is wrong with the American press. Within her first paragraph Luce makes her intentions clear, before even stating her argument, and she confirms that they're aware that they asked for this criticism.

→

2 P2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

In the second paragraph Luce uses self-deprecation to show her audience the difficult situation she is in. She acknowledges her own position which "exposes the follies and sins, of [her] listeners" (12-13). Luce gives them a slight idea of the criticism that is to come by comparing herself to an arbitrary "banquet speaker" who shares the same difficult task. Next, Luce employs some humor by saying that she is not the best candidate for "the delicate art of giving an audience hell" but rather ~~that~~ perhaps public figures Billy Gramams and Bishop Sheens would succeed at it. Her light hearted and self-deprecating approach makes the audience more likely to accept her claims, or at least hear her out.

As Luce continues her speech she again reminds them of her invitation and then prepares them for harsh words by complimenting their careers and their standards of writing. She warns them that it is not to be sugar coated because they are "an ~~att~~ audience of journalists" and they would all "see through any attempt to do so" (18-23). Her praise

→

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2 P₃

of their intelligence automatically pleases the audience and makes them more willing to listen to the argument.

Through the final sections of her introduction Luce carefully plants the definition of journalism: "the pursuit of and the effort to state the truth" (40). While this statement pertains to her overall argument that journalists do not always "state the truth," she does not outright accuse them of this. Instead she merely introduces a commonly shared opinion on journalism. By waiting to argue it further, Luce gets her audience on board, that truth^{fulness} and honesty^{and} are their primary concerns. If the audience agrees with this statement, then she will have already won half the battle to showing them journalism's fault.

Luce is creative, careful, and aware when presenting her opening statements. She prepares the audience



2 P4

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

well by appealing to their feelings,
being considerate, and through a
plea for open^{space}mindedness.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 2
21

While it is always difficult to stand up and criticize one's own peers, Clare Boothe Luce approaches this task skillfully and carefully. Luce addresses her audience with candor, humor, and a colloquial tone that makes a difficult topic more easily accepted and dealt with. ^{The} honesty and openness in her introduction, her informal style, and her ~~use~~ of complimentary and ~~humorous~~ humorous approach to her audience makes them responsive and open to what is to come.

Almost immediately in her introduction, Luce speaks candidly about the awkwardness of her speech. She recognizes that is not necessarily comfortable to sit and be criticized but that she feels is important to share her opinion with her peers for the sake of improvement. Throughout her introduction, she reminds her audience that her speech is not aimed to insult them and that she has a great deal of respect for the American press. She states that while "there is much wrong with the American press", there is also much that is right with it." She even finishes her introduction with the powerful statement that she believes that the U.S. press is "the best press in the world". Luce is careful not to condescend or insult her audience, showing them respect and giving them credit where it is due. She says that "no audience knows better than an audience of journalists that the pursuit of the truth,



Question 2

22

Write in the box the number of the question you are answering on this page as it is designated in the exam.

and the articulation of it, is the most delicate, hazardous, exacting, and inexact of tasks." ~~She~~ Luce makes it very clear that she comes before them without malicious or hurtful ~~intentions~~ ^{intentions} but ^{"an"} earnest effort and a respectful and hopeful mind.

Luce keeps her introduction informal in style and structure and friendly and humorous in tone. She includes many colloquialisms in her speech. Luce includes phrases like "butter it up", "play down its faults", and "bear with me". She uses humor as a tool in priming her audiences and includes playful quips such as "I stand here at this rostrum invited to throw rocks at you". This joking ~~tone~~ phrase keeps the mood light and forgiving.

Luce's speech is ~~a~~ filled with short and enthusiastic sentences, rhetorical questions, and humorous interjections. This informal style of writing, combined with the passionate and hopeful diction she uses, pulls Luce's introduction together into an honest and humorous appeal to her audience. As she assures her audience of her ~~intentions~~ and fills her writing with humor and playful jokes, she keeps her words positive and passionate. Filled with language, like "curiosity", "delicate", and "illuminating candor", ^{her introduction} subtly preps her audience to be more open and accepting of her upcoming comments.



Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 2 ~~2~~3

Everything Luce does in her introduction serves to establish a friendly and respectful relationship with her audience. Her heartfelt choices of diction, humorous and colloquial tone, informal style, and continuous honesty help accomplish this goal. The relationship established in this introduction carefully prepares Luce's audience for what is to come.

#

2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

B₁

Clare Boothe Luce crafts the introduction of her speech to the ~~journalism~~ journalists at the Women's National Press club in 1960 in a very calculated manner. Luce submits not only her audience to criticism but herself, all the while reminding the journalists that ~~it~~ it is on their request that she is delivering a speech.

Luce first acknowledges that by delivering her critique, she will be subjected to criticism herself, for she remarks, "for the banquet speaker who criticizes the weaknesses and pretensions, or exposes the foibles and sins, of his listeners--even at their invitation--does not generally evoke an enthusiastic--no less a friendly--response." Luce emphasizes the difficulty of her position, and in doing so she warns the audience of the criticism that is coming and to keep their immediate backlash in check.

After stating the difficulty of delivering a controversial speech, Luce cleverly proceeds to place the responsibility on the audience. She pointedly reminds the audience, "... I am not a volunteer for this subject tonight. You asked for it!" This way, when the audience takes offense in her message, they can only blame themselves, for they are the reason for her presence. Luce further sets up the journalists for her



Write in the box the number of the question you are answering
on this page as it is designated in the exam.

2

B2

incoming attacks by reminding them of the basic values of their occupation. She says that, "There is no audience anywhere who should be more bored, indeed, more revolted - by a speaker who tried to fawn on it, butter ~~the~~ it up, exaggerate its virtues, play down its faults, and who would more quickly see through any attempt to do so." Luce compliments these journalists on their valiant pursuit of the cold, hard truth, and that is exactly what she intends to deliver.

Luce finishes her introduction with a compliment to the U.S. press, which indicates ^{the} high regard in which she holds the profession of journalism. This way, Luce does not present herself entirely as an enemy to her audience. Instead, she ensures that the audience is conscious that they asked for the coming criticism, and though she does not necessarily want to, Luce will comply and deliver them their coveted truth. Due to her ingenious delivery, the audience is prepared to listen openly to Luce's critique and attempt to set aside their initial heated reactions with the notion that she is delivering the truth on their behalf.

#

2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

N₁

Clare Luce ~~very~~ successfully delivers a well-thoughtout, ~~very~~ thought provoking, speech to her audience at the Women's National Press Club ~~very~~ through her tone, use of rhetorical questioning, ^{effective placement of} and figurative language.

Luce begins her speech with a very informal tone. Through the phrases "give an audience hell" and "you asked for it!" she presents herself as a very sarcastic and down to earth person. This allows the audience to open up and gain a sense of humor regarding the touchy subject. Luce also establishes her ~~own~~ credibility, ethos, through her tone by explaining that she understands why ^{her fellow journalists do} ~~the press does~~ ^{what they do} ~~but~~ ^{that she} feels the need to call out the ~~the~~ journalists ~~on~~ their wrong-doings because it would be wrong ~~for~~ for her not to.

As well as tone, Luce prepares her audience for her message ~~by~~ through the use of rhetorical questioning. By asking "For what is good ~~journal~~ journalism all about?" she allows the readers to think of their position on the subject before she delivers her own. She does not ~~very~~ lecture the audience, or bully them into ~~very~~ sharing her same opinion, but rather leaves the question open for a moment to ^{give} ~~allow~~ the listeners a voice. She then uses the rhetorical question to

→

N2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2

develops her argument and support her opinion, which remains clear and persuasive throughout her speech.

In addition to Luce's use of rhetorical questioning and her clear tone, she uses ^{descriptive} figurative language to paint images in the listeners' minds. Luce metaphorically say "I stand here at this rotum invited to throw rocks at you.". She uses this phrase to ~~propose~~ propose the reason she is giving the speech to bring ~~the~~ the journalists' wrongdoings into the light. This phrase, as well as that of "to explain why the moon looks larger..." serve to relate the topic of journalism to ~~her~~ her audience in a creative manner. By using analogies and metaphoric sentences, ~~the~~ Luce ~~pro~~ delivers an interesting ~~picture painting~~ introduction that evokes images from the ^{listeners} ~~listeners~~' minds as they absorb the message she is delivering. ~~By picturing what~~ By picturing what ~~Luce is saying~~, Luce is saying, the audience will be more concentrated on her argument.

Overall, Luce successful ~~her~~ presents a well thought out opening to her speech that establishes her sarcastic tone, ^{makes} ~~gives~~ the listener ^{to} ~~think~~ through rhetorical questioning and paints images in the ~~the~~ audience's minds through figurative language.

#

2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

G1

Clare Boothe Luce seems to be a passionate journalist who wants the world to hear the truth and for the press to tell it. Luce uses persuasive rhetoric to influence her listeners to be honest with the American people.

Luce starts her speech by telling audience she is honored to be there, as many do before a speech, in order to tell the audience she wants to talk to them and that she is ready to give her points. Luce then says "I am less happy than you might think and more challenged than you could know". Saying this lets us know that she is about to point out a weakness or a flaw that is bothering her. She says that she is a rock thrower to the press referencing in the late B.C.'s and early A.D.'s how adulterers and sinners would be shamed and beat with rocks being thrown at them, this makes a metaphor for how she is about to reveal and shame the press's weaknesses.

Luce says that there is no audience who should be more revolted at a speaker butting them up because as journalists they should want the truth instead of a kind praise. She says



52

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2

that the press's job is to correctly inform the people whether it be about a summit conference or why the moon looks larger coming over the horizon than it does when it has fully risen. Doing this shows her audience that they are truth seekers and they should want to tell the less informed citizens the truth and the important events happening.

Throughout all the negative she says about the press she stops completely draining their spirits and says that that with the much that is wrong with the American press there is also much that is right with ~~it~~. She says that it is understandable that they may not want to listen her but encourages them to stick around and listen, ~~and~~ Luce asks them to accept good and bad, giving the journalists a balance and even though it may not make a good copy of the news paper, they should be honest with the people.

Luce uses a well spoken rhetoric to influence all listening to be a more honest writer. With her clever uses she conveys that they should do their job the way it was meant to be done.

#

Write in the box the number of the question you are answering on this page as it is designated in the exam.

2 S1

Luce uses this introduction to prepare the audience for her message through introducing her topic and main points and ~~explaining~~ defining what good journalism is to her.

Luce begins her introduction with the opener you would expect from anyone giving a speech that expresses her gratitude for being there. But with the second line she begins to stumble off the well-beaten path to her real point. ~~the~~

~~the introduction Luce~~

In the second paragraph, Luce says "The delicate art of giving an audience hell is always one best left to the Billy Grams and the Bishop Sheens." she uses this statement to prepare the audience for her speech and she uses it to let them know that she is not going to sugarcoat or lie in any way but rather she is going to be blunt and honest with them.

Throughout her introduction, Luce also builds ethos for herself. Being a journalist herself allows her to relate with the audience and she makes many references throughout to



S₂ 2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

let the audience know that she understands and relates with them. By doing so, she creates a connection with her audience and somewhat creates a trust between them. #

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 2 K

As Chere Brothe Luce speaks to her audience, ~~she uses distinct rhetoric~~ she uses distinct rhetoric. This rhetoric includes, beginning with a flattering statement, making the audience question themselves, and mentioning figures that the audience will know.

Luce opens ~~her~~ her speech with a statement that will flatter the audience. The statement is, "I am happy and flattered to be a guest of honor on this always exciting and challenging occasion." Right after she does this, Luce puts the audience down by saying something to make them feel bad. By doing this she is able to keep their attention and to make them think about what she is saying. She does this multiple times throughout the introduction to the speech, including when she says, "Consequently no audience is more forgiving (I hope) to the speaker who fails ~~to~~ or stumbles in his own pursuit of it." This makes the audience feel bad.

Another thing that Luce does is to mention people that the audience knows. She does this when she says, "The delicate art of giving the audience hell is always one best left to the Billy ^{Grahams} ~~Grahams~~ and the Bishop Steens." Ironically enough she is doing the same thing to her audience as she said not to do in her intro.

In conclusion, Luce uses this introduction to prepare the audience for her message by, including names of people they will know, making the audience question themselves, and flattering the audience. #

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

2

X

Lucy is defensive, and she is against the journalist. Lucy says she is the rock thrower and the subject has "infinite possibilities and infinite perils to the rock thrower". Lucy also invokes the journalist by saying that Journalism is a print that can't be stripped down.

Lucy affirms that if there is ^{a lot} ~~and~~ wrong with the press, there is also a lot right with it.

The journalist must accept that nothing in this world is all good ~~that~~ is some bad with it.

The U.S. Daily Press is the best press out there and it still consists of bad news and tragedies that happened.

Lucy gives the audience the heads up and to be strong because they should understand.

She makes them see reality and they have to face the truth, because it simply is the truth.

Lucy prepares them for the re-nourishment of the religious oratory. She wants them to understand the truth.

#

AP® SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Question 2

Sample Identifier: D

Score: 9

- The essay demonstrates a sophisticated and well-articulated understanding of the rhetorical situation Luce is negotiating.
- Paragraph two provides a full discussion of ethos, thoroughly and effectively explaining Luce's position in the rhetorical situation.
- The essay insightfully analyzes how Luce first "pricks the conscience" of her audience, then warns against their practices eroding journalism into "mindless entertainment."
- By skilfully highlighting Luce's "elevating [of] the idea of what the journalists do for a living," the writer explains how this move enables Luce to emphasize "the gravity of their work and . . . of their mistakes."

Sample Identifier: P

Score: 8

- The opening paragraph presents a series of choices that Luce makes ("strong consideration . . . open mindedness") to establish a rapport with her audience.
- The essay effectively discusses the "paradox about being happy and challenged" and convincingly analyzes how Luce "makes her intentions clear"
- Paragraph three presents an effective analysis of how Luce's "self-deprication [*sic*]" and use of humor "make . . . the audience more likely to accept her claims."
- Paragraph four convincingly analyzes Luce's praise of the audience's intelligence.
- The penultimate paragraph provides appropriate and convincing analysis of journalists' responsibility to "state the truth;" the writer clearly links this analysis to Luce's larger purpose, i.e., to prepare her audience for her criticisms.

Sample Identifier: Z

Score: 7

- The writer's paraphrasing and commentary are more complete in this essay than in an essay earning a score of 6.
- The writer's explanation of Luce's rhetorical choices is especially thorough at end of paragraph two.
- The discussion does become a bit repetitive, returning several times to Luce's "informal style" and use of humor; this keeps the essay from being effective.
- Generally, the essay exhibits a more mature prose style than does a 6-level paper, fluently incorporating quotations into discussion.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Sample Identifier: B

Score: 6

- Controlled throughout, this essay presents an adequately developed analysis emphasizing the centrality of journalists as truth-tellers.
- The writer highlights how Luce “emphasizes the difficulty of her position,” identifying her rhetorical purpose for doing so (“she warns the audience of the criticism that is coming and to keep their immediate backlash in check”).
- The essay notes how Luce “pointedly reminds the audience” they are responsible for her presence—and therefore for the critique she is about to deliver.
- The essay appropriately identifies Luce’s choices, and is able to support its analysis with appropriate evidence and explanation.
- Fairly extensive use of quoted text may have prevented the student from providing a fuller explanation.

Sample Identifier: N

Score: 5

- The writer does identify and analyze tone, rhetorical questioning, and figurative language, but the analysis is limited.
- The explanation of tone is inconsistent throughout paragraph two: the writer first argues that Luce adopts a “very informal tone” but then goes on to assert that Luce establishes her credibility “through her tone by explaining that she understands why her fellow journalists do what they do, but that she feels the need to call out the journalists on their wrong-doings because it would be wrong for her not to.”
- Paragraph three’s explanation of Luce’s use of rhetorical questioning is limited.
- The discussion of figurative language in paragraph four is uneven: the writer correctly identifies Luce’s rock-throwing metaphor, but then erroneously treats Luce’s reference to the moon as a figure that she use to “relate the topic of journalism to her audience in a creative manner.”

Sample Identifier: G

Score: 4

- The example in paragraph two (“I am less happy . . .”) misrepresents the intent behind Luce’s opening move.
- Paragraph two also provides a rather unconvincing explanation of Luce’s “rock thrower” image.
- The explanation of Luce’s direct references to her audience (“no audience who should be more . . .”) is insufficient and unconvincing.
- The summary in paragraph four is mostly an insufficient paraphrase of the text, and appropriates some of Luce’s text as student’s own.
- The prose generally conveys the writer’s ideas, but contains inconsistencies throughout.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES

2017 AP ENGLISH LANGUAGE AND COMPOSITION

Sample Identifier: S

Score: 3

- The two-paragraph introduction is less perceptive than what would be expected in a 4-level essay.
- The explanation of the Billy Graham reference in paragraph three ("to let them know . . . with them") is particularly limited.
- The final paragraph repeatedly defines "ethos," but offers no analysis or textual support.

Sample Identifier: K

Score: 2

- The purpose or effect of Luce's introduction is not stated.
- The analysis is generally confused (e.g., the writer claims Luce is attempting to flatter the audience by saying she is "flattered").
- The writer misreads the part of the passage about the audience being "forgiving," by claiming that Luce is attempting to make the audience feel "bad."
- The essay demonstrates little success in analyzing Luce's language in paragraph three, which mentions irony but provides no textual support.
- The author demonstrates little success in analyzing Luce's language generally, and does not connect Luce's language to her purpose.

Sample Identifier: X

Score: 1

- The essay is especially simplistic and very weak control in its control of language.
- The writer appropriates Luce's text as his or her own for most of the essay.
- In paragraph three, the point regarding "truth" is poorly interpreted.
- Paragraph two mentions the contrast between wrong/right and good/bad but the significance of this is not developed.
- The simplistic misreading of sources leads to an inaccurate thesis.

Whenever you read an argument, you must ask yourself, "is this persuasive? If so, to whom?" There are several ways to appeal to an audience. Among them are appealing to logos, ethos and pathos. These appeals are prevalent in almost all arguments.

To Appeal to Logic (logos)	To Develop Ethos	To Appeal to Emotion (pathos)
<p>Theoretical, abstract language</p> <p>Denotative meanings/reasons</p> <p>Literal and historical analogies</p> <p>Definitions</p> <p>Factual data and statistics</p> <p>Quotations</p> <p>Citations from experts and authorities</p> <p>Informed opinions</p>	<p>Language appropriate to audience and subject</p> <p>Restrained, sincere, fair minded presentation</p> <p>Appropriate level of vocabulary</p> <p>Correct grammar</p>	<p>Vivid, concrete language</p> <p>Emotionally loaded language</p> <p>Connotative meanings</p> <p>Emotional examples</p> <p>Vivid descriptions</p> <p>Narratives of emotional events</p> <p>Emotional tone</p> <p>Figurative language</p>
	Effect	
<p>Evokes a cognitive, rationale response</p>	<p>Demonstrates author's reliability, competence, and respect for the audience's ideas and values through reliable and appropriate use of support and general accuracy</p>	<p>Evokes an emotional response</p>

Definitions

Logos: The Greek word logos is the basis for the English word logic. Logos is a broader idea than formal logic--the highly symbolic and mathematical logic that you might study in a philosophy course. Logos refers to any attempt to appeal to the intellect, the general meaning of "logical argument." Everyday arguments rely heavily on ethos and pathos, but academic arguments rely more on logos. Yes, these arguments will call upon the writers' credibility and try to touch the audience's emotions, but there will more often than not be logical chains of reasoning supporting all claims.

Ethos: Ethos is related to the English word ethics and refers to the trustworthiness of the speaker/writer. Ethos is an effective persuasive strategy because when we believe that the speaker does not intend to do us harm, we are more willing to listen to what s/he has to say. For example, when a trusted doctor gives you advice, you may not understand all of the medical reasoning behind the advice, but you nonetheless follow the directions because you believe that the doctor knows what s/he is talking about. Likewise, when a judge comments on legal precedent audiences tend to listen because it is the job of a judge to know the nature of past legal cases.

Pathos: Pathos is related to the words pathetic, sympathy and empathy. Whenever you accept a claim based on how it makes you feel without fully analyzing the rationale behind the claim, you are acting on pathos. They may be any emotions: love, fear, patriotism, guilt, hate or joy. A majority of arguments in the popular press are heavily dependent on pathetic appeals. The more people react without full consideration for the WHY, the more effective an argument can be. Although the pathetic appeal can be manipulative, it is the cornerstone of moving people to action. Many arguments are able to persuade people logically, but the apathetic audience may not follow through on the call to action. Appeals to pathos touch a nerve and compel people to not only listen, but to also take the next step and act in the world.

Examples of Logos, Ethos and Pathos

Logos

Let us begin with a simple proposition: What democracy requires is public debate, not information. Of course it needs information too, but the kind of information it needs can be generated only by vigorous popular debate. We do not know what we need to know until we ask the right questions, and we can identify the right questions only by subjecting our ideas about the world to the test of public controversy. Information, usually seen as the precondition of debate, is better understood as its by product. When we get into arguments that focus and fully engage our attention, we become avid seekers of relevant information. Otherwise, we take in information passively--if we take it in at all.

Christopher Lasch, "The Lost Art of Political Argument"

Ethos

My Dear Fellow Clergymen:

While confined here in Birmingham city jail, I came across your recent statement calling my present activities "unwise and untimely."...Since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable in terms.

I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against "outsiders coming in."...I, along with several members of my staff, am here because I was invited here. I am here because I have organizational ties here.

But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their "thus saith the Lord" far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco-Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

Martin Luther King, Jr. "Letter from Birmingham Jail"

Pathos

For me, commentary on war zones at home and abroad begins and ends with personal reflections. A few years ago, while watching the news in Chicago, a local news story made a personal connection with me. The report concerned a teenager who had been shot because he had angered a group of his male peers. This act of violence caused me to recapture a memory from my own adolescence because of an instructive parallel in my own life with this boy who had been shot. When I was a teenager some thirty-five years ago in the New York metropolitan area, I wrote a regular column for my high school newspaper. One week, I wrote a column in which I made fun of the fraternities in my high school. As a result, I elicited the anger of some of the most aggressive teenagers in my high school. A couple of nights later, a car pulled up in front of my house, and the angry teenagers in the car dumped garbage on the lawn of my house as an act of revenge and intimidation.

James Garbarino "Children in a Violent World: A Metaphysical Perspective"

ARGUMENTATION “CHEAT SHEET”

OVERVIEW

The argument question presents you with several challenges:

- Determining what you are actually being asked to write about (reading the question)
- Thinking through what your position is, based on the examples you can muster (unlike the other two questions, what you say and how you defend your claim has to come entirely from your own head)
- Writing a response that recognizes and addresses the complexity of the question.

The following “cheat sheet” will help you ensure that you tackle each of the challenges thoroughly and appropriately.

PREWRITING AND DRAFTING STEPS

Step #1: Read the prompt and passage. Underline key words.

Step #2: Write the following under the prompt:

I	Issue: What is the position you are being asked to respond to? Why is it important?
C	Complexity: List reasons why this issue is complicated. Why do people disagree? Follow this form: <i>On one hand</i> _____, <i>but on the other hand</i> , _____ (or, OOH, _____, OOH _____). You want <i>at least</i> three of these and more is better .
P	Position: In the end, how do you feel about this issue? What will you argue? This will <i>not</i> be a simple "yes" or "no".

Step #3: Write your **introduction**. Begin with two or three sentences (total) describing the **ISSUE**. End with your **thesis**. Your thesis needs to be certain, but should not be simple. **DO NOT**, under **any** circumstance, use an **“I”** statement in your thesis or ask a question.

POSSIBLE THESIS STEMS	
Good Theses	Bad Theses
It is clear that _____.	In some ways the speaker is correct, but in others he is wrong.
Under most circumstances _____.	_____ is a very important issue that will not be resolved quickly.
As the speaker says . . . /Despite what the speaker says . . .	_____ is never a good idea.
In most cases, _____ is true, but one important exception is _____.	Everyone needs to _____.
The speaker is correct that _____, but he overlooks _____.	What would you think if _____?
_____ is true, but only when the word _____ means _____.	I think _____.

Step #4: Predict the **rhetorical challenges** you will face. What possible objections will your audience raise? Why would any rational human being disagree with you? What is the other side to this issue that you need to overcome?

Step #5: Analyze your thesis. What **separate** ideas, facts, or interpretations will you have to prove in order to prove that the thesis as a whole is true?

Step #6: Plan your **body paragraphs**. Each paragraph has a sub-purpose that relates to your overall thesis:

Overcome a rhetorical challenge

- 1) Respond to, refute or attack some other argument
- 2) Concede a point to the opposition and explain why your overall thesis is still correct.

Prove an idea, fact, or interpretation

- 1) Illustrate or demonstrate an idea
- 2) Distinguish between two related ideas
- 3) Establish credibility; justify an action/ decision
- 4) Create an emotional response
- 5) Establish a fact

For each purpose you hope to accomplish, you need to come up with a method. Avoid the “shoulds”— don’t tell people what they should think or feel—show them. For each sub-purpose:

ASK YOURSELF . . .	METHOD YOU CAN USE
What is this like?	Analogy
What is really meant by this?	Define your terms
When has this happened to me?	Anecdote
When have I read/heard about this sort of thing?	Examples/facts
What would happen if a person did this?	Hypothetical
What would happen if everyone did this?	Universal imperative
Why am I qualified to speak about this?	Credentials
Who else has spoken about this?	Appeal to authority

Step #7: Write your **body paragraphs**. Each paragraph **MUST** have a clear topic sentence that establishes the goal of that paragraph. Useful phrases for topic sentences:

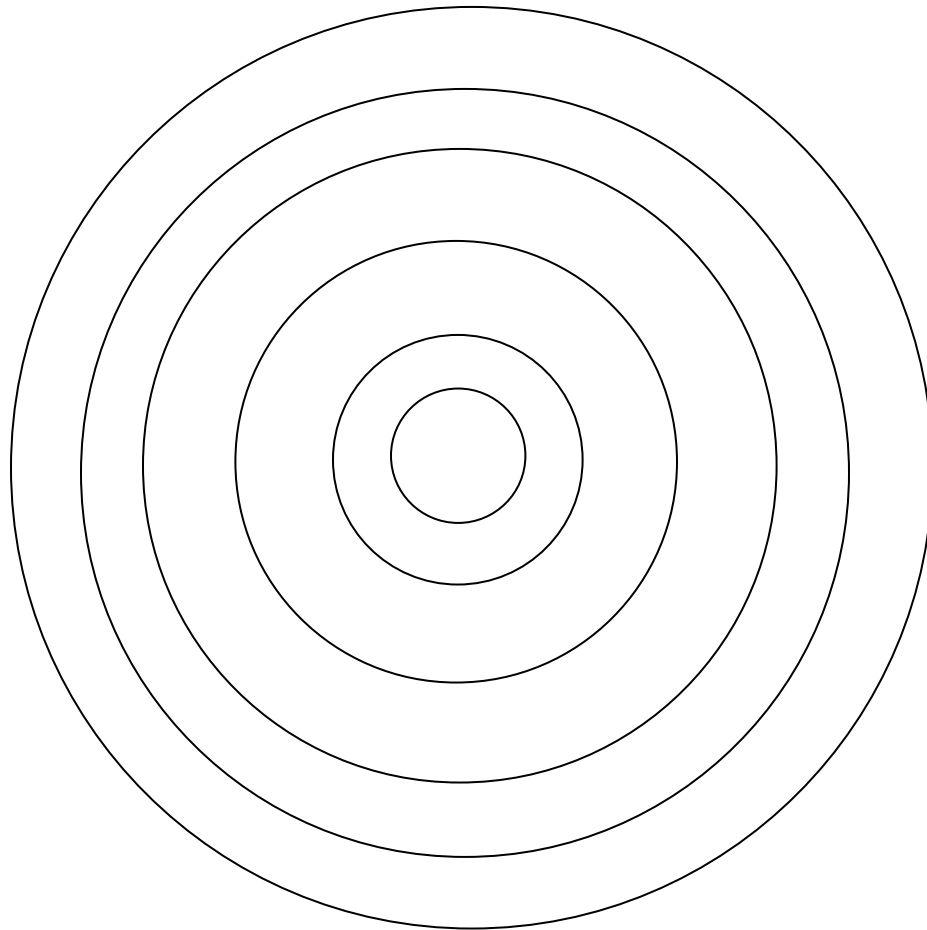
- See refutation and concession signals (essay word bank)!
- One important consideration . . .
- There is an important difference between . . .
- It is important to define the term . . .
- This is comparable to/can be compared to/For comparison . . .
- This is illustrated by . . .
- Examples of this can be found . . .
- If everyone were to . . .
- If a person . . .
- If, hypothetically,

Step #8: Write your **conclusion**. Begin by confirming your position. Then write 2-3 sentences discussing how this position might also apply to other things and circumstances.

Writing the Persuasive Essay Session

Preparing for the AP Persuasive Essay: Checklist (from Dr. Steve Olson)

1. Describe and explain **3 personal experiences** that have profoundly affected you (or **family members** who have been important in your life or who have had unique life experiences).
2. List and discuss **3 of the best books** you have read in the last two years (books that have meant something to you, have taught you something, have changed your life, etc.).
3. List and discuss **3 of the most memorable movies** you have seen.
4. List and discuss **3 groundbreaking television shows** you have seen and/or watch regularly.
5. Describe and explain **3 of the hottest current events** that you have paid attention to and continue to follow what happens.
6. Describe and explain **3 big historical moments** (ones that you know well).
7. Describe and discuss **at least 2 outside interests** you have and why they are important to you (i.e., art, music, technology, dance, sports, etc.).



Expanding Your World (from Kelly Gallagher's *Deeper Reading*)

A major goal of the AP Language Exam is to create “Citizen Scholars,” people who know what is going on in the world and who can think and write well about it.

In the Concentric Circle graphic above, write one word into each circle as follows:

- **Center circle**—write **Self**
- **2nd circle**—write **Family**
- **3rd circle**—write **Peers**
- **4th circle**—write **Community**
- **5th circle**—write **Country**
- **6th circle**—write **Humankind**

The graphic aptly depicts the growth you make as you learn about the world on your journey through life. As you confront more and more complex issues, begin thinking of how they affect not only you and the people close to you, but also to a larger and larger world. Ask yourself what would you tell your friends about a particular issue—what do they need to know? What about the people in your school, town, church? How will an issue affect your country? Is an issue timeless—have people always wrestled with it? Will we always have to deal with it?

To Write an Argument, You Must

1. Have an argument and show depth of thinking
2. Have a voice and an argumentative sense—you need discourse markers, road signs to carry your reader through your argument
3. Learn that **detail** creates **voice** (i.e., the 7 areas in the Checklist, top of p. 1)
4. Convince and lead your reader through your argument with **logic** and an **emotional quality** to your writing
5. Remember that you **don't** have to refer to **novels**—they don't always work for the topic or question.
(--David Jolliffe, Chief Reader, AP Language Exam)

Helpful Resource: Pros and Cons of Controversial Issues

Website: <http://www.procon.org>

Goal: “promoting critical thinking, education, and informed citizenship”

About them: “an independent, nonpartisan, 501 (c) (3) nonprofit public charity

What's available:

- Current Headlines (on 01/06/12, kept updated): Childhood Obesity Ads Spark Controversy, Cell Phone Ban Considered for US Drivers, Last US Troops Exit Iraq, Supreme Court Takes Up Arizona Immigration Law
- Pros and Cons of 42 Controversial Issues, covering the following:
 - Education: Standardized Tests, Teacher Tenure
 - Elections & Presidents: 2008 Presidential Election, 2012 Presidential Election, Bill Clinton, Ronald Reagan
 - Health & Medicine: Abortion, D.A.R.E., Euthanasia, Health Care Reform, Medical Marijuana, Milk, Obesity, Prescription Drug Ads to Consumers, Right to Health Care, Vaccines for Kids, Vegetarianism
 - Media & Entertainment: Social Networking, Video Games & Violence

- Money & Business: Big Three Auto Bailout, Insider Trading by Congress
- Politics: ACLU, Concealed Handguns, Death Penalty, Drinking Age, Felon Voting, Illegal Immigration, Social Security Privatization, WTC Muslim Center
- Religion: Churches & Taxes, Under God in the Pledge
- Science & Technology: Alternative Energy vs. Fossil Fuels, Cell Phones, Climate Change, Voting Machines
- Sex & Gender: Born Gay? Origins of Sexual Orientation, Gay Marriage, Prostitution
- Sports: College Football—Playoffs vs. BCS, Drug Use in Sports, Golf—Is It a Sport?
- World/International: Israeli-Palestinian Conflict, US-Iraq War

NEXT STEP: ORGANIZATION

Suggested Organization for a Classic Argument

1. **Introduction:** Give the context and background of your issue. Establish style, tone, and significance of your issue.
2. **State Your Case:** Clarify your issue here. Give any necessary background for understanding the issues. Define any important terms or conditions here.
3. **Proposition:** State your central proposition. Be sure that your hook presents an issue that is open to debate. Present the subtopics or supportive points to forecast your argument for your reader.
4. **Refutation:** Analyze the opposition's argument and summarize it; refute or address the points; point out faulty reasoning and inappropriate appeals.
5. **Substantiation and Proof:** Present and develop your own case. Carefully plan your disclosure; avoid logical fallacies. Rely primarily on reasoning for your appeal and use emotional appeals carefully; use examples, facts, experts, and statistics. Develop your argument using the appropriate prose strategy, e.g., causal analysis, comparison, analogies, definitions.
6. **Conclusion:** Conclude with conviction. Review your main points and state your claims strongly. Make a strong plea for action, or invite your readers to refute your argument.

Suggested Organization for a Rogerian Argument

1. Write a brief objective statement to define the issue.
2. Analyze and state the other's position in a neutral, objective way. Demonstrate that you understand the other's position and their reasons for holding it. Avoid moralizing or judging the other's position or reasons.
3. Analyze and state your own position in a neutral, objective way. Avoid moralizing about your own position or reasons.
4. Analyze what the two positions have in common; find commonly shared goals and values.
5. Propose a resolution to the issue that recognizes and incorporates the interests of both positions.

http://www.umuc.edu/prog/ugp/ewp_writingcenter/writinggde/chapter8/chapter8-08.shtml



School of Liberal Arts

University Writing Center
"Because writers need readers"
Cavanaugh Hall 427 University Library 2125
(317)274-2049 (317)278-8171
www.iupui.edu/~uwc

Literature Review Templates:

How to Present What 'They' Say

This handout will provide templates for introducing and discussing sources ('they') when writing a literature review. These templates help writers summarize and synthesize the arguments and ideas of their sources in order to help the writer establish credibility and provide a solid background for a research paper or project.

THEY SAY: Reporting what authors are saying about a topic

VERB TENSE & SOURCES

- **APA:** In APA, when you discuss cited sources, you are required to use PAST TENSE (e.g., Smith **argued**) or PRESENT PERFECT TENSE (e.g., Smith [and Jones] **has [have] argued**). See pg. 33 in the APA Manual for more information.
- **MLA:** Generally, in MLA, when you discuss cited sources, use PRESENT TENSE (e.g. Smith **believes**). PRESENT PERFECT TENSE can also be used, but definitively there are no rules for verb tense and sources in the MLA Handbook.

Introducing an Ongoing Debate

APA

- In discussion of X, one controversial issue has been _____. On the one hand, _____ argued _____. On the other hand, _____ contended _____. Some researchers, such as _____, have maintained _____.

MLA

- When it comes to the topic of _____, most of expert/scholars/researchers will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.

Templates for Introducing What "They Say"

- A number of sociologists have recently suggested that X's work has several fundamental problems. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]
- It has become common today to dismiss X's contribution to the field of _____.
- In their recent work, Y and Z have offered harsh critiques of X for _____.

Templates for Introducing “Standard Views”

Standard views are views that have become so widely accepted that by now it is essentially the conventional way of thinking about a topic. [*The underlined word can be replaced with other nouns appropriate to your field of study—researchers, scientists, politicians, feminists, etc.*]

- Americans today tend to believe that _____
- Conventional wisdom has it that _____.
- The standard way of thinking about topic X has been _____.
- Many students assume that _____.

Introducing Quotations and Summaries

APA [notice the verbs are past tense]

- She demonstrated that _____.
- In X’s study of _____, she found that _____.
- They argued _____.

MLA [notice the verbs are in present tense]

- _____, he admits.
- He states, _____.

Verbs for Introducing Summaries and Quotations

Verbs for Making a Claim

Argue	Insist
Assert	Observe
Believe	Remind us
Claim	Report
Emphasize	Suggest

Verbs for Questioning or Disagreeing

Complain	Question
Complicate	Refute
Contend	Reject
Contradict	Renounce
Deny	Repudiate
Deplore the tendency to	
Disavow	

Verbs for Expressing Agreement

Acknowledge	Endorse
Admire	Extol
Agree	Praise
Celebrate the fact that	Reaffirm
Corroborate	Support
Do not deny	Verify

Verbs for Making Recommendations

Advocate	Implore
Call for	Plead
Demand	Recommend
Encourage	Urge
Exhort	Warn

Frame Every Quote

Since quotations do not speak for themselves, you need to build a frame around them in which you do that speaking for them. You need to make a ‘quotation sandwich’ [*Introduction-quotation-explanation*]. Introduce the quotation adequately by explaining who is speaking and setting up what the quotation says. Then follow up with explaining why you consider the quotation important and what you take it to say. [*The () represents the placement of your in-text citation.*]

For introducing quotations

APA

- X (year) stated, “_____” (p. #).
- As the prominent researcher/scholar X (year) put it, “_____” (p. #).
- According to X (year), “_____” (p. #).

- X (year) himself wrote, “_____” (p. #).
- In her book, _____, X (year) maintained that “_____” (p. #).

MLA

- In X’s view, “_____” (page #).
- X agrees when she writes, “_____” (page #).
- X disagrees when he writes, “_____” (page #).
- X complicates matters further when she writes, “_____” (page #).

For explaining quotations

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X’s point is that _____.
- The essence of X’s argument is that _____.

DO NOT introduce quotations by saying something like “X asserts an idea that” or “A quote by X says.”
Introductory phrases like these are both redundant and misleading.

Additional Resources

American Psychological Association. *Publication Manual of the American Psychological Association*.
5th ed. Washington, D.C.: American Psychological Association, 2001. Print.

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*.
New York: W. W. Norton & Company, 2006. Print.

Modern Language Association of America, The. *MLA Handbook for Writers of Research Papers*. 7th ed.
New York: The Modern Language Association of America, 2009. Print.

Created by Keva Sherven for the UWC—April 2010

Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

Templates to Declare the Writer's Position:

How to Present What 'I' Say

This handout will provide templates for introducing and discussing you own ideas as a writer ('I') when writing a paper that requires the writer's response to or stance/position on a topic. These templates help writers agree, disagree, or both agree and disagree with sources in order to declare their position relative to the views they've summarized or quoted.

I SAY: a writer offering his/her own argument as a response to what 'they' said

Experienced writers know how to express their thoughts. Since academic writing, broadly speaking, is argumentative, college writers need to argue well. Thus, writers need to be able to assert their own ideas as well as enter the ongoing conversation (they say) of a topic and use the ideas of others as a launching pad for furthering their ideas. Many times the use of "I" is appropriate; however, check with your professor.

Disagreeing, with Reasons

- I think X is mistaken because she overlooks _____.
- X's claim that _____ rests upon the questionable assumption that _____.
- I disagree with X's view that _____ because, as recent research has shown, _____.
- X contradicts himself/can't have it both ways. On the one hand, he argues _____. But on the other hand, he also says _____.
- By focusing on _____, X overlooks the deeper problem of _____.
- X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

Agreeing

- I agree that _____ because my experience _____ confirms it.
- X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- X's theory of _____ is extremely useful because it shed insight on the difficult problem of _____.
- I agree that _____, a point that needs emphasizing since so many people believe _____.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.

Agreeing and Disagreeing Simultaneously

- Although I agree with X up to a point, I cannot accept his overall conclusion that _____.
- Although I disagree with much that X says, I fully endorse his final conclusion that _____.
- Though I concede that _____, I still insist that _____.
- X is right that _____, but she seems on more dubious ground when she claims that _____.
- While X is probably wrong when she claims that _____, she is right that _____.
- Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.
- I'm of two minds about X's claims that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- My feelings on the issue are mixed. I do support X's position that _____, but I find Y's arguments about _____ and Z's research on _____ to be equally persuasive.

Signaling who is Saying What in Your Own Writing

- X argues _____.
- According to both X and Y _____.
- Politicians, X argues, should _____.
- Most athletes will tell you that _____.
- My own view, however, is that _____.
- I agree, as X may not realize, that _____.
- X is right that _____.
- X's assertion that _____ does not fit the facts.
- Anyone familiar with _____ should agree that _____.
- But _____ are real, and are arguably the most significant factor in _____.

Indicate Multiple Perspectives—"I" versus "They" [p.70]

Point-of-view clues in the text that clearly separates the views of the writer ("I") from those of source authors ("they").

- X overlooks what I consider an important point about _____.
- My own view is that what X insists is a _____ is in fact a _____.
- I wholeheartedly endorse what X calls _____.
- These conclusions, which X discusses in _____, add weight to the argument that _____.

Entertaining Objections

Notice that the following examples are not attributed to any specific person or group, but to "skeptics," "readers," or "many". This kind of nameless, faceless naysayer is appropriate in some cases.

- Yet some readers may challenge my view that _____. After all, many believe that _____. Indeed, my own argument that _____ seems to ignore _____ and _____.
- Of course, many will probably disagree with this assertion that _____.

Naming Your Naysayers

The underlined words can be interchanged with another specific group.

- Here many feminists would probably object that _____.
- But social Darwinists would certainly taken issue with the argument that _____.
- Biologists, of course, may want to dispute my claim that _____.
- Nevertheless, both followers and critics of Malcolm X will probably suggest otherwise and argue that _____.

To minimize stereotyping...

- Although not all Christians think alike, some of them will probably dispute my claim that _____.
- Non-native English speakers are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.

Making Concessions While Still Standing Your Ground

- Although I grant that _____, I still maintain that _____.
- Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- While it is true that _____, it does not necessarily follow that _____.
- On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

Indicating Who Cares

Underlined words can be replaced with other groups or references to certain people.

- _____ used to think _____. But recently [or within the past few decades], _____ suggests that _____.
- This interpretation challenges the work of those critics who have long assumed that _____.
- These findings challenge the work of earlier researchers, who tended to assume that _____.
- Recent studies like these shed new light on _____, which previous studies had not addressed.
- These findings challenge dieters' common assumption that _____.
- At first glance, teenagers might say _____. But on closer inspection.

Why Your Claim Matters

- X matters/is important because _____.
- Although X might seem trivial, it is in fact crucial in terms of today's concern over _____.
- Ultimately, what is at stake here is _____.
- These findings have important consequences for the broader domain of _____.
- My discussion of X is in fact addressing the larger matter of _____.
- These conclusions/This discovery will have significant applications in _____ as well as in _____.

So What and Who Cares

- Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

Page References for *They Say, I Say*

- Pages 1-47 contain "They Say" templates and explanations
- Pages 51-97 contain "I Say" templates and explanations
- Pages 101-135 contain "Tying it All Together" templates and explanations
- Pages 163-176 contain the Index of Templates use in the book

Additional Resources

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Print.

Created by Keva Sherven for the UWC—April 2010
Most of the examples are taken directly from *They Say, I Say* by Graff & Birkenstein

Useful Templates

Need help getting started on a paper and/or making certain rhetorical moves in your paper? These templates might help!

INTRODUCING WHAT "THEY SAY"

- A number of sociologists have recently suggested that X's work has several fundamental problems.
- It has become common today to dismiss X's contribution to this field of sociology.
- In their recent work, Y and Z have offered harsh critiques of Dr. X for _____.

INTRODUCING "STANDARD VIEWS"

- Americans today tend to believe that _____.
- Conventional wisdom has it that _____.
- Common sense seems to dictate that _____.
- The standard way of thinking about topic X has it that _____.
- It is often said that _____.
- My whole life I have heard it said that _____.
- You would think that _____.
- Many people assumed that _____.

MAKING WHAT "THEY SAY" SOMETHING YOU SAY

- I've always believed that _____.
- When I was a child, I used to think that _____.
- Although I should know better by now, I cannot help thinking that _____.
- At the same time that I believe _____, I also believe _____.

INTRODUCING SOMETHING IMPLIED OR ASSUMED

- Although none of them have ever said it so directly, my teachers have often given me the impression that _____.
- One implication of X's treatment of _____ is that _____.
- Although X does not say so directly, she apparently assumes that _____.
- While they rarely admit as much, _____ often take for granted that _____.

INTRODUCING AN ONGOING DEBATE

- In discussions of X, one controversial issue has been _____. On one hand, _____ argues _____. On the other hand, _____ contends _____. Others even maintain _____. My own view is _____.
- When it comes to the topic of _____, most of us will readily agree that _____. Where this agreement usually ends, however, is on the question of _____. Whereas some are convinced that _____, others maintain that _____.
- In conclusion then, as I suggested earlier, defenders of _____ can't have it both ways. Their assertion that _____ is contradicted by their claim that _____.

CAPTURING AUTHORIAL ACTION

- X acknowledges that _____.
- X agrees that _____.
- X argues that _____.
- X believes that _____.
- X denies/does not deny that _____.
- X complains that _____.
- X concedes that _____.
- X demonstrates that _____.
- X deplores the tendency to _____.
- X celebrates the fact that _____.
- X emphasizes that _____.

CAPTURING AUTHORIAL ACTION cont.

- X insists that _____.
- X observes that _____.
- X questions whether _____.
- X refutes the claim that _____.
- X reminds us that _____.
- X reports that _____.
- X suggests that _____.
- X urges us to _____.

INTRODUCING QUOTATIONS

- X states, "_____."
- As the prominent philosopher X puts it, "_____."
- According to X, "_____."
- X himself writes, "_____."
- In her book, _____, X maintains that "_____."
- Writing the journal *Commentary*, X complains that, "_____."
- In X's view, "_____."
- X agrees when she writes, "_____."
- X disagrees when he writes, "_____."
- X complicates matters further when he writes, "_____."

EXPLAINING QUOTATIONS

- Basically, X is saying _____.
- In other words, X believes _____.
- In making this comment, X argues that _____.
- X is insisting that _____.
- X's point is that _____.
- The essence of X's argument is that _____.

DISAGREEING, WITH REASONS

- I think X is mistaken because she overlooks _____.
- X's claim that _____ rests upon the questionable assumption that _____.
- I disagree with X's view that _____ because, as recent research has shown, _____.
- X contradicts herself/can't have it both ways. On the one hand, she argues _____. But on the other hand, she also says _____.
- By focusing on _____, X overlooks the deeper problem of _____.
- X claims _____, but we don't need him to tell us that. Anyone familiar with _____ has long known that _____.

AGREEING—WITH A DIFFERENCE

- I agree that _____ because my experience _____ confirms it.
- X is surely right about _____ because, as she may not be aware, recent studies have shown that _____.
- X's theory of _____ is extremely useful because it sheds insight on the difficult problem of _____.
- I agree that _____, a point that needs emphasizing since so many people believe _____.
- Those unfamiliar with this school of thought may be interested to know that it basically boils down to _____.
- If group X is right that _____, as I think they are, then we need to reassess the popular assumption that _____.

EMBEDDING VOICE MARKERS

- X overlooks what I consider an important point about _____.
- My own view is that what X insists is a _____ is in fact a _____.
- I wholeheartedly endorse what X calls _____.
- These conclusions, which X discusses in _____, add weight to the argument that _____.

AGREEING AND DISAGREEING SIMULTANEOUSLY

- Although I agree with X up to a point, I cannot accept his overall conclusion that _____.
- Although I disagree with much that X says, I fully endorse his final conclusion that _____.
- Though I concede _____, I still insist that _____.
- Whereas X provides ample evidence that _____, Y and Z's research on _____ and _____ convinces me that _____ instead.
- X is right that _____, but she seems on more dubious ground when she claims that _____.
- While X is probably wrong when she claims that _____, she is right that _____.
- I'm of two minds about X's claim that _____. On the one hand, I agree that _____. On the other hand, I'm not sure if _____.
- My feelings on the issue are mixed. I do support X's position that _____, but I find Y's argument about _____ and Z's research on _____ to be equally persuasive.

SIGNAL WHO IS SAYING WHAT

- X argues _____.
- According to both X and Y, _____.
- Politicians _____, X argues, should _____.
- Most athletes will tell you that _____.
- My own view, however, is that _____.
- I agree, as X may not realize, that _____.
- But _____ are real, and arguably, the most significant factor in _____.
- But X is wrong that _____.
- However, it is simply not true that _____.
- Indeed, it is highly likely that _____.
- But the view that _____ does not fit all the facts.
- X is right that _____.
- X is wrong that _____.
- X is both right and wrong that _____.
- Yet a sober analysis of the matter reveals _____.
- Nevertheless, new research shows _____.
- Anyone familiar with _____ should see that _____.

ENTERTAINING OBJECTIONS

- At this point I would like to raise some objections that have been inspired by the skeptic in me. She feels that I have been ignoring _____. "_____, " she says to me, "_____."
- Yet some readers may challenge the view that _____. After all, many believe _____. Indeed, my own argument that _____ seems to ignore _____ and _____.
- Of course, many will probably disagree with this assertion that _____.

NAMING YOUR NAYSAYERS

- Here many *feminists* would probably object that _____.
- But *social Darwinists* would certainly take issue with the argument that _____.
- *Biologists*, of course, may want to dispute my claim that _____.
- Nevertheless, both *followers and critics of Malcolm X* will probably argue that _____.
- Although not all *Christians* think alike, some of them will probably dispute my claim that _____.
- *Non-native English speakers* are so diverse in their views that it's hard to generalize about them, but some are likely to object on the grounds that _____.

INTRODUCING OBJECTIONS INFORMALLY

- But is my proposal realistic? What are the chances of its actually being adopted?
- Yet is it always true that _____? Is it always the case, as I have been suggesting, that _____?
- However, does the evidence I've cited prove conclusively that _____?
- "Impossible," you say. "Your evidence must be skewed."

MAKING CONCESSIONS WHILE STILL STANDING YOUR GROUND

- Although I grant that _____, I still maintain that _____.
- Proponents of X are right to argue that _____. But they exaggerate when they claim that _____.
- While it is true that _____, it does not necessarily follow that _____.
- On the one hand, I agree with X that _____. But on the other hand, I still insist that _____.

INDICATING WHO CARES

- _____ used to think _____. But recently [or within the past few decades] _____ suggests that _____.
- What this new research does, then, is correct the mistaken impression, held by many earlier researchers, that _____.
- These findings challenge the work of earlier researchers, who tended to assume that _____.
- Recent studies like these shed new light on _____, which previous studies had not addressed.
- Researchers have long assumed that _____. For instance, one eminent scholar of cell biology, _____, assumed in _____, her seminal work on cell structures and functions that fat cells _____. As _____ herself put it, "_____" (200). Another leading scientist, _____, argued that fat cells "_____" (200). Ultimately, when it came to the nature of fat, the basic assumption was that _____.
- If sports enthusiasts stopped to think about it, many of them might simply assume that the most successful athletes _____. However, new research shows _____.
- These findings challenge dieter's common assumptions that _____.
- At first glance, teenagers appear to _____. But on closer inspection _____.

ESTABLISHING WHY YOUR CLAIM MATTERS

- X matters/is important because _____.
- Although X may seem trivial, it is in fact crucial in terms of today's concern over _____.
- Ultimately, what is at stake here is _____.
- These findings have important consequences for the broader domain of _____.
- My discussion of X is in fact addressing the larger matter of _____.
- These conclusions/This discovery will have significant applications in _____ as well as in _____.
- Although X may seem of concern to only a small group of _____, it should in fact concern anyone who cares about _____.

ADDING METACOMMENTARY

- In other words,
- What _____ really means by this is
- Essentially, I am arguing that
- My point is not that we should _____, but that we should _____.
- What _____ really means is _____.
- In other words, _____.
- To put it another way, _____.
- In sum, then, _____.
- My conclusion, then, is that, _____.
- In short, _____.
- What is more important, _____.
- Incidentally, _____.
- By the way, _____.
- Chapter 2 explores, _____, while Chapter 3 examines _____.
- Having just argued that _____, let us now turn our attention to _____.
- Although some readers may object that _____, I would answer that _____.

Using Transitions Effectively

What do Transitions Do?

Transitional words and phrases are also called signal words. They are placed at key points to lead the reader through the sentences and paragraphs. Using transitional words will help you achieve clear and coherent communication with your audience.

When writers connect sentences and paragraphs, they provide a sense of movement that allows their readers to follow the main and subordinate ideas easily and, as a result, understand the writer's purpose and message.

Clear transitions are essential to the coherence of paragraphs and essays. There are several types of transitions, each leading the reader to make certain connections or assumptions about the areas you are connecting, based on the words or phrases you choose. Some lead the reader forward and imply the "building" of an idea or thought, while others make the reader compare ideas or draw conclusions from the preceding thoughts. A list of common transitional words and phrases can be found on the back.

Transitions Between Paragraphs

When linking two paragraphs, the writer must explain how the two paragraphs are connected logically. Transitional words or phrases sometimes will be precisely what you need to underscore for your readers the intellectual relationship between paragraphs—to help them navigate your essay. Very often, such transitions:

- ☞ Address an essential similarity or dissimilarity (likewise, in contrast, despite, etc)
- ☞ Suggest a meaningful ordering, often temporal (first, in addition) or causal (thus, therefore)
- ☞ In a longer paper, remind the reader of what has earlier been argued (in short, as has been said, on the whole).

Tips for Transitioning

Since clarity and effectiveness of your transitions will depend greatly on how well you have organized your paper, you may want to evaluate your paper's organization before you work on transitions. In the margins of your draft, summarize in a word or two what each paragraph is about or how it fits into your analysis as a whole. This exercise should help you to see the order and connection between your ideas more clearly.

If after doing this exercise you find that you still have difficulty linking your ideas together in a coherent fashion, your problem may not be with transitions but with organization. Perhaps something crucial is missing between this paragraph and its neighbors—most likely an idea or a piece of evidence or both. Maybe the paragraph is misplaced, and logically belongs elsewhere.

Common transitional words and phrases can be found on the next page...

COMMON TRANSITIONAL WORDS & PHRASES

To Indicate TIME ORDER

- earlier
 - former
 - formerly
 - heretofore
 - in retrospect
 - in the past
 - not long ago
 - of late
 - preceding
 - previously
 - prior to
 - recently
 - yesterday
-
- at present
 - at the same time
 - at this moment
 - by now
 - concurrently
 - currently
 - immediately
 - now
 - presently
 - right away
 - simultaneously
 - until now
-
- henceforth
 - hereafter
 - in the future
-
- after a long time
 - after a short while
 - afterward
 - later on
 - not long after
 - right after
 - soon after
 - thereafter

To Indicate CONTRAST

- a clear difference
- a distinct difference
- a striking distance
- a strong distinction
- against
- although
- although this may be true
- an opposing view
- and yet
- another distinction
- balanced against
- but
- by contrast
- contrarily
- contrary to
- conversely
- counter to
- despite
- despite the fact that
- different from
- even though
- for
- however
- in contrast
- in opposition to
- nevertheless
- nonetheless
- on the contrary
- on the other hand
- opposing
- otherwise
- regardless
- the antithesis of
- the reverse of
- to differ from
- to differentiate
- to oppose
- up against
- whereas
- while
- yet

To Indicate COMPARISON

- after all
- along the same lines
- also
- analogous to
- as compared with
- as well as
- balanced against
- by comparison
- comparable
- comparatively
- compared to
- consistent with
- conversely
- correlate
- correspondingly
- equal
- equally important
- equivalent
- however
- identical
- in a similar fashion
- in comparison
- in contrast
- in like manner
- in the same manner
- in the same way
- like
- likewise
- matching
- meanwhile
- nevertheless
- of little difference
- parallel to
- relative to
- relatively
- resemble
- resembling
- similarly
- synonymous
- the next likeness
- to the same extent
- too
- uniformly
- where
- whereas

To Indicate CAUSE & EFFECT

- accordingly
- as a consequence
- as a result
- as a result of
- because
- because of this
- by reason of
- caused by
- consequently
- due to
- following that
- for
- for this purpose
- for this reason
- furthermore
- hence
- henceforth
- in conclusion
- in effect
- in view of
- it follows that
- on account of
- otherwise
- owing to
- so
- subsequently
- the end result
- the outcome
- the ramifications of
- then
- thereafter
- therefore
- thus
- to this end
- accordingly
- as a result
- consequently
- hence
- it follows, then
- since
- so
- then
- therefore
- thus

To Indicate SEQUENCE

- at first
- at the beginning
- at the onset
- commencing with
- earlier
- embark
- first
- from this point
- in the first place
- initially
- once
- once upon a time
- starting with
- to begin with

-
- after that
 - following that
 - immediately following
 - in the second place
 - in turn
 - later on
 - next
 - on the next occasion
 - second /secondly
 - so far
 - subsequently
 - the following week
 - the next day
 - the next time
 - the second stage
 - twice

-
- in the third place
 - last
 - last of all
 - third
 - at last
 - lastly
 - in the last place
 - the latter
 - at the end
 - in the end
 - final
 - finally
 - the final point
 - to conclude
 - in conclusion

To Indicate ADDITION

- after
- afterward
- again
- also
- and
- and then
- besides
- concurrently
- consequently
- equally important
- finally
- following this
- further
- furthermore
- hence
- in addition
- in fact
- indeed
- lastly
- moreover
- next
- nor
- now
- previously
- simultaneously
- so too
- subsequently
- therefore
- thus
- too
- what's more

To Provide An EXAMPLE

- a case in point
- after all
- an analogy
- analogous to
- another way
- as an example
- as an illustration
- consider
- consider as an illustration
- for example
- for instance
- for instance
- for one thing
- in another case
- in fact
- in one example
- in order to clarify
- in other words
- in particular
- in the following manner
- in the same manner
- in this case
- in this situation
- in this specific instance
- more exactly
- namely
- on this occasion
- specifically
- such as
- suppose that
- take the case of
- that is
- to be exact
- to bring to light
- to clarify
- to demonstrate
- to exemplify
- to explain
- to illuminate
- to illustrate
- to put another way
- to show
- to take a case in point
- to take a case in point

To EMPHASIZE or INTENSIFY

- above all
- actually
- after all
- as a matter of fact
- certainly
- decidedly
- definitely
- equally important
- especially
- furthermore
- in fact
- increasingly important
- indeed
- more emphatically
- more important
- moreover
- most important of all
- most of all
- of great concern
- of major concern
- primarily
- significantly
- surely
- the crux of the matter
- the main issue
- the main problem
- the major reason
- there is no question that
- to be sure
- to emphasize
- to recapitulate
- very likely
- without a doubt
- without doubt
- without question

To Indicate EXCEPTION

- despite
- however
- in spite of
- nevertheless
- of course
- once in a while
- sometimes
- still
- yet

To ELABORATE

- actually
- by extension
- in short
- in other words
- to put it another way
- to put it bluntly
- to put it succinctly
- ultimately

To CONCEDE

- admittedly
- although it is true that
- granted
- I concede that
- of course
- naturally
- to be sure

To SUMMARIZE or CONCLUDE

- accordingly
- as a result
- as has been noted
- as I have said
- as I have shown
- consequently
- hence
- in brief
- in conclusion
- on the whole
- on the whole
- summing up
- therefore
- thus
- to conclude
- as a result
- consequently
- hence
- in conclusion, then
- in short
- in sum, then
- it follows, then
- so
- the upshot of all this is that
- therefore
- thus
- to sum up
- to summarize

To Connect CLAUSES*

COORDINATION CONJUNCTIONS

- and
- but
- for
- nor
- or
- so
- yet

To Connect CLAUSES cont.*

SUBORDINATING CONJUNCTIONS

- after
- although
- as
- as if
- as though
- because
- before
- even
- even if
- even though
- if
- in order that
- once
- rather than
- since
- so that
- than
- that
- though
- unless
- until
- when
- whenever
- while

* **NOTE:**

Conjunctions do more than simply link and connect ideas. Conjunctions combine clauses which transitional words cannot do. This is a significant difference between conjunctions and transitional words

MsEffie's List of Advanced Placement® Language and Composition Prompts (1981 to 2017)*

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YEAR	Question 1	Question 2	Question 3
1981	"The Rattler"- analyze effect on reader – consider organization, point of view, language, detail.	George Bernard Shaw letter – describe writer's attitude toward mother & her cremation – diction and detail	Thomas Szasz – argue for or against his position on the struggle for definition. Use readings, study, or experience.
1982	A reading on happiness – summarize his reasons for his opinion and explain why you agree or not with his opinion	Analyze the strategies or devices (organization, diction, tone, detail) that make Gov. Stevenson's Cat Veto argument effective.	Describe a place, conveying feeling through concrete and specific detail.
1983	A quote on change - Select a change for the better that has occurred or that you want to occur; analyze its desirable and undesirable effects	Excerpt from Thomas Carlyle's <i>Past and Present</i> – define Carlyle's attitude toward work and analyze how he uses language to convince....	Agree or disagree with the position in the passage on living in an era of language inflation by considering the ethical and social consequences of language inflation.
1984	Explain the nature and importance of two or three means by which you keep track of time and discuss how these means reveal your person. (Hint given about "inner clocks.")	Percy Bysshe Shelley and John Milton – two very short quotes on freedom – describe the concept of freedom in each; discuss the differences.	A passage on a boxing match between Benny Paret, a Cuban, and Emile Griffith – Analyze how diction, syntax, imagery, and tone produce an effect on the reader.
1985	Contrast stylistic and rhetorical differences between two passages on the Soviet Launch of the first space satellite	Discuss the probable reasons for an anonymous writer's additions and deletions and the ways in which those revisions change the effect of the paragraph. Two drafts that record the writer's thoughts on how the experience of war affected his attitude toward language.	Defend a position or one or more issues raised in the passage about the state of television in the United States.
1986	Explain how two passages by N. Scott Momaday and Dee Brown, which describe similar landscapes, reveal the differences in the authors' purposes. Consider diction, syntax, imagery, and tone.	Choose one or more pairs of words from a list and discuss and elaborate on the distinctions between the paired words. Consider how, when, why, and by whom each word might be used.	Evaluate the truth of the assertion in the quotation that human nature wants patterns, standards, and structures of behavior.
1987	Agree or disagree with E. M. Forster's view that personal relations are more important than causes or patriotism.	Analyze how Zora Neale Hurston enriches our sense of her childhood world through her diction and manipulation of point of view.	Describe some major features of the language used in one specific group – occupational, ethnic, social, or age, etc. Indicate the purpose these features serve or what influences they reflect.
1988	Evaluate Alexis De Tocqueville's assertions about democracy and aristocracy and his assertion that democracy "throws [man] back forever upon himself alone."	Analyze Frederick Douglass' language, especially the figures of speech and syntax, to convey his states of mind upon escaping slavery and arriving in New York in 1838.	Pretend to contribute to a magazine or newspaper; write an article describing a place you know well that might be of interest to readers. Define the significance, use descriptive detail to make attitude clear.
1989	Argue for or against the validity of the implied criticism of a church bulletin [text given] reprinted without other comment in a magazine under the heading "The Religious Life."	Describe the rhetorical purpose of Martin Luther King's <i>Why We Can't Wait</i> . Analyze its stylistic, narrative, and persuasive devices.	Missing
1990	From an autobiography of a professional woman pilot in Africa, analyze how the author's juxtaposition of ideas, choice of details, and other aspects of style reveal her personality.	Analyze stylistic and rhetorical differences between two nineteenth century descriptions of the Galapagos Islands	Vividly and concretely describe one person seen at two different times or in two different situations so readers understand the difference in your attitude, thus proving perceptions of people differ according to people's attitudes and circumstances
1991	Analyze the language and rhetorical devices Igor Stravinsky uses to convey his point of view about orchestra conductors.	Analyze how Richard Rodriguez's presentation of the events in the passage suggests his attitude toward his family and himself. Consider narrative structure, detail, manipulation of language, and tone.	Write a persuasive essay that defends, challenges, or qualifies the assertion that "For in much wisdom is much grief, and increase of knowledge is increase of sorrow" (Ecclesiastes).

1992	Analyze Queen Elizabeth I's diction, imagery, and sentence structure to achieve her purpose in her speech to her troops at Tilbury, 1588.	Using your observation, experience, or reading, defend, challenge, or qualify Joseph Addison's assertion that men use ridicule to "laugh men out of virtue and good sense."	Considering the choice of the word "cripple" and other rhetorical features, such as tone, word choice, and rhetorical structure, analyze how Nancy Mairs, who has multiple sclerosis, presents herself.
1993	Compare the rhetorical strategies – such as arguments, assumptions, attitudes, diction – used by characters from Jane Austen (1813) and Charles Dickens (1865). Comment on both intended and probable effects of the proposals on the women being addressed	Defend, challenge, or qualify H. L. Mencken's views about the artist's relation to society. Refer to particular writers, composers, or other artists.	Read the paragraph for E. M. Forster's 1936 essay "My Wood." Define Forster's attitude toward the experience of owning property and analyze that attitude; consider Forster's word choice, manipulation of sentences, and use of Biblical Allusions
1994	From an excerpt of Sir George Savile's essay about King Charles II (1630 – 1685), define the attitude Savile would like us to adopt about Charles II and analyze the rhetorical strategies employed to promote that attitude.	Defend, challenge, or qualify Barbara Tuchman's claim that "wooden-headedness plays a remarkably large role ... in human affairs." Use evidence and/or your observations. (From <i>The March of Folly</i>)	Characterize and analyze Joan Didion's view of the Santa Ana winds. Consider her stylistic elements, such as diction, imagery, syntax, structure, tone, and selection of detail.
1995	In 1860, John Ruskin argued for giving precedence to the soldier rather than to the merchant or manufacturer. Evaluate his argument. (Excerpt included)	Analyze the rhetorical techniques Ellen Goodman uses to convey her attitude toward Phil, the subject of her piece, "The Company Man."	After reading his paragraph, defend, challenge, or qualify James Baldwin's ideas about the importance of language as a "key to identity" and social acceptance. Use your observation, experience, or readings.
1996	Read the passage from Lady Mary Wortley Montague's letter to her daughter. Analyze how Lady Mary (1689 – 1762) uses rhetorical strategies and stylistic devices to convey her views about the role knowledge played in the lives of women of her time.	Read the passage from <i>A Summer Life</i> and analyze some of the ways in which Gary Soto recreates the experience of his guilty six-year old self. Consider such devices as contrast, reputation, pacing, diction, and imagery.	Using your own knowledge and experience, defend, challenge, or qualify Lewis Lapham's view of "the American faith in money" from <i>Money and Class in America</i> . (25 line excerpt included.)
1997	Read the passage from Meena Alexander's <i>Fault Lines</i> and analyze how Alexander uses language to explore and represent her fractured identity.	Read the passage from the 1845 <i>Narrative of the Life of Frederick Douglass, an American Slave</i> , noting such elements as syntax, figurative language, and selection of detail. Write an essay in which you identify stylistic elements that distinguish third paragraph from the rest of the passage and discuss how that difference is significant	Using your own critical understanding of contemporary society, agree or disagree with Neil Postman's assertion that Aldous Huxley's vision of society in <i>Brave New World</i> is more relevant today than is George Orwell's in 1984.
1998	Paying particular attention to tone, analyze the techniques Charles Lamb uses to decline William Wordsworth's invitation to visit him in the country.	From Henry James's novel <i>The Portrait of a Lady</i> , read the conversation between Madame Merle and Isabel Archer, noting their conflicting views about what constitutes the self. In a persuasive essay, demonstrate which of the two conceptions of the self has greater validity. Use specific evidence from your observation, experience or reading.	After reading the two letters between an executive of the Coca-Cola company and a representative of Grove Press, analyze the rhetorical strategies each writer uses to achieve his purpose and explain which letter offers the more persuasive case.
1999	After reading two passages about Florida's Okefenokee Swamp, analyze how the distinctive style of each reveals the purpose of its writer.	After reading the [3 columns long] opening from Jamaica Kincaid's essay, "On Seeing England for the First Time," analyze the rhetorical strategies Kincaid employs to convey her attitude toward England.	After thinking about the implications of the excerpt from <i>Antigone</i> , explore the validity of the assertion that "The only / Crime is pride." Use examples from your reading, observation, or experience.
2000	Eudora Welty recalls reading and books that influenced her craft as a writer. Analyze how Welty's language conveys intensity and value of reading.	George Orwell uses Gandhi to argue for choosing human imperfection over sainthood. Analyze how Orwell criticizes Gandhi's position & how Orwell develops his own position.	Paraphrase King Lear's comment that wealth covers sin and injustice. Defend, challenge, or qualify his view of the relationship between wealth and justice.
2001	George Eliot's letter to an American woman M. F. Peirce. Analyze the rhetorical strategies Eliot uses to establish her position about the development of a writer.	Analyze how Mary Oliver's style about owls conveys the complexity of her response to nature.	Support, refute, qualify Susan Sontag's claim that photography limits understanding of the world. Use appropriate evidence.
2002	Lincoln's Second Inaugural Address was a short speech in which he contemplated the effects of the Civil War and offered his vision for the future. Analyze the rhetorical strategies Lincoln used to achieve his purpose.	Analyze how Virginia Woolf uses language to convey the lasting significance of moments she recalls from her childhood spent in a seaside village in Cornwall, England.	Support, refute, or qualify Czech writer Milan Kundera's claims as expressed in an excerpt from <i>Testaments Betrayed</i> . Use appropriate evidence.

2003	Defend, challenge, qualify Neal Gabler's assertion that entertainment has the capacity to ruin society.	Analyze the methods of Alfred Green's 1861 speech to persuade his fellow African Americans to join the Union forces.	Compare and contrast how John James Audubon and Annie Dillard each describe a flock of birds in flight and how they convey the birds' effect on the writer as observer.
2004	Analyze how the rhetorical strategies used by Lord Chesterfield in his letter to his son reveal his own values.	Choose a controversial local, national, or global issue with which you are familiar and use appropriate evidence in an essay that carefully considers the opposing positions on this controversy and proposes a solution or compromise.	Analyze how Richard Rodriguez uses contrasts between central Mexico and California to convey and explore his conflicting feelings in an excerpt from <i>Days of Obligation</i> .
2005	Passage from "Training for Statesmanship" by George Kennan. Select his most compelling observation and consider the extent to which that observation holds true.	A mock press release from <i>The Onion</i> . Analyze the strategies used in the article to satirize how products are marketed to consumers.	Peter Singer argues that prosperous people should donate to overseas aid organizations all money not needed for the basic requirements of life. Evaluate the pros and cons of his argument and indicate which position you find more persuasive.
2005 Form B	Lecture delivered in Boston in 1832 by Maria Stewart, African American educator and writer. Analyze the rhetorical strategies Stewart uses to convey her position.	John Barry describes the complex mechanics of the <i>Mississippi River in Rising Tide: The Great Mississippi Flood of 1927 and How It Changed America</i> . Analyze how Barry communicates his fascination with the river to his readers.	Passage from <i>The Medusa and the Snail</i> by Lewis Thomas. Drawing on your own reading and experience, write an essay that defends, challenges, or qualifies Thomas's claims.
2006	Jennifer Price's essay examines the popularity of the pink plastic flamingo in the 1950s. Analyze how Price crafts the text to reveal her view of U. S. culture.	William Hazlitt's "On the Want of Money." Analyze the rhetorical strategies he uses to develop his position about money.	From talk radio to television, to popular magazines to Web blogs ordinary citizens, political figures, and entertainers express their opinions on a wide range of topics. Take a position on the value of such public statements of opinion.
2006 Form B	In a well-written essay that draws upon your reading, experience, or observations for support, take a position on the issue of compulsory voting.	Passage from George Bernard Shaw's <i>Saint Joan</i> . Analyze the rhetorical strategies the Inquisitor uses to argue his case against Joan.	Passage by philosopher Arthur Schopenhauer. Write an essay that defends, challenges, or qualifies one of Schopenhauer's claims.
2007	First Synthesis – based on six sources, all about advertising. Develop a position on the effects of advertising and synthesize at least three of the sources for support.	In <i>Staying Put: Making a Home in a Restless World</i> , Scott Russell Sanders responds to an essay by Salman Rushdie, both of which discuss the effect of mass migrations. Analyze the strategies Sanders uses to develop his perspective about moving.	Develop a position on the ethics of offering incentives for charitable acts and support your position with evidence from your reading, observation, and/or experience.
2007 Form B	Based on six sources concerning museum artifacts and decisions made to include a particular piece of art or an artifact. Develop a position on the most important considerations facing the person responsible for securing a new work of art or an artifact for a museum. Synthesize at least three of the sources for support.	In the <i>Introduction to Poison Penmanship: The Gentle Art of Muckraking</i> , Jessica Mitford says that it is an honor to be considered a muckraker. Do you agree or do you think that journalists who search out and expose real or apparent misconduct go too far in the pursuit of their stories. Explain your position.	Speech delivered by Wendell Phillips, a prominent white American abolitionist, praising Toussaint L'Ouverture, Haitian liberator. Analyze the strategies the speaker uses to praise his subject and move his audience.
2008	Based on seven sources concerning the elimination of the penny as the smallest American denomination. Develop a position on whether or not the penny should be eliminated and synthesize at least three of the sources for support.	Passage from John M. Barry's <i>The Great Influenza</i> . Analyze how Barry uses rhetorical strategies to characterize scientific research.	Some people argue that corporate partnerships are a necessity for cash-strapped schools. Others argue that schools should provide an environment free from ads and corporate influence. Using appropriate evidence, write an essay in which you evaluate the pros and cons of corporate sponsorship for schools and indicate why you find one position more persuasive than the other.
2008 Form B	Based on six sources concerning a defined national school curriculum. Develop a position on whether or not there should be specific texts that all students of high school English should read. Synthesize at least three of the sources for support.	Passage from "America Needs Its Nerds" by Leonid Fridman. Analyze how Fridman develops his argument.	Read an excerpt from <i>The Decline of Radicalism</i> by Daniel Boorstin and consider the implications of the distinction Boorstin makes between dissent and disagreement. Defend, challenge, or qualify Boorstin's distinction.

2009	Based on eight sources concerning space exploration. Develop a position about what issues should be considered most important in making decisions about space exploration and synthesize at least three of the sources for support.	Two passages from Edwin Wilson's <i>The Future of Life</i> satirizing the language of two groups that hold opposing attitudes about environmentalism. Analyze how Wilson's satire illustrates the unproductive nature of such discussions.	Write an essay that defends, challenges, or qualifies Horace's assertion that the role of adversity (financial or political hardship, danger, misfortune, etc.) plays in developing a person's character. Support your argument with evidence from your reading, observation, or experience
2009 Form B	Based on seven sources concerning public education. Choose an issue related to the tension in schools between individuality and conformity. Write an essay in which you use this issue to argue the extent to which schools should support individuality or conformity. Synthesize at least three of the sources for support.	Passage from "The Indispensable Opposition" by Walter Lippmann. Analyze the strategies Lippmann uses to develop his argument.	Passage from <i>The Worst Years of Our Lives</i> by Barbara Ehrenreich, about life in the 1980s. Support, refute, or qualify Ehrenreich's assertions about television.
2010	Based on six sources concerning information technology. Our daily lives seem to be saturated with television, computers, cell phones, personal digital assistants (PDAs), and MP3 players, etc. In an essay that synthesizes at least three of the sources for support, evaluate the most important factors that a school should consider before using particular technologies in curriculum and instruction.	Excerpt from letter from Benjamin Banneker, former slave, to Thomas Jefferson (1791). Write an essay that analyzes how Banneker uses rhetorical strategies to argue against slavery.	In his 2004 book, <i>Status Anxiety</i> , Alain de Botton argues that the chief aim of humorists is not merely to entertain but "to convey with impunity messages that might be dangerous or impossible to state directly." Think about the implications of de Botton's view of the role of humorists (cartoonists, stand-up comics, satirical writers, hosts of television programs, etc.). Then write an essay that defends, challenges, or qualifies de Botton's claim.
2010 Form B	Based on six sources concerning daylight savings time. Synthesize at least three of the sources into an essay that evaluates daylight saving time and offers a recommendation about its continued use.	Passage from <i>The Horizontal World</i> , Debra Marquart's 2006 memoir about growing up in North Dakota. Analyze the strategies Marquart uses to characterize the upper Midwest.	The first Buy Nothing Day—a day on which people are urged to purchase no goods—was organized in Canada in 1992 as a way to increase awareness of excessive consumerism. Consider the implications of a day on which no goods are purchased. Then write an essay in which you develop a position on the establishment of an annual Buy Nothing Day.
2011	Based on seven sources concerning locavores, people who have decided to eat locally grown or produced products as much as possible, for sustainability and nutrition. Imagine that a community is considering organizing a locavore movement. In an essay that synthesizes at least three of the sources identify the key issues associated with the locavore movement and examine their implications for the community.	Speech by Florence Kelley (1859-1932), a United States social worker and reformer who fought successfully for child labor laws and improved conditions for working women, delivered before the convention of the National American Woman Suffrage Association in Philadelphia on July 22, 1905. Analyze the rhetorical strategies Kelley uses to convey her message about child labor to her audience.	Passage from <i>Rights of Man</i> , a book written by the pamphleteer Thomas Paine in 1791. Born in England, Paine was an intellectual, a revolutionary, and a supporter of American independence from England. Write an essay that examines the extent to which Paine's characterization of America holds true today.
2011 Form B	Based on six sources concerning green living (practices that promote the conservation and wise use of natural resources). Synthesize at least three of the sources into an essay that develops a position on the extent to which government should be responsible for fostering green practices.	Letter written by Samuel Johnson in response to a woman who had asked him to obtain the archbishop of Canterbury's patronage to have her son sent to the university. Write an essay in which you analyze how Johnson crafts his denial of the woman's request.	American essayist and social critic H. L. Mencken (1880–1956) wrote, "The average man does not want to be free. He simply wants to be safe." Examine the extent to which Mencken's observation applies to contemporary society, supporting your position with appropriate evidence.

2012	<p>Based on eight sources concerning the US Postal Service. Synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on whether the USPS should be restructured to meet the needs of a changing world, and if so, how.</p>	<p>On April 10, 1962, as the United States was emerging from a recession, the nation's largest steel companies raised steel prices by 3.5 percent. President John F. Kennedy, who had repeatedly called for stable prices and wages as part of a program of national sacrifice during a period of economic distress, held a news conference on April 11, 1962, which he opened with the following commentary regarding the hike in steel prices. Write an essay in which you analyze the rhetorical strategies President Kennedy uses to achieve his purpose.</p>	<p>Consider the distinct perspectives expressed in the following statements.</p> <p>"If you develop the absolute sense of certainty that powerful beliefs provide, then you can get yourself to accomplish virtually anything, including those things that other people are certain are impossible." -- <i>William Lyon Phelps, American educator, journalist, and professor (1865–1943)</i></p> <p>"I think we ought always to entertain our opinions with some measure of doubt. I shouldn't wish people dogmatically to believe any philosophy, not even mine." -- <i>Bertrand Russell, British author, mathematician, and philosopher (1872–1970)</i></p> <p>In a well-organized essay, take a position on the relationship between certainty and doubt. Support your argument with appropriate evidence and examples.</p>
2013	<p>The need to memorialize events or people is complex; in some cases, monuments honor moments of great achievement, while in other cases, monuments pay homage to deep sacrifice. A monument's size, location, and materials are all considerations in planning and creating a memorial to the past.</p> <p>Based on seven sources concerning memorialization. Synthesize information from at least three of the sources and incorporate into an essay that examines the factors a group or agency should consider in memorializing an event or person and in creating a monument.</p>	<p>Passage from <i>Last Child in the Woods</i> by Richard Louv. Write an essay in which you analyze the rhetorical strategies Louv uses to develop his argument about the separation between people and nature.</p>	<p>For centuries, prominent thinkers have pondered the relationship between ownership and the development of self (identity), ultimately asking the question, "What does it mean to own something?"</p> <p>Plato argues that owning objects is detrimental to a person's character. Aristotle claims that ownership of tangible goods helps to develop moral character. Twentieth-century philosopher Jean-Paul Sartre proposes that ownership extends beyond objects to include intangible things as well. In Sartre's view, becoming proficient in some skill and knowing something thoroughly means that we "own" it.</p> <p>Think about the differing views of ownership. Then write an essay in which you explain your position on the relationship between ownership and sense of self. Use appropriate evidence from your reading, experience, or observations to support your argument.</p>
2014	<p>Many recent college graduates have faced record levels of unemployment. This situation has led people to question what they value about higher education. Some high school students and their parents are wondering if a college education is worth the cost. Others, however, believe that a college education prepares students for more than just a job or career.</p> <p>Based on six sources concerning the value of a college education. Synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that evaluates whether college is worth its cost.</p>	<p>In a letter, Abigail Adams writes to her son John Quincy Adams, who is traveling abroad with his father, John Adams, a United States diplomat and later the country's second president. In a well-developed essay, analyze the rhetorical strategies Adams uses to advise her son.</p>	<p>Authors Po Bronson and Ashley Merryman published "The Creativity Crisis" in Newsweek.com in July 2010. They reported that the Torrance Test, a test of creativity that has been administered to millions of people worldwide in 50 languages, indicates that the public's "creativity quotient" has steadily crept downward since 1990. In their article, Bronson and Merryman cite the claim of Professor Kyung Hee Kim at the College of William and Mary: "It's very clear, and the decrease is very significant." Kim reports that it is the scores of younger children in America—from kindergarten through sixth grade—for whom the decline is "most serious."</p> <p>Bronson and Merryman state that "[t]he potential consequences are sweeping. The necessity of human ingenuity is undisputed. A recent IBM poll of 1,500 CEOs identified creativity as the No. 1 'leadership competency' of the future. Yet it's not just about sustaining our nation's economic growth. All around us are matters of national and international importance that are crying out for creative solutions, from saving the Gulf of Mexico to bringing peace to Afghanistan to delivering health care. Such solutions emerge from a healthy marketplace of ideas, sustained by a populace constantly contributing original ideas and receptive to the ideas of others."</p> <p>One possible approach to this reputed decline in creativity is to explicitly teach creative thinking in school. Write to your school board explaining what you mean by creativity and arguing for or against the creation of a class in creativity.</p>

2015	<p>Many high schools, colleges, and universities have honor codes or honor systems: sets of rules or principles that are intended to cultivate integrity. These rules or principles often take the form of written positions on practices like cheating, stealing, and plagiarizing as well as on the consequences of violating the established codes.</p> <p>Based on six sources, synthesize information from at least three of the sources and incorporate it into a coherent, well-developed argument for your own position on whether your school should establish, maintain, revise, or eliminate an honor code or honor system.</p>	<p>On the tenth anniversary of the assassination of Dr. Martin Luther King, Jr., labor union organizer and civil rights leader Cesar Chavez published an article in the magazine of a religious organization devoted to helping those in need. Read the following excerpt from the article carefully. Then, in a well-written essay, analyze the rhetorical choices Chavez makes to develop his argument about nonviolent resistance.</p>	<p>An anthropologist studying first-year students at a university in the United States writes that friendly phrases like “How are you?,” “Nice to meet you,” and “Let’s get in touch” communicate politeness rather than literal intent. What, if anything, is the value or function of such polite speech?</p> <p>In a well-written essay, develop your position on the value or function of polite speech in a culture or community with which you are familiar. Use appropriate evidence from your reading, experience, or observations to support your argument.</p>
2016	<p>Over the past several decades, the English language has become increasingly globalized, and it now seen by many as the dominant language in international finance, science, and politics. Concurrent with the worldwide spread of English is the decline of foreign-language learning in English-speaking countries, where monolingual English speakers are at a disadvantage today.</p> <p>Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay that argues a clear position on whether monolingual English speakers are at a disadvantage today.</p>	<p>On June 11, 2004, Margaret Thatcher, the former prime minister of Great Britain, delivered the following eulogy to the American people in honor of the former United States president Ronald Reagan, with whom she had worked closely. Read the eulogy carefully. Then, in a well-developed essay, analyze the rhetorical strategies that Thatcher uses to convey her message.</p>	<p>In 1891, Irish Oscar Wilde observed, “Disobedience, in the eyes of anyone who has read history, is man’s original virtue. It is through disobedience that progress has been made, through disobedience and through rebellion.”</p> <p>Wilde claims that disobedience is a valuable human trait and that it promotes social progress. Write an essay that argues your position on the extent to which Wilde’s claims are valid. Use appropriate examples from your reading, experience, or observations to support your argument.</p>
2017	<p>As the Internet changes what and how people read, there has been considerable debate about the future of public libraries. While some commentators question whether libraries can stay relevant, others see new possibilities for libraries in the changing dynamics of today’s society.</p> <p>Carefully read the following six sources, including the introductory information for each source. Then synthesize information from at least three of the sources and incorporate it into a coherent, well-developed essay in which you develop a position on the role, if any, that public libraries should serve in the future.</p>	<p>The passage below is the opening to a speech made in 1960 by American journalist and politician Clare Boothe Luce to journalists at the Women’s National Press Club. In this speech, Luce went on to criticize the tendency of the American press to sacrifice journalistic integrity in favor of the perceived public demand for sensationalist stories. Read the passage carefully. Then, in a well-developed essay, analyze <i>how</i> Luce uses this introduction to prepare the audience for her message. Support your analysis of her rhetoric with specific references to the text.</p>	<p>The passage below is an excerpt from <i>Empire of Illusion</i> by Chris Hedges. Read the passage carefully. Then write an essay in which you develop a position on Hedges’ argument that “the most essential skill...is artifice.” Use appropriate, specific evidence to illustrate and develop your position.</p> <p>The most essential skill in political theater and a consumer culture is artifice. Political leaders, who use the tools of mass propaganda to create a sense of faux intimacy with citizens no longer need to be competent, sincere, or honest. They need only to appear to have these qualities. Most of all they need a story, a personal narrative. The reality of the narrative is irrelevant. It can be completely at odds with the facts. The consistency and emotional appeal of the story are paramount. Those who are best at deception succeed. Those who have not mastered the art of entertainment, who fail to create a narrative or do not have one fashioned.”</p> <p>An image-based culture communicates through narratives, pictures, and pseudo-drama.</p>
2018	<p>Eminent domain is the power governments have to acquire property from private owners for public use. The rationale behind eminent domain is that governments have greater legal authority over lands with their dominion than do private owners. Eminent domain has been instituted in one way or another throughout the world for hundreds of years.</p> <p>Carefully read the following six sources, including the introductory information for each source. The synthesize materials from at least three of the sources and incorporate it into a coherent, well-developed essay that defends, challenges, or qualifies the notion that eminent domain is productive and beneficial.</p>	<p>In 1997, then United States Secretary of State Madeleine Albright gave the commencement speech to the graduating class at Mount Holyoke College, a women’s college in Massachusetts. Read the following excerpt from her speech carefully. Then write a well-developed essay in which you analyze the choices Albright makes to convey her message to her audience.</p>	<p>In her book <i>Gift from the Sea</i>, author and aviator Anne Morrow Lindbergh (1906-2001) writes, “We tend not to choose the unknown which might be a shock or disappointment or simply a little difficult to cope with. And yet it is the unknown with all its disappointments and surprises that is the most enriching.”</p> <p>Consider the value Lindbergh places on the unknown. Then write an essay in which you develop your own position on the value of exploring the unknown. Use appropriate, specific evidence to illustrate and develop your position.</p>

Writing Body Paragraphs for Advanced Placement English Language Persuasive Argument and Synthesis Essays

This file contains sample paragraphs from papers scoring 8's or 9's on AP English Language free-response (or persuasive argument) and synthesis compositions. Please refer to my webpages on "Writing the Persuasive Argument" and "Writing the Synthesis Essay," under "Writing for the AP Exam," for more detailed information.

Look for patterns in the following essays.

You should note the following:

Concrete Illustrations of Abstract Ideas. Every paragraph will present concrete examples. Every single one. It is simply a must. Ideas that exist only in the mind are rarely convincing because your audience cannot see how they apply in the real world.

How and Why. The writers spend time explaining how and why their ideas are correct. You cannot simply assume that the reader will agree with you. Talk to your audience. Show the why they should think as you do. Explain your reasoning. Engage your audience.

Fully Developed Points. Examples and explanations take time. A detailed example should run 3-4 sentences. Commentary and explanation should be at least 2-5 sentences. Don't state that "Gandhi faced obstacles," show them!

unnatural; it was never intended to be anything else. Television, save for news programs, documentaries, and the like, has always been a method by which ordinary people escape the day-to-day routine, a hiatus in the long slog of work and financial concerns, a thrilling or hilarious experience shared with friends, even a chance to bring the family together and enjoy a movie with one another. My own family upholds the tradition of a weekly 'family movie night.' Every Sunday evening we gather in the living room with ^{good} food, and each other, and enjoy ^{The} Emperor's New Groove or George and the Dragon, ~~in~~ relishing in each other's company, grateful for the chance to have our parents all to ourselves, happy ~~to~~ to participate in a family ritual.

In addition television has provided a ritual

Note the writer's use of a specific concrete illustration to prove his abstract point that television is a way for people to escape daily concerns and spend positive time together.

In source A, John Taylor Gatto makes the case that ~~these~~ schools are not necessarily needed for education. He says, "And plenty of people throughout the world today find a way to educate themselves without resorting to a system of compulsory secondary schools that all too often resemble ~~a~~ prisons." He makes a very true point. Most kids today are living in a world where technology makes learning easy access. I believe I would've done very well at



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learning microsoft tutorials online rather than having to ~~sacrifice~~ sacrifice a class that would've helped in college. Education is everywhere, and people learn to find ways to it without having to go to school and be imprisoned for almost 8 hours every day. we supposedly live in a democratic nation but

This synthesis body paragraph begins with information from a source. The writer then explains HOW and WHY he agrees with source's author. Note the concrete illustration of "Microsoft tutorials." This paragraph would be severely weakened by the exclusion. Strong argumentative paragraphs ALWAYS use concrete illustrations.

Survival, of course, is a powerful motivator. Evolution runs on it; in this sense every organism on the planet ~~per~~ works due to adversity. This survival imperative is so powerful, it has been used beyond the biological creatures it is hard-coded into. Computers now make use of genetic algorithms, where competing solutions to a problem—say, the correct shape of an aircraft wing—are selected, mathematically “bred”, and mutated into a new generation. Adversity, it seems, elicits talents in more than humans. Prosperity, on the other hand, does not.

This writer is arguing that adversity brings out talents that would not otherwise be elicited. The reference to evolution is not fully developed, but it does show the author’s understanding. He then connects this concept to computers and technological development. The writer shows a broad awareness and the concrete reference (aircraft wings) helps immensely. This paper scored an 8. Perhaps more concreteness would have elevated it to a 9—but no one can deny the impressive depth of thought.

In source A, David Livingston ~~not~~ evoked the economical importance of space exploration. The money spent on space research employs millions of people. Take source B for example (photo) and imagine how long and how many people it took to build that. Money poured into NASA, the billions and billions of dollars. It only good for mankind. Other departments that take government funding are not nearly successful. The NIH (source D) is one of these. The five year survival rate for childhood rose to only 80%! It's a complete failure. It should have raised it to 100%. Apparently diverting funds ~~from health~~ from health for space exploration is a sound decision. In fact, we should spend billions more on space exploration because the health of our people is much less important than the expansion of our people. In addition, space exploration unites our globe. As ~~text~~ Michael Collins

I completely disagree with the author’s point in this synthesis paragraph—but it doesn’t matter. The writer presents information from the provided sources and uses it to make a reasonable argument.

Though I don't personally agree with his conclusion, there is an undeniable logic. Thus, the paper scored well. Remember: You are being evaluated on presenting a reasonable argument. So long as you present clear and direct evidence for your ideas, and make an understandable connection between them, then you will score well.

severe or radical form of disagreement.
Boorstin claims that "dissension is [democracy's] cancer," but history provides us with many examples of the contrary. Southern abolitionists, suffragettes, and civil rights leaders were all in the minority at some time because they dissented. However, as they ~~and~~ their views became more popular, they all entered into the majority. If their views did not change, did they go from dissension to disagreement? From cancer to life blood?
Boorstin's argument seems to rest

The examples aren't as developed as they could be, but do see that this writer presents concrete historical movements and a simple logic: These figures were unapologetic dissenters whose views eventually became the majority. This paragraph is strengthened by the writer's style. Consider the power of the rhetorical questions at the end, which use Boorstin's own words. Short paragraph, but it

Another negative side effect of standardizing the reading lists of all high school English classes is mainstreaming. To ensure a well-educated young generation entering the world of adulthood at the end of their ^{high school} years ~~in high school~~ one wants ^{capable} independent thinkers that can contribute to society. To generate such a capable group of citizens teachers should avoid mainstreaming and ~~avoid~~ "pop anthologies" (Landon). As Folsom remarks one "can't trust anthologies." He elaborates by stating "teachers have to make their own decisions" regarding what literary works to include in their English classes. Incorporating a variety of sources guarantees a well constructed knowledge base for a particular piece of literature, with which the student can better understand and analyze the piece. Having drawn from a variety of sources also ensures that not all freshmen english students interpret "Lord of the Flies" the same way and opens the doors for discussion and further intellectual stimulation.

makes an effective point.

For this synthesis essay response, note that the writer takes time to explain WHY teachers should choose books. Remember: In argument, do not simply given an opinion. Always explain WHY your opinion is the correct one. The more time spent explaining your thought process, the better.

any... It is an emblem of our thrift, a portrayal of one of our greatest presidents, and a hallmark of our nation's storied past. The great symbols of our nation—the Washington Monument, the White House, Mount Rushmore—are carefully guarded and watched over. Great emphasis is placed on their preservation, for we see the value in honoring America's relics. Should the penny be treated any differently? Ubiquitous and ordinary as it may seem, the penny is just as intrinsically valuable as all other sources of national pride. Indeed, as documented in Source F, the federal government has already done well to secure the survival of the penny's symbolic worth by renewing the images of Lincoln. So crucial is the penny as a mark of our ~~history~~ national attribute of economy and as a portrait of our heritage that to ban it would be to be ban a feature of American life.

This synthesis paragraph follows a simple structure. Claim. Evidence. Explanation. Note the penny is connected to other concrete examples (Rushmore, etc.). Do note the author's passionate style, as evidence in the last sentence. A confident tone in itself can be extremely persuasive. Don't be afraid to show a little attitude in your arguments! Also: Recognize subtle rhetorical strategies used by the author to make his argument. Rhetorical question ("Should the penny be treated any differently?"). And Bandwagon ("Indeed...the federal government has already done well....").

On the otherhand, readings that are absolute such as educational books can be harmful to one's thinking by narrowing opinions. ~~Science and history textbooks~~ Educational books such as science and history textbooks demand the learner to accept facts, and facts by definition only elicits one view. This severely limits the learners' view and cannot be useful in improving the world, because bias are brewed from it. For example, there is a saying that "winners write history." In China, who's history involved numerous changes in emperors the saying is true. Everytime a new dynasty is introduced, people are forced to accept the idea that their current king is and was always right. This is particularly achieved by rewriting ~~school~~ history textbooks as the Qin emperor did. Thus, textbooks can ~~close~~ narrow one's mind through propaganda.

Great paragraph. It begins with a direct claim, followed by a brief explanation. The writer then uses a concrete example (China) to illustrate the point.

or the people representing themselves.

The right to vote is a duty as

well as a privilege enjoyed by

surprisingly few people around

the world. In places where Democracy

does not exist, the will of the people

is never heard, or heard too late.

In Thomas Carlyle's history of

The French Revolution, he illustrates

the dangers of a nation run by an

elite few who ignore the needs of

the masses. The decadent French

monarchs and nobility ruled as they

saw fit, for their personal pleasures

only. Eventually, however, the ~~the~~ voice

of the people ~~the~~ was heard; it was

shouted in the booming of guns

and cannons, screamed by the dying

patriots and aristocrats, and brought

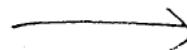
home by a fury of blood and terror

and death. In a democracy, it is

difficult to imagine the voice of the

people having to assert itself so

violently, and yet if only the ~~the~~



_____ + _____

on this page as it is designated in the examination.

1 PT
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minority of people voted, the will of

the few could silence the will of

the many, for a time. Unless the

majority of the population expresses

its voice in the governance of its

country, ~~the~~ the voice has the danger

of being expressed by more drastic

means.

The ... of ... in the ...

Interesting paragraph. Students were asked to argue whether or not voting should be compulsory. Although this writer does not address "compulsory" (or required, mandated) voting in this paragraph, his point is clear: The majority of people need to vote—and have their voice heard—to keep the peace. This writer used an extremely appropriate concrete historical example (the French Revolution). Note that this example was explained over 3-4 sentences. Be sure to detail some if not all of your examples—do not just casually refer to them. SHOW how they are appropriate.

paradox to which there is no clear consensus.

On one hand, media is a bane to existence. Television skews society, presenting perfect "barbie" doll actors, disasters that always resolves into happy endings, and enough drama in one day to fill up four lifetimes. Our immunity to violence and tendency to be unworried by death comes directly from overstimulation of the television ~~set~~ and radio set. ~~But~~ ^{For example,} here is a sample of everyday broadcasts: "Twelve soldiers died in Iraq today as a result of yet another suicide bombing attack. Meanwhile, new statistics have shown the Florida is the most popular vacation spot with the most affordable price. Many are flocking to the beach for sun, fun, and amazingly high waves." Illogical ^{impression} ~~distortion~~ of such ^{opinions} ~~information~~ can numb the mind. Repeated showings of CSI, Law and Order, and other criminal investigations give viewers the false satisfaction that every criminal will be ~~perished~~ caught and all crimes go unpunished. Society gives in to the escapism rampant throughout media sources.

Do not write beyond this border.

ADDITIONAL PAGE FOR ANSWERING QUESTION 3

Similarly, web blogs, ^{run by ordinary citizens} ~~and newspapers~~ increasingly skirting the truth and overexaggeration the importance of minor occurrences. While news about celebrity Tom Cruise's new baby runs amok on front pages, debate on global warming and Alaskan wildlife preservation is scanty. The 8 trillion dollar deficit is unheeded yet the ^{name of a} new game console is top public interest charts. It is the lack of truth ^{and the proliferation of rumors} that has caused Newsweek to ~~misprint~~ misreading rumors on Guantanamo Bay and Time Magazine to mistakenly ast Valerie Plame. Lewd and offensive material abounds on the internet and citizens ^{express} ~~show~~ more interest in the President's private life and exercising habits than in his domestic policy. All of this, and more is a direct result of the abundance of public statements in the media.

However, throughout history, it has been shown that public statements are also irreplaceable in the search for truth. Would Senator McCarthy lose power if there were not televised hearings of the army trials, in which one victim asked clearly, "have you no sense of decency?" It is a question asked often ~~at~~ the writer's of disreputable blogs, money-seeking television producers, and glory-seeking columnists. But it is the sheer fact that society is allowed to ask this question that shows the importance of a system of freedomocracy. The very corruption and immaturity that is shown in public statements will never be eliminated if things ~~cannot~~ ^{existence} is not made public. Problems would never be revealed in a communist society in which opinions are suppressed and corruption is allowed to fester.

It is important to keep in mind that

Do not write beyond this border.

Do not write beyond this border.

By now, you should clearly see the patterns of high-scoring argumentative papers. Here follows more examples without comment. Look for the same patterns.

question 3

have run rampant were it not for its detection by a deviation from established "protocol." Again, it was the "knack" of doing something the wrong way that saved the deer.

Similar examples are found in the following

conformity within a society.

Politics is another definite area where conformity is witnessed in the American lifestyle. The whole concept of voting breaks down to conforming with one side or the other. ~~And the voters~~, ~~to~~ Even when registering to vote, Americans are prompted to pick a party to affiliate or conform. ~~Even~~ When voting for the office of President, Americans don't elect a man. They vote for the ideas that they have conformed themselves to, and the ideas to which they identify. The American political system relies heavily on group conformity.

Within America society, media is a driving force in conformity. In fashion magazines such as ~~Cosmopolitan~~ ~~and~~ Cosmopolitan, women are constantly being flooded with the generic image of the beautiful and

The pros of Singer's theory, although few, are powerful and immediately obvious to all who view his argument. Yes, human nature is generous, it feels good to give and no one should be selfish. It even satisfies an innate sense of justice, fairness and equality—those who have more should give to those who have less. This method would tame the human sin of selfishness and thus even satisfies religious ideology—"help thy neighbor." No matter which way you look at it, Singer's argument is an undeniably noble undertaking which expands on human generosity and optimistically glorifies human nature. There is nothing morally wrong in what he is suggesting, and it would ~~at~~ even please some to act as martyrs and saints, masochistic in their own self-deprivation. Overall, its benefits suggest a rosy future for the human race.

However, while the supporters of Singer's method have

ADDITIONAL PAGE FOR ANSWERING QUESTION 3

historical evidence, and their own brand of logical reasoning to support their own argument. In a practical sense, we must look at the consequences of this action and where they would fall—the first road block lies in the murky division between luxury and necessity. How necessary is toilet paper? We need to eat and drink and breathe to keep our bodies alive, but we can still exist without toilet paper, can we not? Yet our noses and a sense of modesty would not appreciate a human race, sans toilet paper. Yet even when this sense of modesty has been abandoned, the effects still linger—what are toilet paper workers to do? If no one buys toilet paper, workers in those factories will be laid off and as a result, lack funds to feed themselves and their families, exacerbating the issue of human poverty. And what of the money given to those charities—in many cases, not 100% of that goes ~~to~~ directly to feeding and clothing the impoverished of the world.

When directly observed, "Singer's solution" is not only a naïve plan to undertake what millennia of human history

Bloom's Taxonomy

Bloom's Taxonomy provides an important framework for teachers to use to focus on higher order thinking. By providing a hierarchy of levels, this taxonomy can assist teachers in designing performance tasks, crafting questions for conferring with students, and providing feedback on student work

This resource is divided into different levels each with **Keywords** that exemplify the level and questions that focus on that same critical thinking level. **Questions for Critical Thinking** can be used in the classroom to develop all levels of thinking within the cognitive domain. The results will be improved attention to detail, increased comprehension and expanded problem solving skills. Use the keywords as guides to structuring questions and tasks. Finish the Questions with content appropriate to the learner. **Assessment** can be used to help guide culminating projects. The six levels are:

Level I Knowledge

Level II Comprehension

Level III Application

Level IV Analysis

Level V Synthesis

Level VI Evaluation

Blooms Level I: Knowledge

Exhibits memory of previously learned material by recalling fundamental facts, terms, basic concepts and answers about the selection.

Keywords:

who, what, why, when, omit, where, which, choose, find, how, define, label, show, spell, list, match, name, relate, tell, recall, select

Questions:

- What is...? • Can you select? • Where is...? • When did ____ happen?
- Who were the main...? • Which one...? • Why did...? • How would you describe...?
- When did...? • Can you recall...? • Who was...? • How would you explain...?
- How did ____ happen...? • Can you list the three..? • How is...?
- How would you show...?

Assessment:

Match character names with pictures of the characters.

Match statements with the character who said them.

List the main characteristics of one of the main characters in a WANTED poster.

Arrange scrambled story pictures and/or scrambled story sentences in sequential order.

Recall details about the setting by creating a picture of where a part of the story took place.

Blooms Level II: Comprehension

Demonstrate understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptors and stating main ideas.

Keywords: compare, contrast, demonstrate, interpret, explain, extend, illustrate, infer, outline, relate, rephrase, translate, summarize, show, classify

Questions:

- How would you classify the type of...? • How would you compare...? contrast...?
- Will you state or interpret in your own words...?
- How would you rephrase the meaning?
- What facts or ideas show...? • What is the main idea of?
- Which statements support...? • Which is the best answer...?
- What can you say about ...? • How would you summarize... ?
- Can you explain what is happening...? • What is meant by...?

Assessment:

Interpret pictures of scenes from the story or art print.

Explain selected ideas or parts from the story in his or her own words.

Draw a picture and/or write a sentence showing what happened before and after a passage or illustration found in the book. (visualizing)

Predict what could happen next in the story before the reading of the entire book is completed.

Construct a pictorial time-line that summarizes what happens in the story.

Explain how the main character felt at the beginning, middle, and /or end of the story.

Blooms Level III: Application

Solve problems in new situations by applying acquired knowledge, facts, techniques and rules in a different, or new way.

Keywords:

apply, build, choose, construct, develop, interview, make use of, organize, experiment with, plan, select, solve, utilize, model, identify

Questions:

- How would you use...? • How would you solve ____ using what you've learned...?
- What examples can you find to...? • How would you show your understanding of...?
- How would you organize _____ to show...?
- How would you apply what you learned to develop...?
- What approach would you use to...? • What other way would you plan to...?
- What would result if...? • Can you make use of the facts to...?
- What elements would you use to change...? • What facts would you select to show...?
- What questions would you ask during an interview?

Assessment:

Classify the characters as human, animal, or thing.

Transfer a main character to a new setting.

Make finger puppets and act out a part of the story.

Select a meal that one of the main characters would enjoy eating: plan a menu, and a method of serving it.

Think of a situation that occurred to a character in the story and write about how he or she would have handled the situation differently.

Give examples of people the student knows who have the same problems as the characters in the story.

Blooms Level IV: Analysis

Examine and break information into parts by identifying motives or causes. Make inferences and find evidence to support generalizations.

Keywords:

analyze, categorize, classify, compare, contrast, discover, dissect, divide, examine, inspect, simplify, survey, test for, distinguish, list, distinction, theme, relationships, function, motive, inference, assumption, conclusion, take part in

Questions:

- What are the parts or features of . . . ? • How is _____ related to . . . ?
- Why do you think . . . ? • What is the theme . . . ? • What motive is there . . . ?
- Can you list the parts . . . ? • What inference can you make . . . ?
- What conclusions can you draw . . . ? • How would you classify . . . ?
- How would you categorize . . . ? • Can you identify the different parts . . . ?
- What evidence can you find . . . ? • What is the relationship between . . . ?
- Can you make a distinction between . . . ? • What is the function of . . . ?
- What ideas justify . . . ?

Assessment:

Identify general characteristics (stated and/or implied) of the main characters.

Distinguish what could happen from what couldn't happen in the story in real life.

Select parts of the story that were the funniest, saddest, happiest, and most unbelievable.

Differentiate fact from opinion.

Compare and/or contrast two of the main characters.

Select an action of a main character that was exactly the same as something the student would have done.

Blooms Level V: Synthesis

Compile information together in a different way by combining elements in a new pattern or proposing alternative solutions.

Keywords:

build, choose, combine, compile, compose, construct, create, design, develop, estimate, formulate, imagine, invent, make up, originate, plan, predict, propose, solve, solution, suppose, discuss, modify, change, original, improve, adapt, minimize, maximize, theorize, elaborate, test, happen, delete

Questions:

- What changes would you make to solve...? • How would you improve...?
- What would happen if...? • Can you elaborate on the reason...?
- Can you propose an alternative...? • Can you invent...?
- How would you adapt _____ to create a different...?
- How could you change (modify) the plot (plan)...? • What facts can you compile...?
- What way would you design...? • What could be combined to improve (change)...?
- Suppose you could _____ what would you do...? • How would you test...?
- Can you formulate a theory for...? • Can you predict the outcome if...?
- How would you estimate the results for...? • What could be done to minimize (maximize)...?
- Can you construct a model that would change...? • How is _____ related to...?
- Can you think for an original way for the...? • What are the parts or features of...?
- Why do you think...? • What is the theme...? • What motive is there...?
- Can you list the parts...? • What inference can you make...? ...? • What ideas justify...?
- What conclusions can you draw...? • How would you classify...?
- How would you categorize...? • Can you identify the different parts...?
- What evidence can you find...? • What is the relationship between...?
- Can you make the distinction between...? • What is the function of

Assessment:

Create a story from just the title before the story is read (pre-story exercise).

Write three new titles for the story that would give a good idea what it was about.

Create a poster to advertise the story so people will want to read it.

Use your imagination to draw a picture about the story.

Create a new product related to the story.

Restructure the roles of the main characters to create new outcomes in the story.

Compose and perform a dialogue or monologue that will communicate the thoughts of the main character(s) at a given point in the story.

Imagine that you are the main character. Write a diary account of daily thoughts and activities.

Create an original character and tell how the character would fit into the story.

Write the lyrics and music to a song that one of the main characters would sing if he/she/it became a rock star and perform it.

Blooms Level VI: Evaluation

Present and defend opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Keywords:

award, choose, conclude, criticize, decide, defend, determine, dispute, evaluate, judge, justify, measure, compare, mark, rate, recommend, rule on, select, agree, appraise, prioritize, opinion, interpret, explain, support importance, criteria, prove, disprove, assess, influence, perceive, value, estimate, deduct

Questions:

- Do you agree with the actions/outcome...? • What is your opinion of...?
- How would you prove/ disprove...? • Can you assess the value or importance of...?
- Would it be better if...? • Why did they (the character) choose...?
- What would you recommend...? • How would you rate the...?
- How would you evaluate...? • How would you compare the ideas...? the people...?
- How could you determine...? • What choice would you have made...?
- What would you select...? • How would you prioritize...? • How would you justify...?
- What judgment would you make about...? • Why was it better that...?
- How would you prioritize the facts...? • What would you cite to defend the actions...?
- What data was used to make the conclusion...?
- What information would you use to support the view...?
- Based on what you know, how would you explain...?

Assessment:

Decide which character in the selection he or she would most like to spend a day with and why.

Judge whether or not a character should have acted in a particular way and why.

Decide if the story really could have happened and justify reasons for the decision.

Argumentation is for solving problems, not just for getting one's own way.

Arguments to Assert (to state or declare positively)

“To assert what you think and believe can help you gain credibility as a thoughtful participant in discussion and contribute toward arguing to inquire. In short, honest assertions can be useful to offer and helpful to learn. Almost any assertion can lead to a prolonged discussion or a well-developed piece of writing. But arguments to assert usually begin with an assertion instead of being composed to arrive at one.” (Miller, 9)

Arguments to Prevail (1: to gain ascendancy through strength or superiority 2 : to be or become effective or effectual)

“When most people think of formal arguments, they think of arguments whose primary purpose is to prevail. The most common example is an argument made in a legal case.” (Miller, 9)

“You can probably think of many occasions during which you might need to use argument to prevail. For example:

Getting admitted to a school to which you want to transfer

Winning a required debate in a course in political science or communications

Retaining your ability to drive after having been ticketed for speeding” (Miller, 10)

Arguments to Inquire (1: seek for information by questioning 2 : to make investigation)

“To write an effective argument of inquiry requires researching the topic and examining the issues surrounding it. It might require using evidence, but the evidence might be used to *illustrate* a point rather than to support it....

What is especially noteworthy about an argument to inquire is that your own position might change or evolve as you examine the topic and go through the process of planning, writing, and revising your argument.” (Miller, 12)

Arguments to Negotiate and Reconcile (negotiate: to confer with another so as to arrive at the settlement of some matter / reconcile: to restore to friendship or harmony)

“Arguing to negotiate differences is sometimes called Rogerian argument, after the influential psychotherapist Carl Rogers, who emphasized the importance of communication to resolve conflicts. Rogers believed that most people are so ready “to judge, to evaluate, to approve or disapprove” that they fail to understand what others think. He urged people to “listen with understanding” and recommended a model for communication in which listeners are required to restate what others have said before offering their own views....

It is extremely hard to listen when feelings are strong. The greater the conflict, the greater the chance of misinterpreting what others have said....

Although arguing to negotiate differences is especially useful in public affairs, ... it can also be useful when resolving differences that may arise in your daily life. Examples include the following:

Establishing helpful rules that can keep roommates living together peacefully

Distributing responsibilities fairly among coworkers to improve morale

Convincing your family to stop fighting with one another to develop a better relationship (Miller, 13-15)

Miller, Robert K. The Informed Argument. Boston: Heinle Cengage Learning, 2007.

Developing an Argument

 apcentral.collegeboard.org/courses/ap-english-language-and-composition/classroom-resources/developing-argument

Introduction

The Reading provides a rare opportunity to engage with college and high school colleagues in a rigorous professional task. We create and sustain a consensus on writing quality and apply it to over 400,000 student essays fairly, consistently, and quickly.

This year, I was assigned to read Question 3, which called for students to write an argument. The directive says: “Carefully read the following passage by Susan Sontag. Then write an essay in which you support, refute, or qualify Sontag’s claim that photography limits our understanding of the world. Use appropriate evidence to develop your argument.” There followed a provocative and somewhat cryptic three-paragraph excerpt from *On Photography*.

Identify the Task through Key Words

Perhaps the single most important key to success on an AP Exam is the student’s ability to see that the prompt identifies a task to be performed. Students who were successful on Question 3 recognized key words in the prompt and were able to determine the task they were being asked to do.

Claim and Argument

The question was not merely an invitation to write discursively on the subject of photography. The word “claim” in the prompt should have alerted students to the need for writing in argumentative form. This point was reinforced by the explicit mention of “argument” in the last sentence. The question requires that students understand what an argument is and know how to construct one.

Support, Refute, or Qualify

The words “support, refute, or qualify” are technical terms that were not decoded in the question. Students need to know and to have practiced these forms of argument during the term. (Some students misunderstood “qualify”; for example, “Sontag is not qualified to talk about photography.”) In addition, these three words should signal to students that taking a position, even if a qualified one, is essential.

Evidence and Develop

The word “evidence” is also important. Students need to know not only what constitutes evidence, but the difference between evidence and example. Even “develop” conveyed important signals—their argument needed to move forward; they couldn’t just make one little

point and assume they were developing it by adding six redundant illustrations.

Common Problems

Problems that prevented students from earning a high score on Question 3 included:

- Not taking a clear position or wavering between positions.
- Substituting a thesis-oriented expository essay for an argumentative essay.
- Being reluctant to engage in verbal combat because “everyone’s entitled to his or her own opinion,” so there’s nothing to argue about.
- Slipping out of focus by discussing imagery in general.
- Trying to argue about photography by using evidence drawn from a literary reading list (for example, *Othello*, *The Scarlet Letter*) and sliding off topic into the theme of appearance and reality.
- Lacking clear connections between claims and the data, and the warrants needed to support them.
- Trying to analyze Sontag’s rhetorical strategies or her style instead of arguing a point.

Some Teaching Suggestions

When students did less well, the reasons often point toward the need for more direct instruction and practice in argumentative writing.

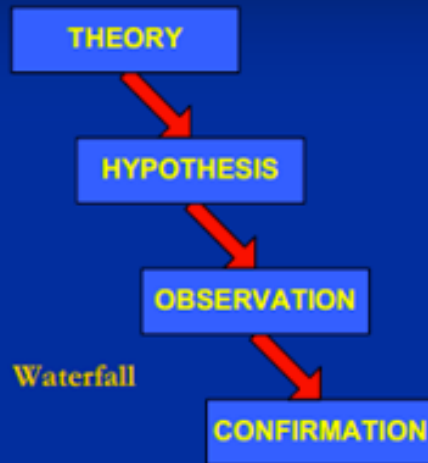
I recommend that teachers place an emphasis on:

- Teaching students to read the prompt as part of their analysis of the rhetorical situation.
- Teaching students to analyze and compose for a wide variety of writing situations, not merely literary analysis.
- Using a variety of nonfiction prose for teaching composition and rhetoric.

Ron Sudol

Oakland University
Rochester, Michigan

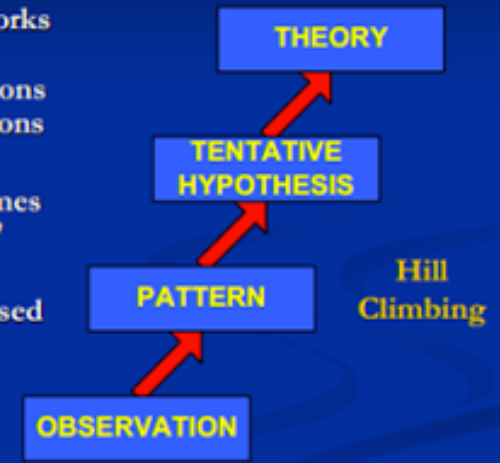
Deductive Research Approach



- Deductive reasoning works from the more general to the more specific.
- Sometimes this is informally called a "top-down" approach.
- Conclusion follows logically from premises (available facts)

4

Inductive Research Approach



- Inductive reasoning works the other way, moving from specific observations to broader generalizations and theories.
- Informally, we sometimes call this a "bottom up" approach
- Conclusion is likely based on premises.
- Involves a degree of uncertainty

5

Images from <http://www.drburney.net>

If the [motor]cycle goes over a bump and the engine misfires, and then goes over another bump and the engine misfires, and then goes over another bump and the engine misfires, and then goes over a long smooth stretch of road and there is no misfiring, and then goes over a fourth bump and the engine misfires again, one can logically conclude that the misfiring is caused by the bumps. This is **induction**: reasoning from particular experiences to general truths.

Deductive inferences do the reverse. They start with general knowledge and predict a specific observation. For example, if from reading the hierarchy of facts about the machine, the mechanic knows that the horn of the cycle is powered exclusively by electricity from the battery, then he can logically infer that if the battery is dead the horn will not work. That is **deduction**.

Robert M. Pirsig, *Zen and the Art of Motorcycle Maintenance*

Deductive Vs. Inductive

- Induction is usually described as moving from the specific to the general, while deduction begins with the general and ends with the specific.
- Arguments based on laws, rules and accepted principles are generally used for Deductive Reasoning. Observations tend to be used for Inductive Arguments.

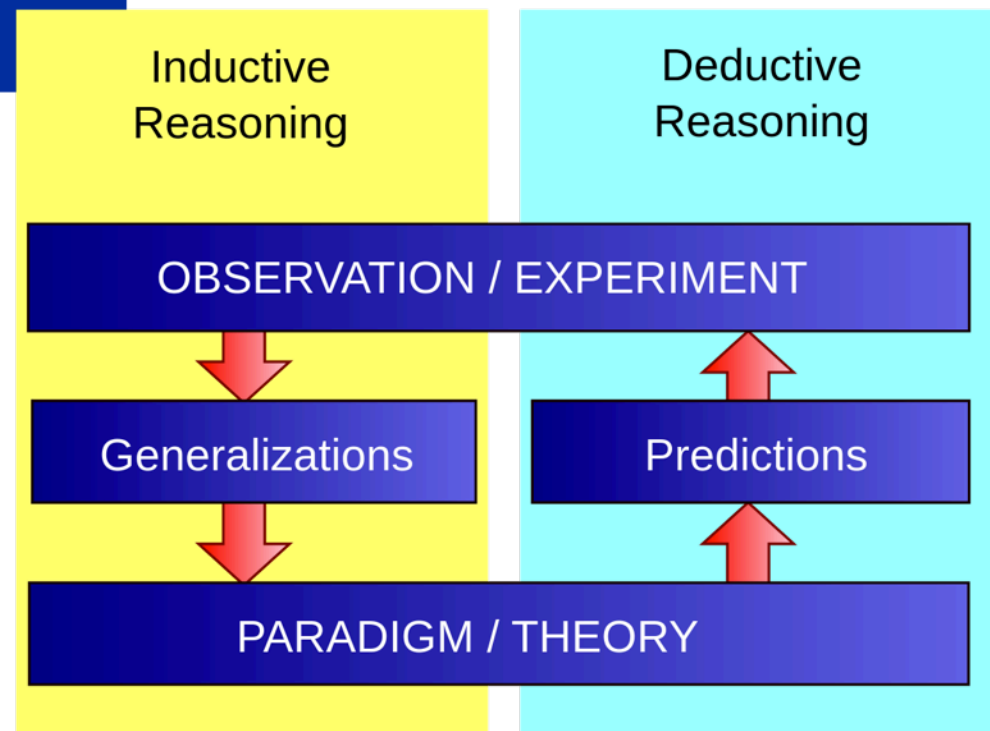
Someone who reasons thoughtfully doesn't stop considering the interactions between observations and theories, but continually assesses how valid the theory is in light of ongoing observations: the process of reasoning is a cycle.

Most academic essays have a **deductive** structure: they pose a theory (thesis) and proceed to demonstrate the truth of that theory through examples (observations that bear out the predictions suggested by the thesis).

In truth, however, the process of developing that thesis during the planning stages has usually followed an **inductive** pattern: you have read, made notes, taken your knowledge and experience into consideration (observations), and **then** have developed your thesis based on certain patterns you have observed (generalizations). Indeed, sometimes you find you have to **change your original thesis based on new information**.

Which of your school subjects rely largely on deductive reasoning, and which on inductive?

Why do you think different reasoning processes are predominant in different disciplines?



Mr. Gunnar

AP English Language and Composition

“How to Detect Propaganda”

Adapted from: The Institute for Propaganda Analysis, 1937

If Americans are to have a clear understanding of present-day conditions and what to do about them, they must be able to recognize propaganda, to analyze it, and to appraise it.

But what is propaganda?

As generally understood, propaganda is expression of opinion or action by individuals or groups deliberately designed to influence opinions or actions of other individuals or groups with reference to predetermined ends. Thus propaganda differs from scientific analysis. The propagandist is trying to “put something across,” good or bad; whereas the scientist is trying to discover truth and fact. Often the propagandist does not want careful scrutiny and criticism; he wants to bring about a specific action. Because the action may be socially beneficial or socially harmful to millions of people, it is necessary to focus upon the propagandist and his activities the searchlight of scientific scrutiny. Socially desirable propaganda will not suffer from such examination, but the opposite type will be detected and revealed for what it is.

We are fooled by propaganda chiefly because we do not recognize it when we see it. We can more easily recognize propaganda if we are familiar with the seven common propaganda devices. These are:

1. Name Calling,
2. Glittering Generalities
3. Transfer
4. The Testimonial
5. Plain Folks
6. Card Stacking
7. Band wagon.

We are fooled by these devices because they appeal to our emotions rather than to our reason. They make us believe and do something we would not believe or do if we thought about it calmly, dispassionately. In examining these devices, note that they work most effectively at those times when we are too lazy to think for ourselves, and that they also tie into emotions which sway us to be “for” or “against” nations, races, religions, ideals, economic and political policies and practices, and so on through automobiles, cigarettes, electronic equipment, toothpastes, presidents, and wars. With our emotions stirred, it may be fun to be fooled by these propaganda devices, but it is more fun and infinitely more to our interest to know how they work. Lincoln must have had in mind citizens who could balance their emotions with intelligence when he made his remark: “. . . but you can’t fool all the people all of the time.”

“Name Calling” is a device to make us form a judgment without examining the evidence on which it should be based. Here the propagandist appeals to our hate and fear by giving “bad names” to those individuals, groups, nations, races, policies, practices, beliefs, and ideals that he would have us condemn and reject. For centuries the name “heretic” was bad. Anybody who dissented from popular or group belief or practice was in danger of being called a heretic and of receiving the punishment of heretics. Today’s bad names include demagogue, dictator, power elite, right wing, illegal alien, radical feminist (and others you can probably think of).

Use of “bad names” without presentation of their essential meaning, without all their pertinent implications, comprises perhaps the most common of all propaganda devices. Those who want to maintain the status quo apply bad names to those who would change it. For example, in the 1930’s the Hearst-owned press applied bad names to communists and socialists. Those who want to change the status quo apply bad names to those who would maintain it. For example, the Sierra Club applies bad names to ranchers and loggers.

“**Glittering Generalities**” is a device by which the propagandist identifies his program with virtue by use of “virtue words.” He appeals to our emotions of love, generosity, and brotherhood. He uses words like freedom, honor, liberty, social justice, public service, loyalty, progress, democracy, the American way, the Constitution. These words suggest shining ideals in which all persons of good will believe. Hence the propagandist, by identifying his individual group, nation, race, policy, belief, or practice with such ideals, seeks to win us to his cause. As Name Calling is a device to make us form judgments to *reject and condemn* without examining the evidence, Glittering Generalities is a device to make us *accept and approve* without examining the evidence. For example, use of the phrases, “right to bear arms,” and “Founding Fathers” may be a device to make us accept viewpoints about gun laws which, if we examined them critically, we would not accept at all.

In the Name Calling and Glittering Generalities devices, words are used to stir up our emotions and to beguile our thinking. In one device “bad names” are used to make us mad; in the other “good words” are used to make us glad. The propagandist is most effective in the use of these devices when his words make us create devils to fight or gods to adore. By his use of “bad words” we personify as a “devil” some nation, race, group, individual policy, practice, or ideal; we are made fighting mad to destroy it. By use of “good words” we personify as a godlike idol some nation, race, group, etc.

“**Transfer**” is a device by which the propagandist carries over the authority, sanction, and prestige of something or someone we respect and revere to something he would have us accept. For example, most of us respect and revere the church and our nation. If the propagandist succeeds in getting church or nation to approve a campaign in behalf of some program, he thereby transfers its authority, sanction, and prestige to that program. Thus we may accept something we might otherwise reject.

In the “Transfer” device symbols are constantly used. The cross represents the Christian church; the flag represents the nation; cartoons like Uncle Sam represent a consensus of public opinion. Those symbols stir emotions. At their very sight, with the speed of light, is aroused the whole complex of feeling we have with respect to church or nation. A cartoonist by having Uncle Sam disapprove a budget for tax relief would have us feel that the whole United States disapproves of such a use of funds. By drawing an Uncle Sam who approves of the same budget item, the cartoonist would have us feel that the American people approve it. Thus the Transfer device is used both for and against causes and ideas.

The “**Testimonial**” is a device to make us accept anything from an herbal supplement or car to a program or national policy. In this device the propagandist makes use of testimonials: “When I feel tired, I take Mom’s Ginseng and have energy to spare.” “We believe that this plan of labor organization is going to be effective and the Marble Stackers Union should be supported.” “I bought a car from Jones Ford and they treated me right.” This device works in reverse also; counter-testimonials may be employed. Seldom are these used against commercial products like herbal supplements or cars, but they are constantly employed in social, economic, and political issues. For example, “We believe that The Marble Stackers Union plan of labor

organization will cost us our jobs and should not be supported.”

“Plain Folks” is a device used by politicians, labor leaders, business executives, and even by ministers and teachers to win our confidence by appearing to be people like ourselves—“just plain folks,” “just an ole country boy/gal,” “just an American citizen.” In election years especially do candidates show their devotion to little children and the common, homey things of life. They ride buses from town to town to campaign. For the network interviewer they raid the refrigerator to find some home-baked pie. They go to barbeque festivals; they attend services at the old white-frame church; they go fishing and play with the dog; they love their mothers. In short, they would win our votes by showing that they’re just as common as the rest of us—“just plain folks”—and therefore wise and good. Business executives are often “plain folks” with the factory workers.

“Card Stacking” is a device in which the propagandist employs all the arts of deception to win our support for himself, his group, nation, race, policy, practice, belief, or ideal. He stacks the cards against the truth. He uses under-emphasis and over-emphasis to dodge issues and evade facts. He offers false testimony. He creates a smokescreen of clamor by raising a new issue when he wants an embarrassing matter forgotten. He draws a red herring across the trail to confuse and divert those in search of facts he does not want revealed. He makes the real appear unreal and the unreal appear real. He lets half-truth masquerade as truth. By the Card Stacking device a mediocre candidate through the “build-up” is made to appear an intellectual titan, a modestly talented singer a probable contender for a Grammy, a worthless herbal concoction a sure-fire key to weight loss. By means of this device propagandists would convince us that a ruthless war of aggression is a crusade for righteousness. Card Stacking employs sham, hypocrisy, effrontery.

“The Band Wagon” is a device to make us follow the crowd, to accept the propagandist’s program en masse. Here his theme is “Everybody’s doing it.” His techniques range from those of pep rally to dramatic spectacle. He hires a hall, fills a stadium, marches a million men. He employs symbols, colors, music, movement, all the dramatic arts. He appeals to the desire, common to most of us, to “follow the crowd.” Because he wants us to “follow the crowd” in masses, he directs his appeal to groups held together by common ties of nationality, religion, race, environment, gender, vocation. Thus propagandists campaigning for or against a program will appeal to us as Catholics, Protestants, Jews or Muslims, as farmers or teachers, as gays or straights. All the artifices of flattery are used to harness the fears and hatreds, prejudices and biases, convictions and ideals common to the group; thus emotion is made to push and pull the group onto the BandWagon. In newspaper articles and in the spoken word this device is also found. “Don’t throw your vote away on Ralph Nader; vote for Gore—he’s sure to win.” Nearly every candidate wins in every election—that is, before the votes are in.

Observe that in all these devices our emotion is the stuff with which propagandists work. Without it they are helpless; with it, harnessing it to their purposes, they can make us glow with pride or burn with hatred; they can make us zealots in behalf of the program they espouse. As we said in the beginning, propaganda is generally understood as the expression of opinion or action by individuals or groups with reference to predetermined ends. Without the appeal of our emotions—to our fears and our courage, to our selfishness and unselfishness, to our loves and to our hates—propagandists would influence few opinions and few actions.

To say this is not to condemn emotion, an essential part of life, or to assert that all predetermined ends of propagandists are “bad.” However, as intelligent citizens we do not want propagandists to utilize our emotions, even to the attainment of “good” ends, without our knowing what is going on. We do not want to be “used” in the attainment of ends we may later consider “bad.”

We do not want to be gullible; we do not want to be fooled; we do not want to be duped, even in a “good” cause. We want to know the facts and among these is included the fact of the utilization of our emotions.

Keeping in mind the seven common propaganda devices, turn to today’s newspapers and almost immediately you can spot examples of them all. At election time or during any campaign, Plain Folks and Band Wagons are common. Card Stacking is hardest to detect because it is adroitly executed or because we lack the information (often statistics or data) necessary to nail the lie. A little practice with the daily newspapers in detecting these propaganda devices soon enables us to detect them elsewhere—in television, films, books, magazines and in expressions of labor unions, business groups, churches, schools, political parties.

Using Bloom's Taxonomy to Promote Critical Reading and Thinking

Bloom's Taxonomy is divided into categories or levels. The key words used and the type of questions asked may aid in the establishment and encouragement of critical thinking, especially in the higher levels.

Level 1: Knowledge - exhibits previously learned material by recalling facts, terms, basic concepts and answers.

Key words: who, what, why, when, omit, where, which, choose, find, how, define, label, show, spell, list, match, name, relate, tell, recall, select

Questions:

What is . . . ? How is . . . ?

Where is . . . ? When did _____ happen?

How did _____ happen? How would you explain . . . ?

Why did . . . ? How would you describe . . . ?

When did . . . ? Can you recall . . . ?

How would you show . . . ? Can you select . . . ?

Who were the main . . . ? Can you list three . . . ?

Which one . . . ? Who was . . . ?

Level 2: Comprehension - demonstrating understanding of facts and ideas by organizing, comparing, translating, interpreting, giving descriptions and stating main ideas.

Key words: compare, contrast, demonstrate, interpret, explain, extend, illustrate, infer, outline, relate, rephrase, translate, summarize, show, classify

Questions:

How would you classify the type of . . . ?

How would you compare . . . ? contrast . . . ?

Will you state or interpret in your own words . . . ?

How would you rephrase the meaning . . . ?

What facts or ideas show . . . ?

What is the main idea of . . . ?

Which statements support . . . ?

Can you explain what is happening . . . what is meant . . . ?

What can you say about . . . ?

Which is the best answer . . . ?

How would you summarize . . . ?

Level 3: Application - solving problems by applying acquired knowledge, facts, techniques and rules in a different way.

Key words: apply, build, choose, construct, develop, interview, make use of, organize, experiment with, plan, select, solve, utilize, model, identify

Questions:

How would you use . . . ?

What examples can you find to . . . ?

How would you solve _____ using what you have learned . . . ?
How would you organize _____ to show . . . ?
How would you show your understanding of . . . ?
What approach would you use to . . . ?
How would you apply what you learned to develop . . . ?
What other way would you plan to . . . ?
What would result if . . . ?
Can you make use of the facts to . . . ?
What elements would you choose to change . . . ?
What facts would you select to show . . . ?
What questions would you ask in an interview with . . . ?

Level 4: Analysis - examining and breaking information into parts by identifying motives or causes; making inferences and finding evidence to support generalizations.

Key words: analyze, categorize, classify, compare, contrast, discover, dissect, divide, examine, inspect, simplify, survey, take part in, test for, distinguish, list, distinction, theme, relationships, function, motive, inference, assumption, conclusion

Questions:

What are the parts or features of . . . ?
How is _____ related to . . . ?
Why do you think . . . ?
What is the theme . . . ?
What motive is there . . . ?
Can you list the parts . . . ?
What inference can you make . . . ?
What conclusions can you draw . . . ?
How would you classify . . . ?
How would you categorize . . . ?
Can you identify the difference parts . . . ?
What evidence can you find . . . ?
What is the relationship between . . . ?
Can you make a distinction between . . . ?
What is the function of . . . ?
What ideas justify . . . ?

Level 5: Synthesis - compiling information together in a different way by combining elements in a new pattern or proposing alternative solutions.

Key Words: build, choose, combine, compile, compose, construct, create, design, develop, estimate, formulate, imagine, invent, make up, originate, plan, predict, propose, solve, solution, suppose, discuss, modify, change, original, improve, adapt, minimize, maximize, delete, theorize, elaborate, test, improve, happen, change

Questions:

What changes would you make to solve . . . ?
How would you improve . . . ?
What would happen if . . . ?
Can you elaborate on the reason . . . ?

Can you propose an alternative . . . ?
Can you invent . . . ?
How would you adapt _____ to create a different . . . ?
How could you change (modify) the plot (plan) . . . ?
What could be done to minimize (maximize) . . . ?
What way would you design . . . ?
What could be combined to improve (change) . . . ?
Suppose you could _____ what would you do . . . ?
How would you test . . . ?
Can you formulate a theory for . . . ?
Can you predict the outcome if . . . ?
How would you estimate the results for . . . ?
What facts can you compile . . . ?
Can you construct a model that would change . . . ?
Can you think of an original way for the . . . ?

Level 6: Evaluation - presenting and defending opinions by making judgments about information, validity of ideas or quality of work based on a set of criteria.

Key Words: award, choose, conclude, criticize, decide, defend, determine, dispute, evaluate, judge, justify, measure, compare, mark, rate, recommend, rule on, select, agree, interpret, explain, appraise, prioritize, opinion, support, importance, criteria, prove, disprove, assess, influence, perceive, value, estimate, influence, deduct

Questions:

Do you agree with the actions . . . ? with the outcomes . . . ?
What is your opinion of . . . ?
How would you prove . . . ? disprove . . . ?
Can you assess the value or importance of . . . ?
Would it be better if . . . ?
Why did they (the character) choose . . . ?
What would you recommend . . . ?
How would you rate the . . . ?
What would you cite to defend the actions . . . ?
How would you evaluate . . . ?
How could you determine . . . ?
What choice would you have made . . . ?
What would you select . . . ?
How would you prioritize . . . ?
What judgment would you make about . . . ?
Based on what you know, how would you explain . . . ?
What information would you use to support the view . . . ?
How would you justify . . . ?
What data was used to make the conclusion . . . ?
Why was it better that . . . ?
How would you prioritize the facts . . . ?
How would you compare the ideas . . . ? people . . . ?

Reference: *Quick Flip Questions for Critical Thinking*, based on Bloom's Taxonomy and developed by Linda G. Barton

2017 AP® ENGLISH LANGUAGE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 3

Suggested time—40 minutes.

(This question counts for one-third of the total essay section score.)

The passage below is an excerpt from *Empire of Illusion* by Chris Hedges. Read the passage carefully. Then write an essay in which you develop a position on Hedges' argument that "the most essential skill . . . is artifice." Use appropriate, specific evidence to illustrate and develop your position.

The most essential skill in political theater and a consumer culture is artifice. Political leaders, who use the tools of mass propaganda to create a sense of faux intimacy with citizens, no longer need to be competent, sincere, or honest. They need only to appear to have these qualities. Most of all they need a story, a personal narrative. The reality of the narrative is irrelevant. It can be completely at odds with the facts. The consistency and emotional appeal of the story are paramount. Those who are best at deception succeed. Those who have not mastered the art of entertainment, who fail to create a narrative or do not have one fashioned for them by their handlers, are ignored. They become "unreal."

An image-based culture communicates through narratives, pictures, and pseudo-drama.

STOP

END OF EXAM

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Question 3

General Directions: This scoring guide is designed so that the same performance expectations are applied to all student responses. It will be useful for most of the essays you read, but if it seems inappropriate for a specific paper, ask your Table Leader for assistance. Always show your Table Leader books that seem to have no response or that contain responses that seem unrelated to the question. Do not assign a score of 0 or — without this consultation.

Your score should reflect an evaluation of the paper as a whole. Remember that students had only 40 minutes to read and write; the paper, therefore, is not a finished product and should not be judged according to standards appropriate for an out-of-class assignment. Evaluate the paper as a draft, making certain to reward students for what they do well. The evaluation should focus on the evidence and explanations that the student uses to support the response; students should not be penalized for taking a particular perspective.

All essays, even those scored 8 or 9, may contain occasional lapses in analysis, prose style, or mechanics. Such features should enter into your holistic evaluation of a paper's overall quality. In no case should you give a score higher than a 2 to a paper with errors in grammar and mechanics that persistently interfere with your understanding of meaning.

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or particularly impressive in their control of language.

8 Effective

Essays earning a score of 8 **effectively** develop a position on Hedges' argument that "the most essential skill . . . is artifice." The evidence and explanations appropriately and convincingly support the writer's position, and the argument* is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide a more complete explanation, more thorough development, or a more mature prose style.

6 Adequate

Essays earning a score of 6 **adequately** develop a position on Hedges' argument that "the most essential skill . . . is artifice." The evidence and explanations appropriately and sufficiently support the writer's position, and the argument is coherent and adequately developed. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 Essays earning a score of 5 develop a position on Hedges' argument that "the most essential skill . . . is artifice." The evidence and explanations used to support that position may be uneven, inconsistent, or limited. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

4 Inadequate

Essays earning a score of 4 **inadequately** develop a position on Hedges' argument that "the most essential skill . . . is artifice." The evidence and explanations used may inappropriately, insufficiently, or unconvincingly support the writer's position. The argument may have lapses in coherence or be inadequately developed. The prose generally conveys the writer's ideas but may be inconsistent in controlling the elements of effective writing.

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3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on Hedges' argument that "the most essential skill . . . is artifice." The essays may show less maturity in their control of writing.

2 Little Success

Essays earning a score of 2 demonstrate **little success** in developing a position on Hedges' argument that "the most essential skill . . . is artifice." The student may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated or inaccurate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

1 Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language, or especially lacking in coherence and development.

0 Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

— Indicates an entirely blank response.

* For the purposes of scoring, argument means asserting a claim justified by evidence and/or reasoning.

Question 3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

G

I am an avid student of politics and political science, and it is one of the majors I will pursue in the fall. Thus, Hedger's assertion that "the most essential skill... is artifice." is not new to me. ~~But this~~
~~However~~ This assertion is certainly very true. However, the conflicting forces of a society of spectacle and of the increasing ~~and~~ accessibility of information put its validity in jeopardy.

It is certainly true that appearance, deception, and entertainment are ~~not the~~ the most essential skills of political leaders. The 2016 election is a case in point. The entire election focused almost solely on the personal issues of the candidates, ~~and~~ and had nearly nothing to do with the policy, ~~and~~ and in the end, it was the entertainer who triumphed over the policy wonk. Perhaps even more indicative is that it is almost never that scholars, fellows of institutions and academics, ~~and for~~ the real experts of policy, run for office. This is because their skills do not match up with the skills required of them as a candidate: the skill of artifice.

This is aided and compounded by the fact that ours is a society of spectacle, or as Hedger's called it,



G2

Write in the box the number of the question you are answering on this page as it is designated in the exam.

Question 3

"an image-based culture." The author of the "Society of the Spectacle" would agree, in his assertion that modern ~~and~~ society is more concerned with the images produced by things rather than the things themselves. And, as Jean Baudrillard warned in "Violence of the Image," the image can change and hold sway over public opinion to such an extent that the reality is overwhelmed and overpowered. Nobody cares about the details of Trump's tax plan or Bernie's free college ~~proposal~~ or what Ben Carson really knows about foreign policy because the narratives and the "emotional appeal of the story [is] paramount [Hedges]." The image of each of these men was ultimately more important than the reality. This was true in the Presidential Election of France. Nobody really knew what Emmanuel Macron's policy ideas were, but that wasn't what mattered. His image, his narrative, was more important.

This works so well in our society, here and now, because of the presence of social media. This is the means by which we communicate and receive information, and in most cases, the information is all narratives and images. However, with the presence of social media comes the ability, if used, to look past the artifice and the image and the false narrative. This has the potential to undermine Hedges's assertion.



Question 3

Write in the box the number of the question you are answering on this page as it is designated in the exam.


Perhaps nobody may care what Trump's tax policy is, but anyone is capable of looking it up. The access to information does not even have to be used to be potent. Susan Seales Giroux and Jeffrey Nealon in their *Thorny Toolbox* explain that agency is merely the capability of resisting power, not even the actual act of resistance. ~~That~~ This capability, thanks to the increasing accessibility to all of information, will force power and the political leaders with their narratives, to change, perhaps to become "competent, ~~more~~ sincere, and honest (Hedges)." As media organizations and others are encouraged to resist the current administration, whatever deception ~~that~~ it might put up will quickly be torn down. No amount of skill or artifice can escape a hacker or a very good journalist.

Ultimately, it remains true that ~~artifice is the most~~ "the most essential skill is artifice." Evidence of this is everywhere present in our own political system, and is greatly aided by the image based nature of our society. However, the ability of people to search for and access the reality behind the narrative puts Hedges's assertion in jeopardy ~~in~~ in the future.

#

Although many may argue that a nation's leaders must be held to a morally superior standard and use only honesty and candor in their pursuits, the Machiavellian nature of politicians, the attempt for politicians to seem more ordinary, and the regular attempts to hide scandals prove that artifice is essential on the road to political office. Individuals must ~~use~~ employ artifice and create ~~an~~ ideal ego in order for society to accept them as trustworthy and similar to the common man.

Throughout history, rulers have utilized countless different methods of achieving power, however none have been so successful as ~~the one~~ mastering the art of lying. In his advice to future rulers, ~~the~~ Niccolo Machiavelli ~~argues~~ encourages them to lie and maintain the illusion of sympathy to the common struggles in order to retain power. He asserts that it is imperative for a ruler to appear caring and sympathetic



H2 3

Write in the box the number of the question you are answering
on this page as it is designated in the exam.

even if he has no objective but power. Machiavelli argues that to be sincere and honest is akin to being vulnerable. A ruler must be skilled in the art of deception if he is not to fall prey to usurpers. Thus, it is essential that he appear humble and morally upright to his constituents as he is to appear idealistic, despite his nature being identical to his fellow citizens.

Many popular politicians employ this ~~idea~~ ^{President} illusion of modesty in the modern age. Barack Obama, a favorite among much of nation was the first sitting President to ever appear on a talk show. ~~Despite his statement~~ Despite his many addresses to the nation, his appearance on a talk-show enabled him to win the hearts of millions as he was ~~made~~ shown to be humble, ordinary, and accessible. This played an enormous role in him winning the trust of the American people and securing a second term. Similarly, Bill Clinton was the first

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Presidential candidate to appear on a talk show, allowing him to easily reach the public and assert his ideas, winning him the Presidency. Therefore, the appearance of modesty and accessibility plays an enormous role in a politician's chance of success.

The recent election was extremely polarizing as the American people were presented with two of the most ^{radical} ~~extreme~~ candidates, Donald Trump and Hillary Clinton. Throughout ~~the~~ 2016, each news cycle was gripped with scandals from both sides, scandals that the two parties had attempted to hide. However, despite almost daily accusations against Donald Trump, Hillary Clinton's issue with the deleted emails ultimately resulted in her loss. The truth of the matter is, all politicians have secrets and scandals but the difference between those who succeed and those who don't is the skill to cover them up. Hillary Clinton was not well-versed in the art of deception though she tried countless ~~of~~ times. Whenever

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H4 3

Write in the box the number of the question you are answering
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she attempted to cover up a scandal, it was tactless and forever painted her as untrustworthy and deceitful, despite the innumerable scandals against Donald Trump as well, resulting in her ultimate loss of the presidency. Thus, a politician cannot simply lie but must be skilled in that art; he must be willing to go to extreme measures to cover up scandals because ultimately, they will be discovered.

Thus, despite the ~~morally~~ superior moral superiority we ascribe to politicians and leaders, it is essential for them to employ artifice as demonstrated by Machiavelli, Barack Obama, and the recent Presidential candidates. For, only then can they win over a nation's trust and hopes, if they are considered better but act ~~the same~~ humble.

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3B,

Chris Hedges argues that the most essential skill for a politician is artifice, or the ability to fabricate a story and fake communication with voters. He says that actual competence is not important. Artifice indeed, is the most essential skill because people enjoy stories and emotional appeal more than boring and practical appeal, ^{so the ability to use emotions with fabricated stories is the most important.}

The ability to fabricate fake ^{because people value emotion the highest.} emotional appeal is the greatest trait for a politician. People love stories, and they want to be part of one, so if a politician ~~says~~ tells great stories and grand appeals to emotion, then he or she would likely win. To prove this, one only needs to look at the history of presidential elections, to see a trend in storytelling and emotional appeal. Several presidents have been war heroes, such as Andrew Jackson, and Zachary Taylor. They were elected not for their political competency, but for their story and the character they played. Campaigning rarely places experience over emotion. Take for example the video ads for candidates Richard Nixon and John F. Kennedy. Nixon spoke in a boring video about policy and his own experience, where Kennedy's ad was musical and featured images of people being happy. The public, in electing Kennedy, chose emotions over experience. Similar stories have happened in recent years as well. In 2008 the country chose Barack Obama and his campaign of "Hope" over John McCain, even if McCain had a longer history in politics. It is obvious that emotions sway the public more than facts or experience does.

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B2

3

Therefore, the ability to use these emotions and to fabricate stories to harness them is the most important skill for a politician. ~~Kennedy~~ Kennedy may or may not have been genuine in his exciting and happy video ad, but as long as it grabs emotion, his true character does not matter. For the first election at least, the ~~politician's~~ politician's character and competency matter little, (but once they have shown their true selves in office, the campaign for re-election would be different). History has proven that in order to get elected, one needs only to be good at creating a story or character in order to sway emotion. Truth, competency, or real character does not matter. Why else would people complain so much that once in office, politicians seem like corrupt liars? Because they politicians embellish their campaigns with fake promises because the narrative is paramount to get elected.

It is true that voters favor strong emotion above all else. Therefore the ability to create fake stories and characters to ~~sway~~ utilize emotion or artifice has proven to be the most useful attribute for a politician. In reality, the competency and experience of the candidate is overshadowed by his or her ability to create a narrative and harness emotion.

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Write in the box the number of the question you are answering on this page as it is designated in the exam.

3 I

The American people love a good story, whether it be true or not. If a politician ~~can~~ can weave a good story that tugs on people's heartstrings, they are practically ~~guaranteed~~ guaranteed a win.

Which is why Chris Hedges' argument that "the most essential skill... is artifice" is true.

~~TO~~ To use a recent example, in last year's presidential election, Donald Trump gathered mass support by proclaimed that he was not the typical ~~politician~~ politician. He was a "man of the people", a home grown American that just wanted to make America great again. He used the old Reagan campaign slogan to create a name for himself and get enough support to carry him into the White House. People connected to him because of his practically non-existent political ties and believed in his message and direction for our country. Finally, there was someone the everyday person could ~~connect to~~ relate to and trust enough to let him lead them.

even bigger

~~Evidence~~ Evidence of using artifice isn't just found in elections, but also in ~~literature~~ literature. In the book "The Hunger Games" ~~the~~, the two main characters of Katniss and Peeta create a story to foster compassion for them in



Write in the box the number of the question you are answering
on this page as it is designated in the exam.

I 2 3

the hopes that it would help them both make it out of the Hunger Games alive. The plan works and they are sent medicine and other help throughout the games, ~~making~~ making it out in the end ~~both~~ both alive. They made their audience believe they were in love, angering the gamemakers while ~~for~~ drawing sympathy from the crowds of people that watch the games. In the next book, "Catching Fire", they take ~~it~~ it even further by implying that Katniss is pregnant, again using a false story to reach their desired outcome. People believed it, of course, and it worked to their advantage.

~~People believe that politicians are liars.~~
~~Politics has always been known~~ Politics has always been ~~known~~ known as a platform for lies and storytelling. Yet, people believe those lies and revel in the ingenuity of their storytelling, always hoping that their lies are actually ~~truths~~ truths and their stories more fact than fiction. They ~~choose to~~ choose to ~~give~~ give politicians the benefit of the doubt and believe it if it sounds good, or right, or whatever they want to believe. Because Americans have always been a sucker for a pretty face and a good story.

#

Throughout history artifice has been used in an array of societies. In most cases, when one uses artifice they achieve success.*

(Artifice is one of the most influential and powerful skills to have in a society.

Having the skill of artifice allows you to make things seem better than they actually are.

In today's society, many modeling companies resort to ^{using} artifice when displaying their products.

They photoshop pictures and models, making them look better than they actually do. It creates more of an appeal in the general public's eye and, therefore, causes them to buy ~~more~~ more.

This gives the companies more business and makes them ~~more~~ more successful. ~~Artifice~~ ~~also~~

Using the skill of artifice allows companies to make things look better than they really are.

By using artifice, a ~~person~~ ^{person} can be deceitful and make it seem like they are doing things that would benefit everyone. For example, in "The Hunger Games", President Snow began fighting with the Districts. He pretended that his actions were to save the people of the capitol, when he actually just wanted to save himself. He was

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very good at using artifice and making people think he cared about them. This allowed him to gain support in his fight. Artifice can help a person deceive others into helping them. It can make them see things in a different way than they would have if artifice had not been used. Artifice can be used to manipulate people and help one become successful.

When ^{a politician} ~~one~~ uses artifice, they are able to seem sincere and gain people's trust. In WW II, ~~the~~ Adolf Hitler used artifice in his propaganda in Germany. Everyone thought that he was a good person and the right person to lead the country. They followed him even though that's not who he really was. This shows that artifice can be a very useful skill in hiding a person's identity and gaining trust. It is very important for one to use artifice in the political world if they are to be successful.

The use of the skill artifice can be very beneficial throughout all aspects of society. From propaganda in politics to ^{showing} ~~representing~~ products to customers, artifice is a prominent part in gaining success.

#

Politics are a very skewed area of our government. Political figures sometimes give false information on propaganda to sway the public's mind. That is a representation of current politics. Political leaders years ago once ~~was~~ used honest campaigns and propaganda towards the public. Politics are inconsistent and have changed and evolved into something new. Chris Hedges argument that "The most essential skill in political theater and a consumer artifice" is accurate and can be supported by the use of false propaganda, emotional appeal, and deception.

False propaganda is commonly used by modern politicians. Propaganda is used to promote political figures so they can be elected into office. Propaganda has recently become unreal. Politicians are using false information to sway the public mind. Credibility is lost when this happens and the consumer culture is artificial.

Emotional appeal is also a key part in modern politics. Commercials used on the television are used to glorify and distort an image of a political leader no matter how bad of a person they are. These ~~can~~ commercials appeal to the public's emotion so the politician gains their vote. However the campaign is runned, politicians can play with and distort how their image is seen through the public's eye. Emotions ~~can~~ can falsely be brought out in order for personal gain.



Write in the box the number of the question you are answering 286
on this page as it is designated in the exam.

A2 3

The art of deception is also commonly used by politicians. They can deceive anybody they want to by standing behind a false message of campaign. The public is often deceived by politicians. Modern politics are all mostly false and artificial. Chris Hedges' argument is right in saying that the most essential skill in political theater and a consumer culture is artifice. The use of the word "theater" is an example of modern politics because it is made up and fake. The culture of politics have changed and it is all lies and deception. Politicians must learn the art of deception, false propaganda, and emotional appeal to be successful.

##

3

Write in the box the number of the question you are answering on this page as it is designated in the exam.

C₁

Of all skills possible, artifice is of lesser importance to those who lead well. If one relies on artifice and deception, there will be a realization at some point which ~~it~~ shows the mistake of the choice. Deception, especially as a leader, will ~~be~~ bring immorality and undeniable failure.

When guiding others to success, the followers place their trust in those leading the way. With unending lies, no follower will flock to such a leader. When the American people heard of the government listening to calls and reading through personal information the ~~members~~ citizens were appalled. Betrayed by the government, there was less faith in the nation. Lying to the people only make situations worse. This could lead to followers walking into dangers unknown believing that their safety is not at all being risked.

Lying has no security within it whatsoever. Creating a false image is just that: false. Hiding ~~be~~ from the truth because of immediate results and mistakes of the



Write in the box the number of the question you are answering
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3

C2
past will rehash what and unearth
whatever is hidden. Standing tall with
no truth is the same as a cathedral
without flying buttresses. As a
leader it is a duty to tell the
truth because hiding, protecting oneself from
a bullet with a balloon instead of a sandbag
will do no good.

Artifice is a useless skill unless in
theatre or arts. Deception leads to failure
and false senses of security.

#

The most essential skill one acquires may seem to be relevant but not entirely true. The skills we have are based on how we ~~acquire~~ acquire them also on how we use them. The way we learn our skills is by us learning and us not already knowing it. All the things people learn is based on everyday activities like cleaning, eating, and school work. Each activity gets us stronger everyday mentally or physically and, each thing we learn is a skill that can be used for fun or for everyday work.

The way people get the ~~mind~~ mind and body stronger is by taking things that get us to be who we want to be. To get our mind stronger takes a lot of skill that take so long to master because the way people could do it is by meditations, ~~exercising~~ exercising themselves or even learning new things. The way a person would know if they have gotten mentally stronger is that they see things far more different than the average person would. Most people think (especially men) that having muscles considers that being strong



Write in the box the number of the question you are answering 290
on this page as it is designated in the exam.

E2 3

but in all reality that person could be the ~~strongest~~ weakest person on earth because being strong is to be able to put it to good use like helping others and protecting others that are in danger. A person may know they are strong by having a strong will but a stronger pride to show that they have a reason to be strong or to get stronger than what they already are.

Skill is a hard thing to describe but if I were to describe it I would describe it as what a person could do very well. Everything we learn in our life is a skill that we put to use like cleaning or cooking for a family. People can always learn a new skill to help them in life and skills are always being used. When we work like it takes skills to operate ~~heavy~~ heavy machinery and it takes a lot of skill to learn multiple instruments.

- ~~Being~~ Being able to learn and read takes a lot of skill because it is a lot harder ~~for~~ for others ~~to~~ to learn how

→

to read or write. The things we do all have some sort of skill behind it and it may or may not turn out good later in life, who knows.

When I think of skill I think of hard work because that's what it takes to learn a skill. Everything we learn is for good and not for a bad reason. Most things we do always seem to help us later in life and we do not even know it because our parents may teach us how to cook ~~and~~ and clean and it may turn out that at some point in life a person may be living on their own and they would have the skill to clean and cook for themselves. Whatever we learn, we learn it because it want to learn it or we just think we may need it like.

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Write in the box the number of the question you are answering
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Question 3

In the passage "Empire of Illusion" by Chris Hedges, He argues that "the most essential skill in political theater and a consumer culture is artifice". That they do not need to ~~be~~ be "sincere" "honest" to show qualities of personal narrative. He believes that people who have ~~gotten~~ got high on entertainment, they are "unreal" since they can not master on narrative. "Those who are best at deception succeed. Those who have not mastered the art of entertainment, who fail to create a narrative or do not have one fashioned for them by their handlers, are ignored." They become unreal. He has his mind set on being a certain way to be a certain ^{person} ~~person~~, which is unrealistic. No one should be able to tell you what a Doctor should look like, You can't say that a man covered in tattoo's is not a doctor just because he has tattoo's. You can not judge a book by it's cover, As simple as that.

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AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Question 3

Sample Identifier: G

Score: 9

- The essay situates its argument immediately and sustains it throughout.
- The writer agrees with the author's claim regarding artifice, but also insightfully qualifies it with reference to "a society of spectacle."
- The essay effectively links Hedges' excerpt to the current lack of interest in policy specifics among the populace ("Nobody cares about the details of Trump's tax plan or Bernie's free college"). Having explained how social media has fostered the rise of an image-based culture, the essay also argues that the pervasiveness of social media "has the potential to undermine Hedges's assertion."
- The writer demonstrates an especially impressive control of language, developing the argument in a highly articulate manner and making use of a wide range of the elements of effective writing: it deftly summarizes key ideas from other relevant texts (Debord, Baudrillard, Giroux and Nealon) in service of its nuanced engagement with Hedges' claim.

Sample Identifier: H

Score: 8

- The essay effectively develops its argument about politicians connecting with the common man.
- The writer appropriately and convincingly incorporates a wide range of evidence into the argument: from Machiavelli to contemporary political figures (discussing Obama's and Clinton's talk show appearances as well as Trump and Clinton scandals).
- The essay consistently controls the elements of effective writing.

Sample Identifier: B

Score: 7

- Focusing on Americans' attraction to "great stories and grand appeals to emotion," the essay presents a fuller explanation than does a 6-level essay.
- The supporting evidence is sufficient and appropriate (war-hero presidents and the Nixon versus Kennedy comparison), but does not rise to the level of being effective.
- The writer tends to conflate artifice with emotion; e.g., in discussing the examples of Kennedy and Obama, the writer seems to oppose emotions versus experience rather than artifice versus reality. This further suggests that the essay warrants the descriptor of adequate rather than effective.
- Generally, the essay exhibits a more mature prose style than does an essay earning a score of 6.

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

Sample Identifier: I

Score: 6

- The writer fluently develops a position, focusing on false personal narratives as an example of artifice.
- There is adequate development of evidence (e.g., Trump's presentation of himself as an everyday man, the use of artifice by characters in *The Hunger Games*).
- The essay's structure is straightforward and somewhat formulaic: an introduction, followed by two body paragraphs and a conclusion.
- In spite of occasional lapses, the prose is generally clear.

Sample Identifier: F

Score: 5

- The essay does show understanding of what artifice is, despite the limited introduction.
- The example of modeling companies is apt, but the treatment is superficial and a little vague—it is not clear, for instance, how the photoshopping of pictures might cause the public to “buy more” and give the modeling companies “more business.”
- Paragraph three discusses artifice rather naively, as if it were simply a tool (“By using artifice, a person can be deceitful [*sic*]”).
- The use of *The Hunger Games* example is limited compared to the use of the same text in the benchmark 6.
- The prose generally conveys the writer's ideas.

Sample Identifier: A

Score: 4

- The argument is inadequate, failing to make a connection between emotions and artifice.
- The explanations rely on broad overgeneralizations (“[politicians] can deceive anybody they want to”) and provide insufficient support for the writer's position.
- The prose is marked by the writer's inconsistent control of writing (e.g., non-sequiturs such as “Propaganda has recently become unreal” and “The use of the word ‘theater’ is an example of modern politics because it is made up and fake”).
- The essay is inadequately organized (e.g., the final paragraph, which contains a significant degree of redundancy).

Sample Identifier: C

Score: 3

- The opening paragraph starts to develop a position (“artifice is of lesser importance to those who lead well”), but the rest of essay lacks evidence for that position.
- The explanations generally insufficient, relying on undeveloped analogies and metaphors (“protecting oneself from a bullet with a balloon”).

AP[®] SAMPLE STUDENT RESPONSES AND SCORING NOTES 2017 AP ENGLISH LANGUAGE AND COMPOSITION

- The writing lacks control throughout.
- Not as simplistic as an essay earning a score of 2, the essay meets the criteria for but demonstrates less success than a 4-level essay.

Sample Identifier: E

Score: 2

- The writer starts to develop a position ("The most essential skill are artifice may seem to be relevant but not entirely true") but ultimately substitutes a simpler task, which itself emerges only tangentially (a discussion of mind versus body: "The way people get the mind and body stronger is by taking things that get us to be who we want to be").
- As a result of its lack of organization, the essay is highly repetitive throughout.
- The prose is consistently weak, sometimes bordering on incoherence: e.g., "A person may know they are strong by having a strong will but a stronger pride to show that they have a reason to be strong or to get stronger than what they already are."

Sample Identifier: D

Score: 1

- The essay consists mostly restatement or paraphrase of the prompt.
- Only three sentences (regarding the doctor and appearances) constitute original content.
- The argument is especially simplistic.
- The control of language is very weak (e.g., "He believes that people who have got high on entertainment, they are 'unreal' since they can not master on narrative").

Why I Wrote *The Crucible*: An Artist's Answer to Politics By Arthur Miller

 plosin.com/beatbegins/archive/millercrucible.htm

The New Yorker, October 21, 1996

As I watched *The Crucible* taking shape as a movie over much of the past year, the sheer depth of time that it represents for me kept returning to mind. As those powerful actors blossomed on the screen, and the children and the horses, the crowds and the wagons, I thought again about how I came to cook all this up nearly fifty years ago, in an America almost nobody I know seems to remember clearly. In a way, there is a biting irony in this film's having been made by a Hollywood studio, something unimaginable in the fifties. But there they are -- Daniel Day-Lewis (John Proctor) scything his sea-bordered field, Joan Allen (Elizabeth) lying pregnant in the frigid jail, Winona Ryder (Abigail) stealing her minister-uncle's money, majestic Paul Scofield (Judge Danforth) and his righteous empathy with the Devil-possessed children, and all of them looking as inevitable as rain.

I remember those years -- they formed *The Crucible*'s skeleton -- but I have lost the dead weight of the fear I had then. Fear doesn't travel well; just as it can warp judgment, its absence can diminish memory's truth. What terrifies one generation is likely to bring only a puzzled smile to the next. I remember how in 1964, only twenty years after the war, Harold Clurman, the director of *Incident at Vichy*, showed the cast a film of a Hitler speech, hoping to give them a sense of the Nazi period in which my play took place. They watched as Hitler, facing a vast stadium full of adoring people, went up on his toes in ecstasy, hands clasped under his chin, a sublimely self-gratified grin on his face, his body swivelling rather cutely, and they giggled at his overacting.

Likewise, films of Senator Joseph McCarthy are rather unsettling -- if you remember the fear he once spread. Buzzing his truculent sidewalk brawler's snarl through the hairs in his nose, squinting through his cat's eyes and sneering like a villain, he comes across now as nearly comical, a self-aware performer keeping a straight face as he does his juicy threat-shtick.

McCarthy's power to stir fears of creeping Communism was not entirely based on illusion, of course; the paranoid, real or pretended, always secretes its pearl around a grain of fact. From being our wartime ally, the Soviet Union rapidly became an expanding empire. In 1949, Mao Zedong took power in China. Western Europe also seemed ready to become Red -- especially Italy, where the Communist Party was the largest outside Russia, and was growing. Capitalism, in the opinion of many, myself included, had nothing more to say, its final poisoned bloom having been Italian and German Fascism. McCarthy -- brash and ill-mannered but to many authentic and true -- boiled it all down to what anyone could understand: we had "lost China" and would soon lose Europe as well, because the State Department -- staffed, of course, under Democratic Presidents -- was full of treasonous pro-Soviet intellectuals. It was as simple as that.

If our losing China seemed the equivalent of a flea's losing an elephant, it was still a phrase²⁹⁷ -- and a conviction -- that one did not dare to question; to do so was to risk drawing suspicion on oneself. Indeed, the State Department proceeded to hound and fire the officers who knew China, its language, and its opaque culture -- a move that suggested the practitioners of sympathetic magic who wring the neck of a doll in order to make a distant enemy's head drop off. There was magic all around; the politics of alien conspiracy soon dominated political discourse and bid fair to wipe out any other issue. How could one deal with such enormities in a play?

The Crucible was an act of desperation. Much of my desperation branched out, I suppose, from a typical Depression -- era trauma -- the blow struck on the mind by the rise of European Fascism and the brutal anti-Semitism it had brought to power. But by 1950, when I began to think of writing about the hunt for Reds in America, I was motivated in some great part by the paralysis that had set in among many liberals who, despite their discomfort with the inquisitors' violations of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly.

In any play, however trivial, there has to be a still point of moral reference against which to gauge the action. In our lives, in the late nineteen-forties and early nineteen-fifties, no such point existed anymore. The left could not look straight at the Soviet Union's abrogations of human rights. The anti-Communist liberals could not acknowledge the violations of those rights by congressional committees. The far right, meanwhile, was licking up all the cream. The days of "J'accuse" were gone, for anyone needs to feel right to declare someone else wrong. Gradually, all the old political and moral reality had melted like a Dali watch. Nobody but a fanatic, it seemed, could really say all that he believed.

President Truman was among the first to have to deal with the dilemma, and his way of resolving itself having to trim his sails before the howling gale on the right-turned out to be momentous. At first, he was outraged at the allegation of widespread Communist infiltration of the government and called the charge of "coddling Communists" a red herring dragged in by the Republicans to bring down the Democrats. But such was the gathering power of raw belief in the great Soviet plot that Truman soon felt it necessary to institute loyalty boards of his own.

The Red hunt, led by the House Committee on Un-American Activities and by McCarthy, was becoming the dominating fixation of the American psyche. It reached Hollywood when the studios, after first resisting, agreed to submit artists' names to the House Committee for "clearing" before employing them. This unleashed a veritable holy terror among actors, directors, and others, from Party members to those who had had the merest brush with a front organization.

The Soviet plot was the hub of a great wheel of causation; the plot justified the crushing of all nuance, all the shadings that a realistic judgment of reality requires. Even worse was the feeling that our sensitivity to this onslaught on our liberties was passing from us -- indeed, from me. In *Timebends*, my autobiography, I recalled the time I'd written a screenplay (*The Hook*) about union corruption on the Brooklyn waterfront. Harry Cohn, the head of Columbia Pictures,

did something that would once have been considered unthinkable: he showed my script to the F.B.I. Cohn then asked me to take the gangsters in my script, who were threatening and murdering their opponents, and simply change them to Communists. When I declined to commit this idiocy (Joe Ryan, the head of the longshoremen's union, was soon to go to Sing Sing for racketeering), I got a wire from Cohn saying, "The minute we try to make the script pro-American you pull out." By then -- it was 1951 -- I had come to accept this terribly serious insanity as routine, but there was an element of the marvelous in it which I longed to put on the stage.

In those years, our thought processes were becoming so magical, so paranoid, that to imagine writing a play about this environment was like trying to pick one's teeth with a ball of wool: I lacked the tools to illuminate miasma. Yet I kept being drawn back to it.

I had read about the witchcraft trials in college, but it was not until I read a book published in 1867 -- a two-volume, thousand-page study by Charles W. Upham, who was then the mayor of Salem -- that I knew I had to write about the period. Upham had not only written a broad and thorough investigation of what was even then an almost lost chapter of Salem's past but opened up to me the details of personal relationships among many participants in the tragedy.

I visited Salem for the first time on a dismal spring day in 1952; it was a sidetracked town then, with abandoned factories and vacant stores. In the gloomy courthouse there I read the transcripts of the witchcraft trials of 1692, as taken down in a primitive shorthand by ministers who were spelling each other. But there was one entry in Upham in which the thousands of pieces I had come across were jogged into place. It was from a report written by the Reverend Samuel Parris, who was one of the chief instigators of the witch-hunt. "During the examination of Elizabeth Procter, Abigail Williams and Ann Putnam" -- the two were "afflicted" teen-age accusers, and Abigail was Parris's niece -- "both made offer to strike at said Procter; but when Abigail's hand came near, it opened, whereas it was made up, into a fist before, and came down exceeding lightly as it drew near to said Procter, and at length, with open and extended fingers, touched Procter's hood very lightly. Immediately Abigail cried out her fingers, her fingers, her fingers burned... "

In this remarkably observed gesture of a troubled young girl, I believed, a play became possible. Elizabeth Procter had been the orphaned Abigail's mistress, and they had lived together in the same small house until Elizabeth fired the girl. By this time, I was sure, John Proctor had bedded Abigail, who had to be dismissed most likely to appease Elizabeth. There was bad blood between the two women now. That Abigail started, in effect, to condemn Elizabeth to death with her touch, then stopped her hand, then went through with it, was quite suddenly the human center of all this turmoil.

All this I understood. I had not approached the witchcraft out of nowhere or from purely social and political considerations. My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration: it demonstrated that a clear

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moral outcry could still spring even from an ambiguously unblemished soul. Moving crabwise across the profusion of evidence, I sensed that I had at last found something of myself in it, and a play began to accumulate around this man.

But as the dramatic form became visible, one problem remained unyielding: so many practices of the Salem trials were similar to those employed by the congressional committees that I could easily be accused of skewing history for a mere partisan purpose. Inevitably, it was no sooner known that my new play was about Salem than I had to confront the charge that such an analogy was specious -- that there never were any witches but there certainly are Communists. In the seventeenth century, however, the existence of witches was never questioned by the loftiest minds in Europe and America; and even lawyers of the highest eminence, like Sir Edward Coke, a veritable hero of liberty for defending the common law against the king's arbitrary power, believed that witches had to be prosecuted mercilessly. Of course, there were no Communists in 1692, but it was literally worth your life to deny witches or their powers, given the exhortation in the Bible, "Thou shalt not suffer a witch to live." There had to be witches in the world or the Bible lied. Indeed, the very structure of evil depended on Lucifer's plotting against God. (And the irony is that klatches of Luciferians exist all over the country today, there may even be more of them now than there are Communists.)

As with most humans, panic sleeps in one unlighted corner of my soul. When I walked at night along the empty, wet streets of Salem in the week that I spent there, I could easily work myself into imagining my terror before a gaggle of young girls flying down the road screaming that somebody's "familiar spirit" was chasing them. This anxiety-laden leap backward over nearly three centuries may have been helped along by a particular Upham footnote. At a certain point, the high court of the province made the fatal decision to admit, for the first time, the use of "spectral evidence" as proof of guilt. Spectral evidence, so aptly named, meant that if I swore that you had sent out your "familiar spirit" to choke, tickle, poison me or my cattle, or to control thoughts and actions, I could get you hanged unless you confessed to having had contact with the Devil. After all, only the Devil could lend such powers of visible transport to confederates, in his everlasting plot to bring down Christianity.

Naturally, the best proof of the sincerity of your confession was your naming others whom you had seen in the Devil company -- an invitation to private vengeance, but made official by the seal of the theocratic state. It was as though the court had grown tired of thinking and had invited in the instincts: spectral evidence -- that poisoned cloud of paranoid fantasy -- made a kind of lunatic sense to them, as it did in plot-ridden 1952, when so often the question was not the acts of an accused but the thoughts and intentions in his alienated mind.

The breathtaking circularity of the process had a kind of poetic tightness. Not everybody was accused, after all, so there must be some reason why you were. By denying that there is any reason whatsoever for you to be accused, you are implying, by virtue of a surprisingly small logical leap, that mere chance picked you out, which in turn implies that the Devil might not really be at work in the village or, God forbid, even exist. Therefore, the investigation itself is either mistaken or a fraud. You would have to be a crypto-Luciferian to say that -- not a great idea if I you wanted to go back to your farm.

The more I read into the Salem panic, the more it touched off corresponding ages of common experiences in the fifties: the old friend of a blacklisted person crossing the street to avoid being seen talking to him; the overnight conversions of former leftists into born-again patriots; and so on. Apparently, certain processes are universal. When Gentiles in Hitler's Germany, for example, saw their Jewish neighbors being trucked off, or Russians in Soviet Ukraine saw the Kulaks sing before their eyes, the common reaction, even among those unsympathetic to Nazism or Communism, was quite naturally to turn away in fear of being identified with the condemned. As I learned from non-Jewish refugees, however there was often a despairing pity mixed with "Well, they must have done something." Few of us can easily surrender our belief that society must somehow make sense. The thought that the state has lost its mind and is punishing so many innocent people is intolerable. And so the evidence has to be internally denied.

I was also drawn into writing *The Crucible* by the chance it gave me to use a new language -- that of seventeenth-century New England. That plain, craggy English was liberating in a strangely sensuous way, with its swings from an almost legalistic precision to a wonderful metaphoric richness. "The Lord doth terrible things amongst us, by lengthening the chain of the roaring lion in an extraordinary manner, so that the Devil is come down in great wrath," Deodat Lawson, one of the great witch-hunting preachers, said in a sermon. Lawson rallied his congregation for what was to be nothing less than a religious war against the Evil One -- "Arm, arm, arm!" -- and his concealed anti-Christian accomplices.

But it was not yet my language, and among other strategies to make it mine I enlisted the help of a former University of Michigan classmate, the Greek-American scholar and poet Kimon Friar. (He later translated Kazantzakis.) The problem was not to imitate the archaic speech but to try to create a new echo of it which would flow freely off American actors' tongues. As in the film, nearly fifty years later, the actors in the first production grabbed the language and ran with it as happily as if it were their customary speech.

The Crucible took me about a year to write. With its five sets and a cast of twenty-one, it never occurred to me that it would take a brave man to produce it on Broadway, especially given the prevailing climate, but Kermit Bloomgarden never faltered. Well before the play opened, a strange tension had begun to build. Only two years earlier, the *Death of a Salesman* touring company had played to a thin crowd in Peoria, Illinois, having been boycotted nearly to death by the American Legion and the Jaycees. Before that, the Catholic War Veterans had prevailed upon the Army not to allow its theatrical groups to perform, first, *All My Sons*, and then any play of mine, in occupied Europe. The Dramatists Guild refused to protest attacks on a new play by Sean O'Casey, a self-declared Communist, which forced its producer to cancel his option. I knew of two suicides by actors depressed by upcoming investigation, and every day seemed to bring news of people exiling themselves to Europe: Charlie Chaplin, the director Joseph Losey, Jules Dassin, the harmonica virtuoso Larry Adler, Donald Ogden Stewart, one of the most sought-after screenwriters in Hollywood, and Sam Wanamaker, who would lead the successful campaign to rebuild the Old Globe Theatre on the Thames.

On opening night, January 22, 1953, I knew that the atmosphere would be pretty hostile. The coldness of the crowd was not a surprise; Broadway audiences were not famous for loving

history lessons, which is what they made of the play. It seems to me entirely appropriate that on the day the play opened, a newspaper headline read "ALL 13 REDS GUILTY" -- a story about American Communists who faced prison for "conspiring to teach and advocate the duty and necessity of forcible overthrow of government." Meanwhile, the remoteness of the production was guaranteed by the director, Jed Harris, who insisted that this was a classic requiring the actors to face front, never each other. The critics were not swept away. "Arthur Miller is a problem playwright in both senses of the word," wrote Walter Kerr of the *Herald Tribune*, who called the play "a step backward into mechanical parable." The *Times* was not much kinder, saying, "There is too much excitement and not enough emotion in *The Crucible*." But the play's future would turn out quite differently.

About a year later, a new production, one with younger, less accomplished actors, working in the Martinique Hotel ballroom, played with the fervor that the script and the times required, and *The Crucible* became a hit. The play stumbled into history, and today, I am told, it is one of the most heavily demanded trade-fiction paperbacks in this country; the Bantam and Penguin editions have sold more than six million copies. I don't think there has been a week in the past forty-odd years when it hasn't been on a stage somewhere in the world. Nor is the new screen version the first. Jean-Paul Sartre, in his Marxist phase, wrote a French film adaptation that blamed the tragedy on the rich landowners conspiring to persecute the poor. (In truth, most of those who were hanged in Salem were people of substance, and two or three were very large landowners.)

It is only a slight exaggeration to say that, especially in Latin America, *The Crucible* starts getting produced wherever a political coup appears imminent, or a dictatorial regime has just been over-thrown. From Argentina to Chile to Greece, Czechoslovakia, China, and a dozen other places, the play seems to present the same primeval structure of human sacrifice to the furies of fanaticism and paranoia that goes on repeating itself forever as though imbedded in the brain of social man.

I am not sure what *The Crucible* is telling people now, but I know that its paranoid center is still pumping out the same darkly attractive warning that it did in the fifties. For some, the play seems to be about the dilemma of relying on the testimony of small children accusing adults of sexual abuse, something I'd not have dreamed of forty years ago. For others, it may simply be a fascination with the outbreak of paranoia that suffuses the play -- the blind panic that, in our age, often seems to sit at the dim edges of consciousness. Certainly its political implications are the central issue for many people; the Salem interrogations turn out to be eerily exact models of those yet to come in Stalin's Russia, Pinochet's Chile, Mao's China, and other regimes. (Nien Cheng, the author of "Life and Death in Shanghai," has told me that she could hardly believe that a non-Chinese -- someone who had not experienced the Cultural Revolution -- had written the play.) But below its concerns with justice the play evokes a lethal brew of illicit sexuality, fear of the supernatural, and political manipulation, a combination not unfamiliar these days. The film, by reaching the broad American audience as no play ever can, may well unearth still other connections to those buried public terrors that Salem first announced on this continent.

One thing more -- something wonderful in the old sense of that word. I recall the weeks I spent reading testimony by the tome, commentaries, broadsides, confessions, and accusations. And always the crucial damning event was the signing of one's name in "the Devil's book." This Faustian agreement to hand over one's soul to the dreaded Lord of Darkness was the ultimate insult to God. But what were these new inductees supposed to have done once they'd signed on? Nobody seems even to have thought to ask. But, of course, actions are as irrelevant during cultural and religious wars as they are in nightmares. The thing at issue is buried intentions -- the secret allegiances of the alienated hearts always the main threat to the theocratic mind, as well as its immemorial quarry.

“Why I Wrote *The Crucible*” – Reading Assignment

You will find a link to “Why I Wrote *The Crucible*” on my website. If, for any reason, my website is down, you can access the essay by Google searching the title. Staple this assignment sheet to your hand-written answers.

As you read Arthur Miller’s essay, “Why I Wrote *The Crucible*,” answer the following questions **on yellow paper**. Attach this paper to the back of your answers. The question numbers correspond with each paragraph (ex: Question 4 asks about paragraph 4).

PART ONE:

1. Explain what Miller means by the “biting irony” of making a Hollywood film of *The Crucible*.
2. What example does Miller use to demonstrate that fear “can diminish memory’s truth”?
3. What detail of Sen. McCarthy’s looks is most striking to you? Why?
4. Explain what Miller means when he writes “the paranoid . . . always secretes its pearl around a grain of fact.”
5. What is the “enormity” Miller questions his ability to deal with in *The Crucible*?
6. Explain the “paralysis that had set in among liberals” by 1950. What were they afraid of and why?
7. What allusion does Miller use to describe what happens to the political and moral reference points in the 1950s?
8. How does Miller say Pres. Truman changed his attitude towards accusations of “communist infiltration of the government”?
9. How did the “Red hunt” affect Hollywood?
10. Miller describes a time he was asked by Harry Cohn (the head of Columbia Pictures) to change a movie script he had written. What change did Cohn ask Miller to make and why?
11. Define the term “miasma.” What does Miller mean by the statement “I lacked the tools to illuminate miasma”?
12. How did Miller begin his research into the Salem Witch Trials?
13. & 14. What detail from the Salem Witch Trial transcripts does Miller say became the “human center of all this turmoil” for him?
15. Why did Arthur Miller connect to his character, John Proctor?
16. Define the term “specious.” What was Miller’s response to the criticism that drawing a parallel between communist hunting and witch hunting was “specious”?
17. What is “spectral evidence” and what were the consequences of permitting it as evidence in court?
18. How could an accused witch escape death?
19. In your own words, what is the logical fallacy that Miller describes?
20. What other historical parallels does Miller draw to the Salem witch hunt?
21. & 22. In addition to the historical parallels, why did Miller want to write about 17th-century New England?
23. Why did producing and performing *The Crucible* require courage?
24. & 25. How has the popular reception of the play changed over time?
26. What does Miller suggest about the appeal of the play in certain countries around the world?
27. List some of the many reasons Miller gives for the play’s continued relevance today.
28. Explain Miller’s claim that “actions are as irrelevant during cultural and religious wars as they are in nightmares.”

PART TWO:

Summarize: In 2-3 sentences, in your own words, on your yellow paper, explain why Arthur Miller wrote *The Crucible*.

Cartoon Analysis Guide

Use this guide to identify the persuasive techniques used in political cartoons.

Cartoonists' Persuasive Techniques

Symbolism	<p>Cartoonists use simple objects, or symbols, to stand for larger concepts or ideas.</p> <p>After you identify the symbols in a cartoon, think about what the cartoonist means each symbol to stand for.</p>
Exaggeration	<p>Sometimes cartoonists overdo, or exaggerate, the physical characteristics of people or things in order to make a point.</p> <p>When you study a cartoon, look for any characteristics that seem overdone or overblown. (Facial characteristics and clothing are some of the most commonly exaggerated characteristics.) Then, try to decide what point the cartoonist was trying to make by exaggerating them.</p>
Labeling	<p>Cartoonists often label objects or people to make it clear exactly what they stand for.</p> <p>Watch out for the different labels that appear in a cartoon, and ask yourself why the cartoonist chose to label that particular person or object. Does the label make the meaning of the object more clear?</p>
Analogy	<p>An analogy is a comparison between two unlike things. By comparing a complex issue or situation with a more familiar one, cartoonists can help their readers see it in a different light.</p> <p>After you've studied a cartoon for a while, try to decide what the cartoon's main analogy is. What two situations does the cartoon compare? Once you understand the main analogy, decide if this comparison makes the cartoonist's point more clear to you.</p>
Irony	<p>Irony is the difference between the ways things are and the way things should be, or the way things are expected to be. Cartoonists often use irony to express their opinion on an issue.</p> <p>When you look at a cartoon, see if you can find any irony in the situation the cartoon depicts. If you can, think about what point the irony might be intended to emphasize. Does the irony help the cartoonist express his or her opinion more effectively?</p>

Once you've identified the **persuasive techniques** that the cartoonist used, ask yourself these questions:

What issue is this political cartoon about?

What do you think is the cartoonist's opinion on this issue?

What other opinion can you imagine another person having on this issue?

Did you find this cartoon persuasive? Why or why not?

What other techniques could the cartoonist have used to make this cartoon more persuasive?

The Scarlet Letter Research Assignments (2018)

**** Three Current Events Research Assignments.** Choose three (3) articles (two op-eds/editorials with opposing viewpoints and one feature news article) that connect to the issue you've selected to discuss in your dialectical journals and to illustrate in your photographs. Attach your article to the back of your written response of 150+ words in ink on yellow paper. You should title your response with the name of your issue. Explain the connection between the issue in the article/editorial and in the novel. Explain in depth what the article is about, what position is expressed (if an editorial), and how it represents the issue you are exploring. Also, record the author, article title, newspaper, and date as it would appear on the Works Cited page of an MLA-formatted paper.

Research Assignment #1 – due Feb. 27 (A-day), Feb. 28 (B-day)

Research Assignment #2 – due March 5 (A-day), March 6 (B-day)

Research Assignment #3 – due March 9 (A-day), March 8 (B-day)

These Research Assignments will be graded according to the following: how clearly each news article/editorial relates to the issue, the insightfulness of your explanations, the accuracy of your citation.

**** Two photographs that you take yourself.** These should represent the issue you chose from the novel – photograph what you believe captures the essence of this issue. If your issue has an opposite, an antithesis, take photos that represent these opposites: i.e. forgiveness/vengeance, public/private, etc. Taking antithetical photos will increase the likelihood of a higher grade on your work.

- Attach each photo to an 8 x 11" sheet of paper. On the front of the paper, give your photo a title. On the back of the paper, write at least 100 words. Discuss:
 - the issue
 - the connection between the photo and the novel
 - the connection to today's world

You will be graded on: your creativity and seriousness in taking the photographs, the quality of the photographs, the effort of capturing the antithetical, the thoughtfulness of your written discussion. **Due March 20 (A-day), March 21 (B-day)**

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These Research Assignments will be graded according to the following: how clearly each news article/editorial relates to the issue, the insightfulness of your explanations, the accuracy of your citation.

**** Two photographs that you take yourself.** These should represent the issue you chose from the novel – photograph what you believe captures the essence of this issue. If your issue has an opposite, an antithesis, take photos that represent these opposites: i.e. forgiveness/vengeance, public/private, etc. Taking antithetical photos will increase the likelihood of a higher grade on your work.

- Attach each photo to an 8 x 11" sheet of paper. On the front of the paper, give your photo a title. On the back of the paper, write at least 100 words. Discuss:
 - the issue
 - the connection between the photo and the novel
 - the connection to today's world

You will be graded on: your creativity and seriousness in taking the photographs, the quality of the photographs, the effort of capturing the antithetical, the thoughtfulness of your written discussion. **Due March 20 (A-day), March 21 (B-day)**

Personal Argument Essay
Abstraction from Specificity

Due Date: _____ (Due to turnitin.com **BEFORE** your class period begins--no excuses! If you are sick or absent, your essay will be counted LATE if not submitted to turnitin.com before the due date.)

Basic requirements:

- 500 words minimum/700 words maximum
- ACCURATE MLA heading and margins
- 12 point font
- Double spaced
- Times New Roman or Calibri font
- Staple this assignment sheet to the back of your final essay

Essays must include:

- an effective/appropriate title
- an effective and interesting opening
- a well-organized structure that includes transitions
- effective and consistent use of verb tense (stay in past or present within sections)
- effective use of vivid sensory details (imagery) and figurative language
- one *highlighted and labeled* absolute phrase **(-5 from rubric score, if not)**
- one *highlighted and labeled* participial phrase **(-5 from rubric score, if not)**
- a strong and effective conclusion
- correctness—spelling, grammar, mechanics—no distracting errors (consider dialogue punctuation!)

Assignment parameters: This essay requires you to explore *your* definition of an abstract concept--justice, integrity, empathy, morality, humility etc.--and convey the events, in detail, which led you to this definition.

- Your goal is to make readers feel what it was like to be you and experience the events that led you to your definition of your chosen concept. Be specific! Be creative! Choose a concept that is linked to a meaningful event in your life! These are first-person essays – do not use **YOU! Ever. No YOU's!!! Ever!** Got it? Except, of course, if used in dialogue.

Please see rubric on the back of this sheet for your desired grade. ☺

Remember that points will be deducted if essay does not include one **highlighted and labeled** absolute phrase and one **highlighted and labeled** participial phrase.

	100 -- 90	89 -- 80	79 -- 70	69 -- 60	59 --50
Personal Definition of Concept	<p>Essay is insightfully constructed to clearly convey, either indirectly or directly, your personal definition of an abstract concept.</p> <p>All elements of the paper skillfully combine to support this definition.</p>	<p>Essay conveys your personal definition of an abstract concept, although it may not be as insightfully incorporated as higher scoring papers.</p> <p>All elements of the paper support this definition.</p>	<p>Essay conveys your definition of an abstract concept, but some elements of the paper are unrelated, or do not support this definition.</p>	<p>Essay attempts to convey your definition of an abstract concept, but several elements of the paper do not support this definition.</p>	<p>No clear definition of an abstract concept is present in the essay.</p>
Narrative Elements	<p>Your definition is supported by a detailed, engaging narrative scene that includes descriptive, figurative language and focuses on showing, rather than telling.</p>	<p>Your definition is supported by a narrative scene, but it may not be as engaging or interesting as higher scoring papers. It may focus on telling, rather than showing.</p>	<p>Your definition is supported by a narrative scene, but it may be underdeveloped, or overshadowed by the reflective elements of the essay. The essay may simply list a series of events, rather than describing an important event in detail.</p>	<p>Your definition is not adequately supported by a narrative scene, which may be present but irrelevant, or simply too brief to be effective.</p>	<p>No narrative elements are present in the essay.</p>
Reflective Elements	<p>Essay contains insightful commentary which links the narrative elements to your definition. Writing sounds sincere and thoughtful, with effective diction throughout.</p>	<p>Essay contains commentary which links the narrative elements to your definition, but writing is occasionally cliché or flat. Diction may not be as effective.</p>	<p>Essay draws general connections between narrative elements and your definition, but lacks depth or specificity.</p>	<p>Essay has limited or superficial commentary connecting narrative elements to your definition. Reflection is too brief or general to be convincing or meaningful.</p>	<p>No reflective elements are present in the essay.</p>
Organization and Mechanics	<p>All paragraphs are effectively developed and organized. Student has clearly proofread for grammatical and spelling errors.</p>	<p>All paragraphs are effectively developed and organized, with only occasional errors. Student may have minor errors in grammar or spelling.</p>	<p>Most paragraphs are developed, but at least one paragraph lacks development or organization. Student may have several errors in grammar or spelling.</p>	<p>There are substantial problems with paragraphing, but at least one paragraph is successfully developed and organized. Student has several distracting errors in grammar or spelling.</p>	<p>No attention to paragraphing is evident. Ideas seem disconnected, difficult to follow, or disorganized. Mechanical errors seriously detract from cohesion.</p>
MLA Formatting	<p>No formatting errors are present. Formatting is flawless.</p>	<p>Very minor formatting errors are present, but these errors do not detract from the success of the essay.</p>	<p>Some obvious formatting errors are present, but student has made some attempt to follow MLA formatting conventions.</p>	<p>Several serious formatting errors are present.</p>	<p>No MLA formatting conventions are followed. Essay may be a simple block of text.</p>

Recommended Editorial Writers

Liberal Columnists

Leonard Pitts, Jr. (*Miami Herald*)
Charles Blow (*New York Times*)
Frank Bruni (*New York Times*)
Gail Collins (*New York Times*)
Nicholas Kristof (*New York Times*)
Eugene Robinson (*Washington Post*)
Paul Krugman (*New York Times*)
E.J. Dionne (*Washington Post*)
Maureen Dowd (*New York Times*)

Conservative Columnists

David Brooks (*New York Times*)
Kathleen Parker (*Washington Post*)
George Will (*Washington Post*)
Andrew McCarthy (*Washington Post*)
David Frum (*Atlantic*)
Peggy Noonan (*Wall Street Journal*)
Ross Douthat (*New York Times*)
Jay Nordlinger (*National Review*)
Jonah Goldberg (*Los Angeles Times*)

 nwp.org/cs/public/print/resource/2689

National Writing Project

Viewing a Poem as Argument: Helping Students Understand Contemporary Poetry

By: Sara Bauer

Date: September 19, 2008

Summary: When her high school honors students were put off by contemporary poetry, the author found a way to engage them: have them analyze the poem as an "argument."

Having just earned my MFA in poetry, I was confident in my ability to "do poetry" with high school American Studies honors students. I was passionate about poetry and I expected my students to share that passion.

My class was a mix of students from all over the world and I wanted to provide poems in which they could detect aspects of their own voices, their own cultures. A colleague suggested *Unsettling America*, a collection of contemporary poetry anthologized by Maria Mazziotti Gillan and Jennifer Gillan (1994). Based on this suggestion, I compiled a set of unapologetically modern poems for my students to read and discuss.

I loved these poems. What innovative language. What radical form and style. I made packets and distributed them, like gifts. Then I invited my students to select poems that "spoke to them." Read a passage aloud to the class, I said, and say something about it.

Dutifully, they began. I wandered between the tables, peeking over their shoulders to see what they turned to. Except for the sound of flipping pages, the room was quiet. This is good, I thought. They're reading. They're engaged. All it takes is finding the right poems.

Then Matt looked up from his packet to say, "These aren't poems. They're just any old thing typed on the page."

Other students begin to chime in.

"This doesn't make any sense."

"I could have written this."

"My *little sister* could have written this."

And my all-time favorite, "I don't get it."

Some students were critical of the authors' unorthodox use of punctuation. Others were skeptical about the appearance of Spanish words in several poems. And even though we had discussed, months earlier and in excruciating detail, the characteristics of post-modern writing, there were still some who said, "Yeah. It doesn't even rhyme."

I couldn't believe it. Poetry was supposed to be my area of expertise. Besides, over the course of the year, my students had demonstrated the capacity for experimentation and risk-taking in their writing. Why weren't they accepting of the poets' skillfulness in these areas? I collected the poetry packets and folded my arms around them possessively. My students would appreciate—no, *enjoy*—contemporary poetry. Until I found a way to lead them there, I wouldn't let them read one word more.

I sulked. Then I remembered some advice from my undergraduate professor, Linda Cahir: Start in a safe place and work *toward* the challenge. Begin where students feel confident.

I made a list of what my students could do well. At the top of the list was "structure an argument."

Using the Toulmin Model of Argument: One Skeptic's Journey

When I inherited American Studies I knew that I would be required to help students hone their skills of persuasive writing. The prospect did not excite me. Argument was dull and dry in my opinion; I foresaw a stack of ninety essays written by fifteen-year-olds attempting to convince me that First Amendment rights entitled them to wear halter tops and flip flops to school if they so chose.

I understood that helping students improve their persuasive writing was important for standardized testing situations, but I hoped that, given their standing as honors-level students, we could cover that quickly and move on to something more appealing . . . like poetry. Though haunted by the prospect of halter tops and flip flops, I looked for help in the thick file folder I had inherited when I took over the class. There I came on the Toulmin model of argument (Lunsford, Ruskiewicz, and Walters 2007).

The Toulmin model is notable in that it emphasizes—by making it visible—the "warrant," an argument's underlying principle. In this model, the claim (thesis) and the evidence (details that support the thesis) are linked with a warrant (see fig. 1).

With the visual example of the Toulmin model, I was able to help students better understand the concept of warranting. I asked them whether a man should give up his seat on a crowded bus and let a woman sit in his place. This generated lively discussion. At first, boys and girls argued back and forth, making statements about fairness and feminism until Michael asserted, "It's not really about a man giving up his seat to a woman; it's about anyone giving up a seat to someone who really needs it, because the thing about public transportation is that it needs to be efficient."

Michael's contribution was a successful warrant because he hit upon a principle that links the claim and the evidence. Through continued class conversation, we were able to articulate the warrant in figure 2.

One way to test whether a statement is a warrant is to consider whether or not the principle of logic can be applied in additional sets of circumstances. If it can, it's a warrant. If the principle of logic is valid in numerous circumstances, it is a very effective warrant.

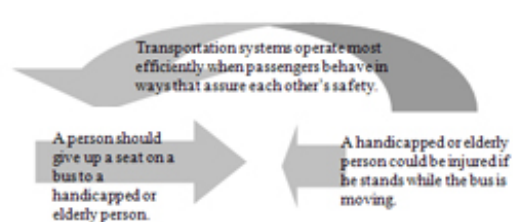
The warrant in figure 2, for example, can serve to link several other pieces of evidence to claims. Public transit passengers are advised to keep luggage out of aisles and refrain from behavior (such as loud cell-phone conversations) that could distract the bus driver. Can we argue that passengers *should* do these things? Based on the principle of logic, "Transportation systems operate most efficiently when passengers behave in ways that assure each other's safety," yes. Keeping one's luggage out of the aisle prevents accidents and injury, meaning everyone arrives uninjured and on time.

In the past, I had been frustrated by students' tendency to state the thesis (claim) and provide some supporting detail (evidence) as though the connection between the two was somehow self-evident. Or, worse, students *limited* their evidence to details that are self-evident. The Toulmin model emphasizes that the important evidence in a persuasive piece is often the evidence that *needs* warranting, because the reader may not easily recognize the principle connecting the evidence to the claim.

Figure 1
The Toulmin Model of Argument
(abridged)



Figure 2
Example of an Argument Using
the Toulmin Model



In September, my students had equated the term *argument* with "fight" or "disagreement." Later in the year, they saw in argument the potential for negotiation and consensus.

They shared success stories about bargaining with their parents and solving disputes with their siblings. Why should Cynthia's curfew be extended? Because she was only two years away from going to college and never having a curfew. But Cynthia, the class protested, Where's your warrant?

Hmm. We thought about it. Aha! Young people best learn responsibility in increments, not all at once. This principle of logic was effective in convincing Cynthia's parents to extend her curfew in half-hour increments, which, provided she demonstrated responsibility, would continue until she graduated from high school.

I let go of the notion that composing solid arguments was valuable only for standardized tests, but I still wanted to get to the poetry. And my first attempt had been a disaster. I gave some thought to why my efforts had failed.

Students rarely exhibit resistance to the craft of a story or novel the way they do with poetry. The narrative structure is comforting because children have abundant experience with characters, conflicts, and neat resolutions. Stories exhibit the kind of narrative logic that students find comforting—in part because they are exposed to stories from a very early age.

Contemporary poetry, with its frequent disregard for writing conventions, presents difficulty. And that difficulty is typically met with hostility. Often, the poem's composition seems haphazard. Because of this, students assume that either the poet doesn't have a purpose, or that the poet has written with the express purpose of baffling the reader. No wonder students often exhibit frustration, even anger, when asked to consider contemporary poetry.

Is a Poem an Argument?

I thought of Dr. Cahir and wondered if there was any way the Toulmin model, and its concept of the warrant, could be applied to help students overcome their resistance to modern poems. I reasoned that perhaps this was possible. I considered the poem itself (what we see on the page) to be the evidence. When we look at a poem, that's all we have to go on. A reader notices a poet's craft (word choice, line length, repetition, etc.) and hypothesizes about the reasons for those choices, thereby making claims. It's the warrant that gives these claims legitimacy. I wanted to test this way of looking at a poem.

I redistributed the poetry, one poem at a time. After we read Jesus Papaletto Melendez's "OYE MUNDO/ Sometimes" (below), I began the discussion with one question: What do you notice? Students noticed irregular line lengths, the use of words from languages other than English, and Melendez's nonstandard use of punctuation. These items became our evidence.

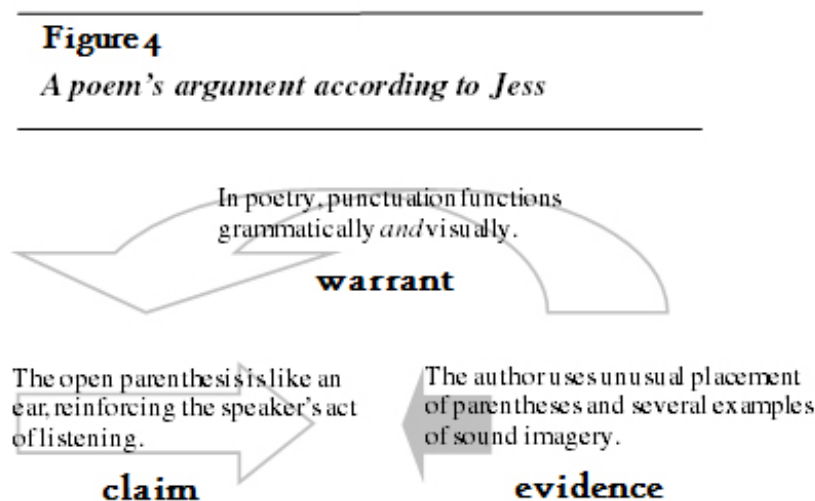
OYE MUNDO/Sometimes

Sometimes (
When the night air feels chevere
) when I can hear the real sound
of el barrio
on la conga y timbales
coke bottles
& garbage can tops

What claims does this evidence suggest? Laquisha suggested that the author wanted the parenthesis to look like trees bending in opposite directions in the wind; Jesse thought the

second parenthesis the shape of an ear, Victor said the author wanted the space between the parenthesis and the words inside them to represent air. All three of these claims could be backed with a similar warrant. "In poetry, punctuation functions grammatically *and* visually" (fig. 4).

Now students plunged into the text, often reading portions aloud. Equipped with the model, they seemed challenged by, rather than disdainful of, contemporary poets' experiments with form and style. My former poetry lessons consisted of presenting a poetic concept and imploring students to find examples in the poem. Using the Toulmin model, students constructed the poetic concepts themselves.



Making Poems, Making Arguments

Okay, I thought. Not bad. We discussed several poems without disdainful comments. So far, students had read poems as arguments. But what about constructing their own arguments, as they did in their persuasive writing? I wanted to make the transition from reading and talking about poems to writing them.

Could they apply the warrants they had discovered in their analysis of the poems they had read to their own poems?

As I have students from all over the world in my class, I decided to ask them to interview each other, pairing them randomly, and then write a poem about their partner, a poem capturing that person's voice (a concept we had been discussing throughout the year) and communicating something special about that person's heritage.

I encouraged them to think about our discussions of poets' choices as they constructed their poems. "How can you write your poem in such a way that we might guess whom it's about? How can you use word choice, line length, line and stanza breaks, punctuation, and

capitalization to help you communicate the voice of your partner?" Finding themselves constructing poems, rather than unraveling their mysteries, many students consulted their copies of poems from *Unsettling America* for ideas.

Student Poets Make Choices

Students worked carefully on their poems, many making word, form, and style decisions inspired by the poems they had read. When the drafts were completed and rendered in large font, I posted them on the classroom wall. The next day, as students entered the classroom, they gazed at the wall of poems, looking for the poem in which they were the subject.

Now I wanted to take the next step. I wanted them to look at their poems in the context of the Toulmin model, supplying the claims and warrants for their own poems. I asked them to write an explanation of the choices they made as they wrote their poems. I told them that these explanations would make clear the links between their intentions and their finished poems.

Vi's poem about Elie, "Half-Japanese Boys," was one of the most popular on our wall of poetry.

Half-Japanese Boys

. . . I'm Elie.
Half-Japanese, half-Lebanese,
. . . I like traveling, especially to Japan,
I've been all over the world,
. . . But I would like to go somewhere out of this
world,
. . . like in space.
I speak the languages,
Both languages.
I eat the food,
Both foods.

"When I found out Elie was my partner for the interview I thought it was a little funny because I've heard Elie say about two words in the time I've known him, so this idea came to me that I should use '...' to represent silences or lack of anything to say," said Vi. "I actually did end up talking to Elie and he had some interesting things to say. Like his heritage. Everyone just says Elie is Japanese; no one knows the other part. He only talks when he has something to say. The short sentences are meant to convey that."

Vi's poem is a reflection of her claim: that Elie is often silent, speaking only when he has something to say. She develops the evidence for her claim, the short sentences, the ellipses. And she understands the unstated warrant that supports her claim and links it to the evidence: In poetry, punctuation and sentence structure are a way of conveying meaning.

Like many teachers, I enjoy giving my students the opportunity to write creatively. But I usually

find these assignments difficult to assess. These written explanations, which seem to have internalized the concepts of claim, evidence, and warrant, allowed me to appreciate the students' intentions, even when those intentions are not necessarily clear in the poems themselves.

Sometimes/ There Are Surprises

Reading over my students' poems and explanatory essays, I realized that, rather than making them enjoy contemporary poetry, my first objective as an instructor is to help my students understand it.

At first, they were disdainful of the seemingly random, nonsensical arrangement of this poetry. They were expressing their frustration and disappointment. Their expectations for poetry were not being met.

Using the Toulmin model to establish a warrant, advance a claim, and locate details to support that claim, my students were able to piece together what might otherwise seem unworkable puzzles. In order to motivate and engage them to read, and even write, modern poetry, I needed to give them a problem to solve and the tools with which to solve it.

By treating a poem as an argument they were able to increase their understanding of the poet's intention. And increased understanding is often a first step toward increased enjoyment.

References

Gillan, Maria Mazziotti, and Jennifer Gillan, eds. 1994. *Unsettling America: An Anthology of Contemporary Multicultural Poetry*. New York: Penguin

Lunsford, Andrea A., John J. Ruszkiewicz, and Keith Walters. 2007. *Everything's an Argument*. New York: Bedford / St. Martin's.

Further Reading

Dobyns, Stephen. 2003. *Best Words, Best Order: Essays on Poetry*. 2nd ed. New York: Palgrave Macmillan.

About the Author

Sara Bauer has been a member of the National Writing Project at Rutgers University since 2002. She currently serves as Co-director for Internal Relations for her site and instructs several sessions of the Teachers as Writers course each year.

After rediscovering herself as a writer during the summer institute, she completed her MFA in poetry at Fairleigh Dickinson University. Sara teaches American Literature, AP Literature and Composition, and Creative Writing at Morris Hills High School in Rockaway, New Jersey. For more, see her website: www.sarabauerpages.com

Related Resource Topics

Teaching Writing - Genre - Poetry

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(Polonius's Advice to Laertes from *Hamlet* by William Shakespeare and *A Father To His Son* by Carl Sandburg) The following two poems are examples of fatherly advice given to a son. Read the poems carefully. Then write an essay in which you compare and contrast the two poems, analyzing how each poet uses rhetoric to support the speaker's argument.

Polonius's Advice to Laertes

(excerpted from *Hamlet*, Act I, scene iii)

William Shakespeare

Yet here, Laertes? Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There - my blessing with thee,
And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them unto thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatched, unfledged courage. Beware
Of entrance to a quarrel; but being in,
Bear't that th' opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy,
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be,
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all, to thine own self be true,
And it must follow as the night the day
Thou canst not then be false to any man.
Farewell. My blessing season this in thee!

A Father To His Son – Carl Sandburg

A father sees his son nearing manhood.

What shall he tell that son?

'Life is hard; be steel; be a rock.'

And this might stand him for the storms

and serve him for humdrum monotony

and guide him among sudden betrayals

and tighten him for slack moments.

'Life is a soft loam; be gentle; go easy.'

And this too might serve him.

Brutes have been gentled where lashes failed.

The growth of a frail flower in a path up

has sometimes shattered and split a rock.

A tough will counts. So does desire.

So does a rich soft wanting.

Without rich wanting nothing arrives.

Tell him too much money has killed men

and left them dead years before burial:

the quest of lucre beyond a few easy needs

has twisted good enough men

sometimes into dry thwarted worms.

Tell him time as a stuff can be wasted.

Tell him to be a fool every so often

and to have no shame over having been a fool

yet learning something out of every folly

hoping to repeat none of the cheap follies

thus arriving at intimate understanding

of a world numbering many fools.

Tell him to be alone often and get at himself
and above all tell himself no lies about himself
whatever the white lies and protective fronts
he may use against other people.

Tell him solitude is creative if he is strong
and the final decisions are made in silent rooms.

Tell him to be different from other people
if it comes natural and easy being different.

Let him have lazy days seeking his deeper motives.

Let him seek deep for where he is born natural.

Then he may understand Shakespeare
and the Wright brothers, Pasteur, Pavlov,
Michael Faraday and free imaginations
Bringing changes into a world resenting change.

He will be lonely enough
to have time for the work
he knows as his own.

<p><i>Mother to Son</i></p> <p>Well, son, I'll tell you: Life for me ain't been no crystal stair. It's had tacks in it, And splinters, And boards torn up, And places with no carpet on the floor— Bare. But all the time I've been a-climbin' on, And reachin' landin's, And turnin' corners, And sometimes goin' in the dark Where there ain't been no light. So, boy, don't you turn back. Don't you set down on the steps. 'Cause you finds it's kinder hard. Don't you fall now— For I've still goin', honey, I've still climbin', And life for me ain't been no crystal stair.</p> <p><i>Hold fast to dreams</i></p> <p>Hold fast to dreams For if dreams die Life is a broken-winged bird That cannot fly.</p> <p>Hold fast to dreams For when dreams go Life is a barren field Frozen with snow</p>	<p>My Notes</p> <p>What is the effect of the use of the extended metaphor? To what Biblical imagery is Hughes alluding?</p> <p>Why the use of colloquial language? What does it suggest about the speaker?</p> <p>Once again, note the use of metaphor in this poem. How do the two metaphors add strength to the main idea? Why the use of repetition in the poem?</p>
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Just Keep Quiet and Nobody Will Notice

by Ogden Nash

There is one thing that ought to be taught in all the colleges,
Which is that people ought to be taught not to go around always making apologies.

I don't mean the kind of apologies people make when they run over you or borrow five dollars or step on your feet,
Because I think that is sort of sweet;
No, I object to one kind of apology alone,
Which is when people spend their time and yours apologizing for everything they own.

You go to their house for a meal,
And they apologize because the anchovies aren't caviar or the partridge is veal;
They apologize privately for the crudeness of the other guests,
And they apologize publicly for their wife's housekeeping or their husband's jests;
If they give you a book by Dickens they apologize because it isn't by Scott,
And if they take you to the theater, they apologize for the acting and the dialogue and the plot;
They contain more milk of human kindness than the most capacious diary can,
But if you are from out of town they apologize for everything local and if you are a foreigner they apologize for everything American.

I dread these apologizers even as I am depicting them,
I shudder as I think of the hours that must be spend in contradicting them,
Because you are very rude if you let them emerge from an argument victorious,
And when they say something of theirs is awful, it is your duty to convince them politely that it is magnificent and glorious,
And what particularly bores *me* with them,
Is that half the time you have to politely contradict them when you rudely agree with them,
So I think there is one rule every host and hostess ought to keep with the comb and nail file and bicarbonate and aromatic spirits on a handy shelf,
Which is don't spoil the denouement by telling the guests everything is terrible, but let them have the thrill of finding it out for themselves.

The Love Song of J. Alfred Prufrock

BY T. S. ELIOT

*S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.*

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question ...
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go
Talking of Michelangelo.

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair —
(They will say: "How his hair is growing thin!")
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin —
(They will say: "But how his arms and legs are thin!")
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

And I have known the eyes already, known them all—
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?

And I have known the arms already, known them all—
Arms that are braceleted and white and bare
(But in the lamplight, downed with light brown hair!)
Is it perfume from a dress
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

Shall I say, I have gone at dusk through narrow streets
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows? ...

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in upon a platter,
I am no prophet — and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it towards some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all" —
If one, settling a pillow by her head
Should say: "That is not what I meant at all;
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,

Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.
I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.
We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

Source: *Collected Poems 1909-1962* (1963)

“The Love Song of J. Alfred Prufrock” Assignment

Directions:

1. Fold the paper provided to form 4 squares.
2. In the **top left** square, draw a powerful image (visual) from what you read in the poem.
3. In the **top right** square, put the picture into words. (Explain your drawing—min. 50 words.)
4. In the **bottom left** square, pretend you are a “Literature Professor,” and analyze 2 poetic elements or devices found in the poem. Use the diction, syntax, and tone that a professor would use.
5. In the **bottom right** square, write an original response to the scene you drew in Square 1. This response might be a poem, a letter to a friend, a memoir or journal entry, a serious news article, an *Enquirer*-type news article, etc. Use the poem as a springboard to your own creative endeavor.

Karen Werkenthin
Round Rock HS
TCU 2005
Familiarity

One-Pager on “The Love Song of J. Alfred Prufrock”

Directions:

1. Use one sheet of paper (8 ½ x 11”).
2. Carefully place the following on one side of the paper:
 - a. **title** of the poem (in quotation marks) and **poet’s name**
 - b. at least **2** significant (and complete) **quotations** from the poem with line #’s in parentheses following
 - c. at least **3 key words** that capture some significant aspect of the work (these need not be from the poem itself)
 - d. an **illustration/picture/symbol** that reflects something significant about the poem—hand-drawn is preferable
 - e. an **analysis** of the poem in your own words, including why you liked it and/or what you learned from reading it (approx. 100 words)

Rubric—

- 90 – 100 These projects include all the required parts in a pleasing, artistic, colorful design. The analysis is thorough, thoughtful, and convincing. There are no distracting errors in spelling, punctuation, grammar.
- 80 – 89 These projects also include all the required parts, but are not as sophisticated or do not reflect as much care and concern as the above category. The analysis may not be as thorough or as convincing. There may be a few errors in spelling, punctuation, grammar.
- 70 – 79 These projects lack some elements and/or are done in a merely perfunctory way to fulfill the assignment. The analysis is skimpy and/or more of a summary than an exposition. There may be several errors in spelling, punctuation, grammar.
- 60 – 69 These projects reflect shoddy, careless work and/or are incomplete. The analysis is little more than summary and/or is cursory in nature. There may be numerous errors in spelling, punctuation, grammar.
- 0 These projects do not reflect the assignment as directed.

The Flood by Robert Frost

Blood has been harder to dam back than water.
Just when we think we have it impounded safe
Behind new barrier walls (and let it chafe!),
It breaks away in some new kind of slaughter.
We choose to say it is let loose by the devil;
But power of blood itself releases blood.
It goes by might of being such a flood
Held high at so unnatural a level.
It will have outlet, brave and not so brave.
weapons of war and implements of peace
Are but the points at which it finds release.
And now it is once more the tidal wave
That when it has swept by leaves summits stained.
Oh, blood will out. It cannot be contained.

Circles of Empathy: Why We Care About People To Different Degrees

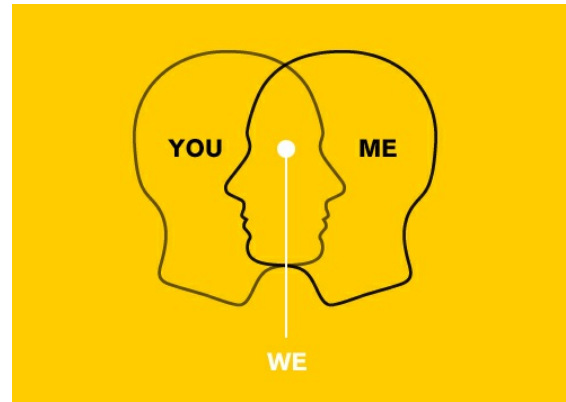
 theemotionmachine.com/circles-of-empathy-why-we-care-about-people-to-different-degrees/

By Steven Handel

January 13, 2016

The truth is: you don't care about everyone equally. This may seem like plain commonsense to some people – but to others, this can be a frightening and uncomfortable realization.

We often like to *believe* that we can exercise “universal love” or “universal empathy” toward everyone, without any discrimination or judgment or preference. Every human life is equally valuable to us, and there's no reason to prefer any one person over any other.



While this sounds like a very nice and utopian view of humanity, it's not very reflective of how our minds actually work in the real world.

You don't care about everyone equally – you *prefer* some people over others. One of the most obvious examples of this is the fact that we often care more about the well-being of our family and friends over that of a completely random stranger.

And if push comes to shove – and you have to choose between saving the life of a family members vs. the life of a random stranger – you're going to show a clear preference toward your family member. This is natural, right?

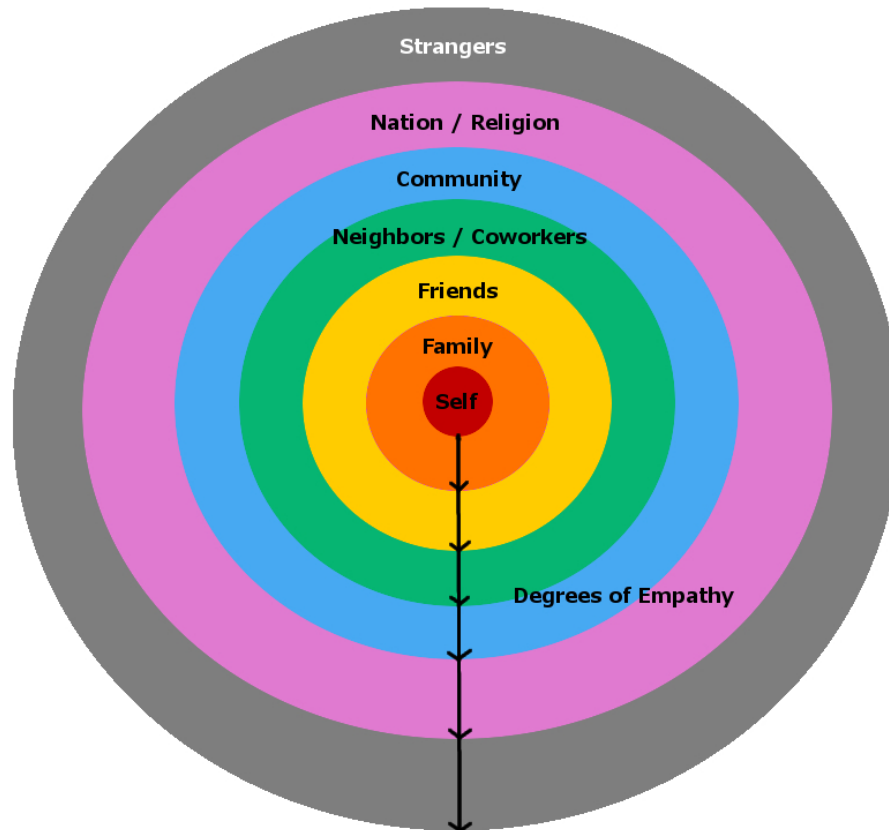
And we wouldn't blame anyone for having that preference, right? Even though that preference is ultimately subjective, and not based on any objective analysis, it is a natural preference. And we don't fault people for caring more about some people over others in this context.

In this article, I want to lay out a concept called “circles of empathy.” The basic idea is that we *do* care about some people over others, and there's nothing wrong with having this preference, as it is completely natural.

Circles of empathy

Here is a rough illustration of how our “circles of empathy” work.

It begins with love for yourself, your family, and your friends, and then extends to bigger groups of people like your neighbors, your coworkers, your community, and your nation:



Naturally you can empathize with anyone if given the chance. Anyone can *theoretically* become a friend.

Of course it helps if you have met the person. Or at the very least, you can attach an identity to them like a name or a face. Psychologists sometimes call this the “identifiable victim effect.”

Basically, it’s far easier to empathize with people who we can personally identify (with at least a name or a face), rather than if they are some abstraction (like a number or a statistic).

Think about it this way: When you hear about 100 strangers dying from some other part of the world vs. 1000 strangers dying, your empathetic response doesn’t usually become 10x more intense, even though there are 10x as many deaths.

This is one limitation of empathy. Once you start thinking about large groups of people, you’re thinking about something abstract and numerical, not something you can *empathize* with on any real personal level.

Of course, this doesn’t mean that you can’t care about random people suffering or that you can’t take active measures to help those people. However, it does show us that there are real limitations in your ability to care and empathize with *everyone* to an equal degree.

Caring about your small corner of the world

Our lives aren't usually defined by people we've never met from parts of the world we've never been to. Our lives are defined by the people that are right in front of us on a daily basis.

Our family, our friends, our local community – these are areas in life where our empathy is often strongest, and these are the people whom we tend to care the most about.

We may not often think about it this way, but empathy is a resource. And caring about other people is a resource. And like all resources, you need to choose who you invest it in. And that requires discretion.

When you care about a person in any meaningful way, that takes up physical and mental energy – time, effort, planning, emotional investment, money, etc. And you probably don't have an infinite amount of these things to give to the world.

People sometimes fall for the existential trap that they want to “save the world,” but they inevitably realize they can't, and that makes them very depressed and frustrated with everything.

But you don't have to “save the world” to be a good person and do good things for others. When you understand your “circles of empathy,” it gives you permission to focus on your small corner of the world, and not feel obligated to save everyone or die trying.

You actually have more power to change the world within your *small sphere of influence* rather than trying to change things which you have much more limited control and understanding of.

Altruism toward strangers

Before you take this article as an argument against being altruistic toward complete strangers, let me clarify a couple things.

First, our “circles of empathy” teaches us that people tend to care more about some people over others (for natural reasons, they are usually people who are a part of your daily life). So you shouldn't feel bad for having this natural preference, everyone does to some degree.

Second, because it's easier to empathize with people who you know personally, this is often a better use of your “empathy” and “caring” resources rather than people who you barely know anything about.

Keep in mind, many people don't have opportunities to be very altruistic toward strangers. They are too busy trying to take care of themselves and the people around them. That is perfectly reasonable for many people, and there's nothing to feel guilty about there.

However, if you find yourself in a fortunate position where you can dedicate resources toward being altruistic toward strangers, you should look into the concept of effective altruism.

“Effective altruism” is a social movement associated with the ethicist Peter Singer. It tries to apply evidence and reason toward altruistic endeavors, rather than relying solely on feelings and empathy.

One common application of “effective altruism” is to do a lot of research into the organizations you donate your time and money toward. Make sure that these charities are actually reaching the people in need and coming up with solutions.

It’s far-too-common these days to see charities and organizations that end up misusing resources or even pocketing it for themselves.

In the spirit of altruism, it can be tempting to donate a little money toward every charity you come across. A few dollars here, a few dollars there can make you “feel good” about yourself and believe you are contributing and making a difference.

But if you are giving away time and money without proper discretion, and without doing research, you might be wasting a lot of your own time and money that could be spent in more effective ways.

Altruism toward strangers is good, but within reason and using proper discretion.

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Leonard Pitts: Making people uncomfortable is the point

 cdispatch.com/printerfriendly.asp

October 18, 2017 10:52:30 AM

Leonard Pitts -

It "makes some people uncomfortable."

That was the explanation Kenny Holloway, a school board official in Biloxi, Mississippi, gave the Sun Herald newspaper last week, for the board's decision to remove from its eighth-grade curriculum a Pulitzer Prize-winning American classic, Harper Lee's "To Kill a Mockingbird."

"There is some language in the book that makes people uncomfortable," said Holloway. He said this like it was a bad thing.

In a nation where some educational institutions now deem it their duty to offer "safe spaces" and "trigger warnings" to protect their students from vexatious language or behavior like cartons protect eggs and bubble wrap protects china, maybe it is. So I beg your pardon for the heresy that follows.

Because, with pure hearts and noble intentions, these educators are doing nothing less than presiding over what I will call the stupidification and wimpification of this country. Having liberated the American mind from the tyranny of facts, we now seek to liberate it from the bother of contending with difficult words or ideas.

It "makes some people uncomfortable," he says.

By which he means the word "n----r." And yes, it is offensive. Indeed, if you are not African American, you may have trouble appreciating just how obnoxious the word is.

But it is also wholly appropriate to Lee's moralistic tale, set during the Great Depression, of a 6-year-old white girl in the deep South, watching her attorney father defend a black man unjustly accused of raping a white woman. When one of the locals tries without success to goad her father into a brawl, should the dialogue read: "Too proud to fight, you African-American-lovin' b----d?"

Let's be serious.

I am reminded of recent email exchanges with readers angry over NFL players kneeling during the national anthem to protest police brutality and racial oppression. These readers argued that protest should not make anyone -- here's that word again -- uncomfortable. One man said protest should "unify" and "educate."

Maybe that makes sense in a color-coordinated Pepsi commercial with Kendall Jenner, but it has nothing to do with reality. Did the civil-rights marchers seek to "unify" with Bull Connor's dogs and fire hoses in Birmingham? Did the colonists seek to "educate" when they committed the anti-government vandalism called the Boston Tea Party?

No, they were raising their voices, poking a stick in the eye of their oppressors. They were making them ... uncomfortable. We should be grateful they did.

And we should ask those uncomfortable people in Biloxi and elsewhere: Where did you get the idea you should be sheltered from history? What made you think you had an expectation of being shielded from truth? Who told you you had a right never to be made ill at ease?

Yes, I recognize the possibility -- in fact, the probability -- that some of those discomfited by Lee's book are African American. It makes no difference.

In literature, as in protest, the audience's discomfort is often a sign the message is being received. It can offer an invaluable opportunity to consider, reconsider, debate, teach, learn, reflect, and grow.

Or it can be an excuse to run and hide. In a nation where ignorance masquerades as authenticity, and the ability to think deeply and critically on difficult subjects has been mollicoddled into near oblivion, it is too often the latter. So I have no sympathy for those delicate folks in Biloxi.

"Mockingbird" is a seminal text of the American experience. Yes, it "makes some people uncomfortable."

That's the whole point.

Leonard Pitts is a columnist for The Miami Herald, 1 Herald Plaza, Miami, Fla., 33132. Readers may contact him via e-mail at lpitts@miamiherald.com.

The 'You Are Not Special' Graduation Speech Is Just as Relevant Today

T time.com/4116019/david-mccullough-jr-graduation-speech-wellesley-high

At a time when student protests are sweeping across university campuses, McCullough's advice to high school grads offers a reminder to embrace selflessness.

Dr. Wong, Dr. Keough, Mrs. Novogroski, Ms. Curran, members of the board of education, family and friends of the graduates, ladies and gentlemen of the Wellesley High School class of 2012, for the privilege of speaking to you this afternoon I am honored and grateful. Thank you.

So here we are... commencement... life's great forward-looking ceremony. (And don't say, "What about weddings?" Weddings are one-sided and insufficiently effective. Weddings are bride-centric pageantry. Other than conceding to a list of unreasonable demands, the groom just stands there. No stately, hey- everybody-look-at-me procession. No being given away. No identity-changing pronouncement. And can you imagine a television show dedicated to watching guys try on tuxedos? Their fathers sitting there misty-eyed with joy and disbelief, their brothers lurking in the corner muttering with envy. Left to men, weddings would be, after limits-testing procrastination, almost inadvertent... during halftime... on the way to the refrigerator. And there's the frequency of failure: statistics tell us half of you will get divorced. A winning percentage like that'll get you last place in the American League East. The Baltimore Orioles do better than weddings.)

But this ceremony... commencement... a commencement works every time. From this day forward... truly... in sickness and in health, through financial fiascos, through midlife crises and passably attractive sales reps at trade shows in Cincinnati, through diminishing tolerance for annoyingness, through every difference, irreconcilable and otherwise, you will stay forever graduated from high school, you and your diploma one, 'til death do you part.

No, commencement is life's great ceremonial beginning, with its own attendant and highly appropriate symbolism. Fitting, for example, for this auspicious rite of passage, is where we find ourselves this afternoon, the venue. Normally, I avoid cliches like the plague, wouldn't touch them with a ten-foot pole, but here we are on a literal level playing field. That matters. That says something. And your ceremonial costume... shapeless, uniform, one-size-fits all. Whether male and female, tall or short, scholar or slacker, spray-tanned prom queen or intergalactic Xbox assassin, each of you is dressed, you'll notice, exactly the same. And your diploma... but for your name, exactly the same.

All this is as it should be, because none of you is special.

You are not special. You are not exceptional.

Contrary to what your U-9 soccer trophy suggests, your glowing seventh grade report card, despite every assurance of a certain corpulent purple dinosaur, that nice Mister Rogers and your batty aunt Sylvia, no matter how often your maternal caped crusader has swooped in to save you... you're nothing special.

Yes, you've been pampered, cosseted, doted upon, helmeted, bubble-wrapped. Yes, capable adults with other things to do have held you, kissed you, fed you, wiped your mouth, wiped your bottom, trained you, taught you, tutored you, coached you, listened to you, counseled you, encouraged you, consoled you and encouraged you again. You've been nudged, cajoled, wheedled and implored. You've been feted and fawned over and called sweetie pie. Yes, you have. And, certainly, we've been to your games, your plays, your recitals, your science fairs. Absolutely, smiles ignite when you walk into a room, and hundreds gasp with delight at your every tweet. Why, maybe you've even had your picture in the *Townsmen*! And now you've conquered high school... and, indisputably, here we all have gathered for you, the pride and joy of this fine community, the first to emerge from that magnificent new building...

But do not get the idea that you're anything special. Because you're not.

The empirical evidence is everywhere, numbers even an English teacher can't ignore. Newton, Natick, Nee... I am allowed to say Needham, yes? ... that has to be two thousand high school graduates right there, give or take, and that's just the neighborhood Ns. Across the country no fewer than 3.2 million seniors are graduating about now from more than 37,000 high schools. That's 37,000 valedictorians... 37,000 class presidents... 92,000 harmonizing altos... 340,000 swaggering jocks... 2,185,967 pairs of Uggs. But why limit ourselves to high school? After all, you're leaving it. So think about this: even if you're one in a million, on a planet of 6.8 billion that means there are nearly 7,000 people just like you. Imagine standing somewhere over there on Washington Street on Marathon Monday and watching sixty- eight hundred yous go running by. And consider for a moment the bigger picture: your planet, I'll remind you, is not the center of its solar system, your solar system is not the center of its galaxy, your galaxy is not the center of the universe. In fact, astrophysicists assure us the universe has no center; therefore, you cannot be it. Neither can Donald Trump... which someone should tell him... although the hair is quite a phenomenon.

"But, Dave," you cry, "Walt Whitman tells me I'm my own version of perfection! Epictetus tells me I have my own spark of Zeus!" And I don't disagree. So that makes 6.8 billion examples of perfection, 6.8 billion sparks of Zeus. You see, if everyone is special, then no one is. If everyone gets a trophy, trophies become meaningless. In our unspoken but no so subtle Darwinian competition with one another—which springs, I think, from our fear of our own insignificance, a subset of our dread of mortality—we have of late, we Americans, to our detriment, come to love accolades more than genuine achievement. We have come to see them as the point—and we're happy to compromise standards, or ignore reality, if we suspect that's the quickest way, or only way, to have something to put on the mantelpiece, something to pose with, crow about, something with which to leverage ourselves into a better spot on the social totem pole. No longer is it how you play the game, no longer is it even whether you win or lose, or learn or grow, or enjoy yourself doing it. Now it's "So what does this get me?" As a

consequence, we cheapen worthy endeavors, and building a Guatemalan medical clinic becomes more about the application to Bowdoin than the well-being of Guatemalans. It's an epidemic—and in its way not even dear old Wellesley High is immune... one of the best of the 37,000 nationwide, Wellesley High School... where good is no longer good enough, where a B is the new C, and the midlevel curriculum is called Advanced College Placement. And I hope you caught me when I said "one of the best." I said "one of the best" so we can feel better about ourselves, so we can bask in a little easy distinction, however vague and unverifiable, and count ourselves among the elite, whoever they might be, and enjoy a perceived leg up on the perceived competition. But the phrase defies logic. By definition there can be only one best. You're it or you're not.

If you've learned anything in your four years here I hope it's that education should be for, rather than material advantage, the exhilaration of learning. You've learned, too, I hope, as Sophocles assured us, that wisdom is the chief element of happiness. (Second is ice cream... just an FYI.) I also hope you've learned enough to recognize how little you know... how little you know *now*... at the moment... for today is just the beginning. It's where you go from here that matters.

As you commence, then, and before you scatter to the winds, I urge you to do whatever you do for no reason other than you love it and believe in its importance. Don't bother with work you don't believe in any more than you would a spouse you're not crazy about, lest you too find yourself on the wrong side of a Baltimore Orioles comparison. Resist the easy comforts of complacency, the specious glitter of materialism, the narcotic paralysis of self-satisfaction. Be worthy of your advantages. And read... read all the time... read as a matter of principal, as a matter of self-respect. Read as a nourishing staple of life. Develop and protect a moral sensibility and demonstrate the character to apply it. Dream big. Work hard. Think for yourself. Love everything you love, everyone you love, with all your might. And do so, please, with a sense of urgency, for every tick of the clock subtracts from fewer and fewer; and as surely as there are commencements there are cessations, and you'll be in no condition to enjoy the ceremony attendant to that eventuality no matter how delightful the afternoon.

The fulfilling life, the distinctive life, the relevant life, is an achievement, not something that fell into your lap because you're a nice person or Mommy ordered it from the caterer. You'll note the founding fathers took pains to secure your inalienable right to life, liberty and the pursuit of happiness—quite an active word, pursuit—which leaves, I should think, little time for lying around watching parrots roller-skate on YouTube. The first President Roosevelt, the old Rough Rider, advocated the strenuous life. Mr. Thoreau wanted to drive life into a corner, to live deep and suck out all the marrow. The poet Mary Oliver tells us to row, row into the swirl and roil. Locally, someone... I forget who... from time to time encourages young scholars to carpe the heck out of the diem. The point is the same: get busy, have at it. Don't wait for inspiration or passion to find you. Get up, get out, explore, find it yourself and grab hold with both hands. (Now, before you dash off and get your YOLO tattoo, let me point out the illogic of that trendy

little expression—because you can and should live not merely once, but every day of your life. Rather than You Only Live Once, it should be You Live Only Once... but because YLOO doesn't have the same ring, we shrug and decide it doesn't matter.)

None of this day seizing, though, this YLOOing, should be interpreted as license for self-indulgence. Like accolades ought to be, the fulfilling life is a consequence, a gratifying byproduct. It's what happens when you're thinking about more important things. Climb the mountain not to plant your flag, but to embrace the challenge, enjoy the air and behold the view. Climb it so you can see the world, not so the world can see you. Go to Paris to be in Paris, not to cross it off your list and congratulate yourself for being worldly. Exercise free will and creative, independent thought not for the satisfactions they will bring you, but for the good they will do others, the rest of the 6.8 billion—and those who will follow them. And then you too will discover the great and curious truth of the human experience is that selflessness is the best thing you can do for yourself. The sweetest joys of life, then, come only with the recognition that you're not special.

Because everyone is.

Congratulations. Good luck. Make for yourselves, please, for your sake and ours, extraordinary lives.

David McCullough Jr. is an English teacher at Wellesley High School and the author of You Are Not Special: ... And Other Encouragements.

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Bernard Harris to Grads: You Are an Infinite Being With Infinite Possibilities

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Colin Powell to Grads: Learn to Lead

Darren Walker to Grads: Build a Bridge to a Better World

Ed Helms to Grads: Define Yourself

Eric Schmidt to Grads: You Can Write the Code for All of Us

Snapchat CEO Evan Spiegel to Grads: 'This Is the World We Were Born Into, and We Are Responsible for It'

Gwen Ifill to Grads: If You See Something, Do Something

GE CEO Jeff Immelt to Grads: Become a Force for Change

Ian McEwan to Grads: Defend Free Speech

Joe Plumeri to Grads: Go Out and Play in Traffic

Jon Bon Jovi to Grads: Lead By Example

Jorge Ramos' Message for Journalists: Take a Stand

Joyce Carol Oates to Grads: Be Stubborn and Optimistic

Katie Couric to Grads: Get Yourself Noticed

Ken Burns to Grads: Set Things Right Again

Kenneth Cole to Grads: Find Your Voice

Madeleine Albright to Grads: The World Needs You

Mark Ruffalo to Grads: Buck the System

Matthew McConaughey to Grads: Always Play Like an Underdog

Maya Rudolph to Grads: Create Your Own Destiny

Mellody Hobson to Grads: Set Your Sights High

Meredith Vieira to Grads: Be the Left Shark

Michelle Obama to Grads: Shape the Revolution

Mitt Romney to Grads: America Needs You to Serve

Natalie Portman to Grads: Carve Your Own Path

President Obama to Grads: We Should Invest in People Like You

President Obama to Cadets: Lead the Way on Fighting Climate Change

Salman Rushdie to Grads: Try to Be Larger Than Life

Samantha Power to Grads: Start Changing the World By 'Acting As If'

Stephen Colbert to Grads: You Are Your Own Professor Now

Tim Cook to Grads: Tune Out the Cynics