AP® English Language and Composition: Syllabus 3

Syllabus 1058818v1

Scoring Components		Page(s)
SC1	The course requires students to write in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects (e.g., public policies, popular culture, personal experiences).	2, 4, 7
SC2	The course requires students to write essays that proceed through several stages or drafts with the revision incorporating, as appropriate, feedback from teachers and peers.	2–3, 5
SC3	The course requires students to write in informal contexts (e.g., imitation exercises, journal keeping, collaborative writing, and in-class responses) designed to help them become increasingly aware of themselves as writers and/or aware of the techniques employed by the writers they read.	3, 6
SC4	The course requires students to produce one or more expository writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.	4, 7
SC5	The course requires students to produce one or more analytical writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.	2, 10
SC6	The course requires students to produce one or more argumentative writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.	8
SC7	The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/biographies, diaries, history, criticism) that are selected to give students opportunities to explain an author's use of rhetorical strategies or techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers' linguistic and rhetorical choices.	4–5, 7–10
SC8	The course requires students to analyze how visual images relate to written texts and/or how visual images serve as alternative forms of texts.	2–3
SC9	The course requires students to demonstrate research skills and, in particular, the ability to evaluate, use, and cite primary and secondary sources.	3
SC10	The course requires students to produce one or more projects such as the researched argument paper, which goes beyond the parameters of a traditional research paper by asking students to present an argument of their own that includes the synthesis of ideas from an array of sources.	3
SC11	Students will cite sources using a recognized editorial style (e.g., Modern Language Association (MLA), The Chicago Manual of Style, American Psychological Association (APA), etc.).	4
SC12	The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work that help the students develop a wide-ranging vocabulary used appropriately.	6
SC13	The AP teacher provides instruction and feedback on students' writing assignments both before and after the students revise their work that help the students develop a variety of sentence structures.	9
SC14	The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work that help the students develop logical organization, enhanced by specific techniques to increase coherence. Such techniques may include traditional rhetorical structures, graphic organizers, and work on repetition, transitions, and emphasis.	10
SC15	The AP teacher provides instruction and feedback on students' writing assignments both before and after they revise their work that help the students develop a balance of generalization and specific, illustrative detail.	6, 9
SC16	The AP teacher provides instruction and feedback on students' writing assignments both before and after they revise their work that help the students establish an effective use of rhetoric including controlling tone and a voice appropriate to the writer's audience.	5, 8

Course Overview

The AP® English Language and Composition course is designed to give students frequent opportunities to work with the rhetorical situation, examining the authors' purposes as well as the audiences and the subjects in texts. Students write in a variety of modes for a variety of audiences, developing a sense of personal style and an ability to analyze and articulate how the resources of language operate in any given text. Because our students live in a highly visual world, we also study the rhetoric of visual media such as photographs, films, advertisements, comic strips, and music videos. **[SC8]** In concert with the College Board's *AP English Course Description*, our course teaches "students to read primary and secondary sources carefully, to synthesize material from these texts in their own compositions, and to cite sources using conventions recommended by professional organizations such as the Modern Language Association (MLA)."

SC8—The course requires students to analyze how visual images relate to written texts and/or how visual images serve as alternative forms of texts.

The course is organized around four fundamental questions—one for each of our four grading quarters. We avoid themes and chronological order as structuring devices, believing that sequencing a course by reading and writing skills is more appropriate for authentic learning. We structure the course—and choose texts—based on teaching critical reading, not on familiarizing our students with canonical pieces of American literature. We work within the framework of American literature, and we honor many of our great writers in the course, but the choices of texts and their sequencing are based on reading skills, not the canon—we teach reading skills, not books, in this class. Our yearlong research project (see next paragraph) also affords students the opportunity to read many other great American writers whom they might otherwise have missed.

SC1—The course requires students to write in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects (e.g., public policies, popular culture, personal experiences).

Composition study is organic in its approach, and no student papers are graded in an effort to promote risk taking in developing writing skills. Only one paper in the course is a literary analysis, and all papers go through several revisions, incorporating feedback from the instructor and peers. **[SC1, SC2 & SC5]** The only exception to this is the yearlong junior theme, which is due at the end of May and evaluated with a scoring guide.

SC2—The course requires students to write essays that proceed through several stages or drafts with the revision incorporating, as appropriate, feedback from teachers and peers.

SC5—The course requires students to produce one or more analytical writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.

Course Planner and Teaching Strategies

Our class concentrates on the following major questions. Questions 1 and 2 are the main focus of semester 1, but we will likely cover a few of the texts from Question 3 in Quarter Two. You need to buy only those texts marked with an asterisk (*). All others are provided for you.

Detailed Description of Quarter One

Week One: Introduction to the Course and the Philosophy of Critical Reading

The first days of class introduce students to all elements of the course, including the interactive Blackboard website. All handouts, assignments, and links to useful websites about our authors and their texts are here. The site has both a real-time chat capability and a discussion board that allows students to work out problems in

a reading assignment or to offer each other feedback on writing assignments. **[SC2]** Blackboard is integral to our course.

Our reading journal, another seminal element of the course, is introduced in these first days of the quarter. This is a dialectical and critical reading journal, closely modeled on Gary Lindberg's journal. **[SC3]** It is not an affective reading journal. (For a complete explanation of this, consult the article in *The Journal Book*, edited by Toby Fulwiler.) Our journal is an adaptation of Lindberg's journal, designed to fit the needs of high school students and the structure of the New Trier schedule.

We administer a practice test of the multiple-choice section of the 2000 AP English Language and Composition Exam in the first week of school. The purpose is twofold: We want our students to understand what they will be able to accomplish over the year, and we want a baseline score that we can compare to a score on the same exam taken in the last week of April. We explain that the score will not be factored into their grades. In April, we return the results from both the August exam and the April exam. This has proven most effective in bolstering our students' confidence the week before the actual exam.

The last bit of introductory material involves our yearlong researched argument project. All seven classes are integrated in a collaborative-learning opportunity, using common areas for research and a separate Blackboard website. We work with 10 major topics in American culture, from "American Women" to "Class in America" to "America's Role in the World." This Blackboard website is devoted to the research project for our 175 students. One nonfiction text functions as a required first text for each topic. After that, students pick from a list of 30 to 50 fiction and nonfiction texts in each category to synthesize information and craft their argument. **[SC10]** Viewing films is also required, reinforcing our belief that film is another type of text to read critically. Over the course of the year, students must read six to eight books and view two films. **[SC8]**

The point of our yearlong project involves both reading and writing goals: We want students to fill in the gaps of their reading of notable American literature, and we want them to develop a thesis only after they have read several texts. Too often, we believe, students write a thesis before having read anything. They then try to fit their reading into that thesis—whether it works or not. Our yearlong project allows students to more naturally develop a thesis, modeling a practice of good research in general, including demonstrated understanding of source quality and the appropriate use of primary and secondary sources. As students become more proficient in their research skills, they will be guided in a natural synthesis of sources into their writing. **[SC9]** We, therefore, will not discuss possible thesis statements until the end of the third quarter. In the first few weeks of the class, students investigate the 10 topics in U.S. culture and the readings for each topic. We ask them to choose their topics by the fifth week of school. At that time, they begin reading the required texts on their own. They post comments and questions on the discussion board of the Blackboard site. The four teachers of the course oversee the 10 topics for all 175 students. Three veteran teachers of the course guide three discussion topics each, and one teacher (new to the course and teaching only one section) guides the discussions in one topic. This method allows students in different classes to interact with different students and teachers. The cooperative

SC2—The course requires students to write essays that proceed through several stages or drafts with the revision incorporating, as appropriate, feedback from teachers and peers.

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SC10—The course requires students to produce one or more projects such as the researched argument paper, which goes beyond the parameters of a traditional research paper by asking students to present an argument of their own that includes the synthesis of ideas from an array of sources.

SC8—The course requires students to analyze how visual images relate to written texts and/or how visual images serve as alternative forms of texts.

SC9—The course requires students to demonstrate research skills and, in particular, the ability to evaluate, use, and cite primary and secondary sources.

spirit in this project involving 175 students and four teachers removes much of the typical stress associated with such a lengthy assignment.

Weeks Two and Three

- Summer reading assessed for fiction choices: *Martin Dressler: A Tale of an American Dreamer* by Steven Millhauser or *them* by Joyce Carol Oates
- Summer reading assessed for nonfiction: *Mississippi* by Anthony Walton
- "Good Readers and Good Writers" by Vladimir Nabokov
- "The Nature of Proof in the Interpretation of Poetry" by Laurence Perrine **[SC7]**

The Nabokov and Perrine pieces give students practical advice on becoming critical readers, offering specific guidelines that students can practice during the course of the year. As we identify the criteria for a critical reader, students have the parameters for writing an evaluation essay about how they read their summer reading fiction text. This is their first paper in the course—one that serves as a base point for charting their progress as readers over the year. **[SC1 & SC4]** The summer reading evaluation essay assignment is posted on the website. The nonfiction text is assessed at this point only through a quiz. The Walton book is reread in the second quarter to illustrate a few of the critical reading principles that Nabokov and Perrine identify, mainly the importance of rereading.

Weeks Four and Five: Chapters 1–7 and 19 of *Everything's an Argument*

While numerous excellent composition texts are available for an AP course, this text has exceeded our expectations. It manages a thorough, readable, and contemporary approach to the fundamentals of organic writing while providing timely professional models as examples. The book addresses all necessary elements of writing research, including MLA and APA documentation rules. **[SC11]** Some teachers will find the website for the book enormously useful as well.

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SC4—The course requires students to produce one or more expository writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.

SC11—Students will cite sources using a recognized editorial style (e.g., Modern Language Association (MLA), The Chicago Manual of Style, American Psychological Association (APA), etc.).

These chapters introduce argument to students, explaining lines of arguments and identifying fallacies of argument. Our students use op-ed articles from *The New York Times* in tandem with these chapters. As students learn new terms and new concepts, they need to test their understanding. These short professional pieces in the *Times* allow our students to analyze the types of arguments, claims, and appeals writers use to identify rhetorical devices and to examine the connections between the writers and their audience, specifically in the use of tone and voice. **[SC7 & SC16]** Working with short, manageable pieces is critical for this work. Our students read and analyze one article per week for the entire year. We hope students will begin to internalize this information as they write their own essays.

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These three short essays function to encourage students to fully engage their writing:

- "Why I Write" by Joan Didion
- "Introduction," *Best Essays of 1992,* by Susan Sontag
- "The Essayist" by E.B. White **[SC7]**

All essays begin with a proposal (see Appendix One) that outlines the author's thesis, identifies the plan to develop that thesis, and explains the types of appeals the author will use. The proposal stage also allows students to ask questions of the teacher about the paper. A proposal is never more than a page long and allows teachers to offset a potentially off-track draft for students. It also forces students to engage in the prewriting stage of the process. Proposals for all papers should be accepted within a week. All students are expected to submit a draft every week (three drafts are required in the first semester, two in the second semester). Once the process is complete, every student writes a critical reflection on the process of writing that paper (Appendix Two). This reflection must include the problems the student encountered in any stage of the process, the strengths in the writing, the growth the student perceives, the risks he or she took and what their outcomes were, and what the student will bring to the next writing assignment as a result of what was learned in this one. Every draft is considered a separate piece of writing. We agree with Donald Murray that writing is re-*vision*—seeing again. **[SC2]**

SC16—The AP teacher provides instruction and feedback on students' writing assignments both before and after they revise their work that help the students establish an effective use of rhetoric including controlling tone and a voice appropriate to the writer's audience.

SC2—The course requires students to write essays that proceed through several stages or drafts with the revision incorporating, as appropriate, feedback from teachers and peers.

Week Six

- "Education by Poetry" in *The Collected Prose of Robert Frost* by Robert Frost
- "Home Burial" by Robert Frost
- "On Grief and Reason" by Joseph Brodsky
- "Robert Frost's 'Home Burial'" in *No Other Book: Selected Essays* by Randall Jarrell
- "After Apple-Picking," "Out, Out—," "Stopping by Woods on a Snowy Evening" by Robert Frost
- "Robert Frost," *Voices and Visions* PBS video **[SC7]**

Our goal here is to allow students to put into practice the methods of interpretation that Perrine identified and modeled in his essay. We also want students to explore a reading concept that Perrine cites as important: context. This week gives students an opportunity to read Robert Frost in the context of his own philosophy of poetry as stated in "Education by Poetry" and to further explore what noted poets and critics

say about his work (Joseph Brodsky and Randall Jarrell in their essays on Frost's poetry and Seamus Heaney, Richard Wilbur, and Joseph Brodsky in the *Voices and Visions* video). While students are learning to develop a reading of a text on their own, they are also learning how major critics use and discuss the elements of language, specifically the craft of careful word choice and use of specific, illustrative detail. As students encounter unfamiliar words, they look up meanings and add those words to a vocabulary section in their notebooks. The more students read professional models of analysis, the better their own writing becomes. **[SC12 & SC15]** Formulaic writing and inorganic approaches to writing are less and less important to students when they see how much more effective organic approaches are with a reader.

SC12—The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work that help the students develop a wide-ranging vocabulary used appropriately.

SC15—The AP teacher provides instruction and feedback on students' writing assignments both before and after they revise their work that help the students develop a balance of generalization and specific, illustrative detail.

SC3—The course requires students to write in informal contexts (e.g., imitation exercises, journal keeping, collaborative writing, and in-class responses) designed to help them become increasingly aware of themselves as writers and/or aware of the techniques employed by the writers they read.

Week Seven

- Selected poems by Emily Dickinson
- "Emily Dickinson," *Voices and Visions* PBS video

This week students work together in small groups or pairs developing readings of Emily Dickinson's poetry. This becomes a workshop week where students post preliminary readings on the website and classmates offer help in the form of questions and additional insights. The Perrine article figures prominently here as students begin to internalize the criteria that we use to develop a critical reading. It is usually at this point in the course when students begin to realize how a reading of any text is, indeed, an argument. The usefulness of their journals becomes clear at this point, and they recognize that a reading of a poem—an interpretation—is an argument, one that must be validated with support from the text. In addition, in the journals, students will be expected to consider the choices made by the directors of *Voices and Visions: Emily Dickinson*. Why were some works included in the film and others not? As students analyze those choices, they will seek to identify the "argument" of the film. **[SC3]**

Week Eight

- *The Awakening* by Kate Chopin

Students come to class with a completed journal on the novel. The week is devoted to a close examination of how well students read the novel through the journal responses. Class discussion is led by students with the journal questions as their guide. **[SC3]** Students write their questions and problems on the board at the start of every class period, and these are generally connected to some aspect of the journal assignment. Without fail, a good discussion of critical reading versus reading for entertainment ends our discussion of this novel. Students return to the Nabokov essay in this final conversation as they now understand why he argues that readers who identify with a character are minor readers who "like to see themselves in a pleasing disguise." Critical readers understand that this identification can cause them to miss important details in the world the author has created, to misread situations that the character is in, and even to misread the qualities of a character. Ultimately, readers who identify with a character want that character to make the same choices they would make, and when that doesn't happen, readers too often reject the book. This novel helps students understand that principle of Nabokov's, as well as the importance of meeting an author halfway.

Week Nine

- Introduction to AP free-response questions
- In-class essay test on interpreting a poem
- Junior theme assignments made for Quarter Two

At the end of the grading period we are ready for an assessment of critical reading and composition skills. Here, we give students their first 40-minute timed writing in class. Students are asked to offer a reading of a Frost or Dickinson poem that we haven't studied in class. They must support that reading with evidence from the poem only. **[SC1 & SC4]**

The slow and steady work with poetry in this quarter, as well as the careful study of argument, prepares students for their first exposure to the AP free-response questions. The types of problems with these questions that they might have had in August are gone. Because the students have worked so carefully with the development of an argument, with the connections between writer and reader, and with the way claims and evidence are developed and organized, they are better prepared to answer the questions on this section of the AP English Language and Composition Exam. Our students do not write an AP timed-writing piece until the second quarter. Student research for the junior theme becomes more independent now, as students make individual reading choices based on their interests. We expect that students read two books for the junior theme in Quarter Two. The following three quarters of the syllabus follow the same skill-building sequence of this first quarter. Our focus is always on developing reading and writing skills. The following is a synopsis:

SC1—The course requires students to write in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects (e.g., public policies, popular culture, personal experiences).

SC4—The course requires students to produce one or more expository writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.

SC7—The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/ biographies, diaries, history, criticism) that are selected to give students opportunities to explain an author's use of rhetorical strategies or techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers' linguistic and rhetorical choices.

Quarter Two

What Is the Impact of the Past on the Present and the future in the United States?

- "In History" by Jamaica Kincaid
- **Mississippi* by Anthony Walton
- Poems by Phyllis Wheatley and Nikki Giovanni
- **The Crucible* by Arthur Miller
- **The Night of the Iguana* by Tennessee Williams
- "The Devil and Tom Walker" by Washington Irving and "The Devil and Irv Chernisky" by T. C. Boyle
- "The Pit and the Pendulum" by Edgar Allen Poe and "The Yellow Wallpaper" by Charlotte Gillman Perkins
- "My Kinsman, Major Mollineux" by Nathaniel Hawthorne and "Settling the Colonel's Hash" by Mary McCarthy
- Selected poems by Sylvia Plath
- "Sylvia Plath," *Voices and Visions,* PBS Production
- **Everything's an Argument* (Composition Text) Chapters 8, 9, 18 **[SC7]**

Formal Writing Assignment: Extended Definition Essay with the *Oxford English Dictionary*

Composition Skills: appeals to authority, reason, and emotion in argument; specificity in diction choices; evidence and the rhetorical situation; kinds of definitions in an argument; Toulmin argument, the use of language to create tone and voice **[SC16]**

Professional Models: "An Argument about Beauty" by Susan Sontag, "Appetite" by Laurie Lee **[SC7]**

Practice AP Essay Questions:
1994 Question 1 (Literary analysis of Sir George Saville)
1997 Question 1 (Literary analysis of Meena Alexander)
1996 Question 3 (Argument on Lewis Lapham passage) **[SC6]**

Junior theme work: Continue the reading and web discussions. Notebooks are due on the day of the semester exam.

SC16—The AP teacher provides instruction and feedback on students' writing assignments both before and after they revise their work that help the students establish an effective use of rhetoric including controlling tone and a voice appropriate to the writer's audience.

SC7—The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/ biographies, diaries, history, criticism) that are selected to give students opportunities to explain an author's use of rhetorical strategies or techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers' linguistic and rhetorical choices.

SC6—The course requires students to produce one or more argumentative writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.

Quarter Three

What Is the Connection Between Nonfiction and Fiction?

- Panel Discussion with Barry Lopez and Joyce Carol Oates, C-SPAN About Books Production
- "Where Are You Going, Where Have You Been?" by Joyce Carol Oates
- "The Pied Piper of Tucson: He Cruised in a Golden Car, Looking for the Action" from *Life* magazine
- *Where Are You Going, Where Have You Been?* by Joyce Chopra (film adaptation of the Joyce Carol Oates story)
- **Young Men and Fire* by Norman Maclean
- "Fate" by Ralph Waldo Emerson
- **The Souls of Black Folks* by W. E. B. DuBois
- **Benito Cereno* by Herman Melville
- **Everything's an Argument* (Composition Text): Chapters 11 and 14 **[SC7]**

Formal Writing Assignment: Causal Argument

Composition Skills: Understanding cause and effect; developing specific causal claims; understanding and using warrants; developing relationships among claims, supporting reasons, warrants, and evidence; figurative language and argument; language choice to create tone and voice and a variety of sentence structures. **[SC13 & SC15]**

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SC13—The AP teacher provides instruction and feedback on students' writing assignments both before and after the students revise their work that help the students develop a variety of sentence structures.

SC15—The AP teacher provides instruction and feedback on students' writing assignments both before and after they revise their work that help the students develop a balance of generalization and specific, illustrative detail.

AP Practice Essay Questions: One timed writing per week—both rhetorical analysis and open-ended questions **[SC5]**

Junior Theme Work: Thesis statements are due at the end of Quarter Three. Most reading is completed. Spring break is a time to reflect on what still needs to be done.

SC5—The course requires students to produce one or more analytical writing assignments. Topics should be based on readings representing a wide variety of prose styles and genres and might include such topics as public policies, popular culture, and personal experiences.

Quarter Four

Story or Structure? What Makes Great Literature?

- **A Tidewater Morning* by William Styron
- **The Sound and the Fury* by William Faulkner
- Nobel Prize Speech by William Faulkner
- Nobel Prize Speech by Toni Morrison
- **Beloved* by Toni Morrison
- "Tradition and the Individual Talent" by T. S. Eliot
- "The Hollow Men" by T. S. Eliot
- **Everything's an Argument*: Chapters 20, 21, and 22 all relate to the research paper **[SC7]**

Formal Writing Assignments: Moment in a Novel Paper; Junior theme completed

Composition Skills: Understanding the relationship of part to whole in literary analysis; synthesizing a variety of information in a lengthy argumentative essay; choosing organizational plans for lengthy arguments; understanding the relationship of organizational patterns and type of writing; understanding and using MLA style. **[SC14]**

Practice AP Essay Questions: One timed-writing per week until the AP English Language and Composition Exam

No final exam in Semester Two. You are expected to take the AP English Language and Composition Exam. That test substitutes for your final.

SC7—The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/ biographies, diaries, history, criticism) that are selected to give students opportunities to explain an author's use of rhetorical strategies or techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers' linguistic and rhetorical choices.

Grading Guidelines

- Writing Assignments (both in and out of class) and Essay Tests: 50%
- Reading Journal: 25%
- Daily Work and Quizzes (includes homework): 15%
- Research (this changes in the fourth quarter): 10%

A—Students working at this level engage fully in every assignment and demonstrate a willingness to examine their own thinking and assumptions. All work reflects a level of thinking far beyond the obvious and the superficial. Students come to class fully prepared to discuss assigned readings and to participate actively in all phases of the course. All assignments are submitted on time, and all make-up work from authorized absences is managed in a timely fashion. Obviously, all work is the student's own.

B—Students working at this level competently engage in every assignment and consistently attempt to examine their own thinking and assumptions. The majority of the students' work reflects a level of thinking beyond the obvious and the superficial.

SC14—The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work that help the students develop logical organization, enhanced by specific techniques to increase coherence. Such techniques may include traditional rhetorical structures, graphic organizers, and work on repetition, transitions, and emphasis.

Students come to class fully prepared to discuss assigned readings and to participate actively in all phases of the course. Most assignments are submitted on time, and most make-up work from authorized absences is managed in a timely fashion. All work is the student's own.

C—Students working at this level do not yet engage in every assignment and inconsistently demonstrate a willingness to examine their own thinking and assumptions. Only a minor portion of the students' work reflects a level of thinking beyond the obvious and the superficial. Students are reluctant to challenge themselves beyond what they have already accomplished in reading and writing and, thus, show little or no growth in those areas. Students come to class minimally prepared to discuss assigned readings and to participate actively in all phases of the course. A majority of assignments are submitted on time, and most make-up work from authorized absences is managed in a timely fashion. Obviously, all work is the student's own.

D—Students working at this level seldom engage in any assignment and consistently demonstrate an unwillingness to examine their own thinking and assumptions. The students' work reflects a level of thinking that is obvious and superficial. Students come to class ill-prepared to discuss assigned readings and to participate actively in the course. Several assignments are submitted late; some assignments may be missing completely. Make-up work from authorized absences may be missing or seriously late. Obviously, all work is the student's own.

F—This level of work is obviously unacceptable. Work is often not submitted, the student may completely ignore the requirements of the assignment, or the student is in violation of the school's academic integrity policy.

Texts for Teachers

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