AP English III (Language and Composition)
Course Information

Course Overview and Objectives

This course is a semester-long class taught on an accelerated block schedule (five 90-minute class periods per week in an eighteen-week semester). The course focuses on the chronological study of American literature, and is organized according to the requirements and guidelines of the current *AP English Course Description*. Students are expected to

- read extensively. We will study a wide range of non-fiction and fiction, with an emphasis on works by American writers.
- write insightfully, intelligently, and critically in a variety of modes, with an emphasis on narrative, expository, analytical, and argumentative writing.
- develop an extensive vocabulary, which will be reflected in both oral and written communication.
- analyze the rhetorical and linguistic choices employed by the writers we study, and develop a greater awareness of the incorporation of various rhetorical strategies in their own writing.
- become informed citizens, capable of effectively framing cogent arguments that analyze, synthesize, and evaluate diverse viewpoints on a wide variety of contemporary social, economic, and political issues.
- engage in meta-cognitive analysis so as to respond to reading through thoughtful inquiry, engage in articulate discussion, improve test-taking strategies, and produce incisive writing.

Reading Expectations

Students are expected to

- become close readers who read not only between the lines of our texts, but also beyond them to reach new levels of understanding.
- carefully annotate and/or take detailed notes over our texts to be adequately prepared for class discussion.
- prepare for and participate in Socratic Seminars over the different writings we study.
- analyze and explore the stylistic and rhetorical choices writers make to accomplish their purposes.
- determine the rhetorical situation of a text prior to analyzing the Aristotelian appeals and various other strategies employed by the writer.
- understand the different expository methods writers use to construct an argument (classic, Toulmin, Rogerian, etc.).

Writing Expectations

Students are expected to

- experiment with a variety of sentence structures in their writing, including appropriate use of subordination and coordination.
- organize the ideas presented in their writing logically so as to maximize their effectiveness of their argument.
- ensure coherence in their writing through the use of specific techniques such as repetition, effective transitioning, and emphasis.
- balance the use of generalization as well as specific illustrative detail in their writing.
- become skilled rhetoricians themselves, including the ability to control tone, establish and maintain voice, and achieve appropriate emphasis through effective diction and sentence structure.
- synthesize varied research materials to construct an informed argument.
- evaluate, incorporate, and properly cite primary as well as secondary sources using a recognized editorial style such as MLA.
- write informally (journals, collaborative writing projects, reflective responses) as well as formally to better understand their development as writers.

Teaching Strategies/Ongoing Activities

- **Close Reading/Annotation**
  During the course orientation, students review the critical analytical skills that will help them appreciate the textual power of the reading selections on our semester's syllabus. We begin by reading Mortimer Adler's "How to Mark a Book" and discussing his assertion that one cannot truly "own" a book unless one interacts with it through annotation of the text. We then proceed to a group analysis/annotation of Nancy Mairs' "I Am a Cripple," and we continue to practice this strategy both individually and in whole-class sessions with a variety of passages.
  Students will work with mnemonic reminders to encourage critical reading and analysis of texts such as SOAPS and DIDLS.
  We also read Vladimir Nabokov's essay "Good Readers and Good Writers" for practical advice that students can implement over the course of the semester.
  During our study of fiction as well as nonfiction, we closely examine the authors' linguistic and rhetorical choices in such a manner as to make the students more cognizant of their own choices as writers.

- **Socratic Seminars**
  Students participate in student-led Socratic Seminars following the conclusion of most of the novels (and some of our other texts) studied each semester. To prepare for the seminar, students are expected to develop their own questions

based on the models provided by the National Center for the Paideia at the University of North Carolina at Chapel Hill.

- **Writing Style/Vocabulary**
  Students are expected to enhance their writing through the use of sophisticated sentence structure (parallelism, subordination and coordination). To this end, we work with Don Kilgallon's *Sentence Composing* exercises. His rationale, based upon the mimetic theory of *oral* language acquisition, is applied in these exercises to *written* language acquisition, allowing students to move toward the use of more elevated sentence structure in their own writing by continual exposure to the structures used by professional writers.
  Students are also expected to use a wide range of vocabulary appropriately and effectively. In addition to learning SAT vocabulary for the novels we study, students are expected to incorporate this vocabulary into their discussion and their writing.

- **Composition**
  This course requires students to write in various forms – narrative, analytical, expository, and argumentative – about a variety of subjects (literature, public policies, popular culture, personal experiences). Many of our formal papers are written in class as rough drafts and/or timed writings following discussion and analysis of the prompt, and then revised at home following student/teacher writing conferences. Students also work together to peer edit and conference with each other during the writing process. Students are frequently required to reflect on their rhetorical choices as writers, either in writing or in a post-submission conference with me.

- **Timed Writings**
  Students will complete at least five timed writings each nine weeks, many of which address various released AP Language prompts. Integrating these prompts into the natural chronological or thematic progression of the course seems to work more effectively than attacking them randomly. For example, after reading Bruce Catton's "Grant and Lee: A Study in Contrasts," we discuss different methods of developing a comparison/contrast essay, and then students complete the AP Language and Composition prompt in which they are asked to compare the rhetorical strategies of John Audubon and Annie Dillard in their passages in which they record their observations of flocks of birds. When studying Lincoln's *Gettysburg Address*, we often complete the AP prompt based on his second inaugural address. Later, during the second nine weeks, when we study *The Great Gatsby*, students complete a timed response to the excerpt from Jennifer Price's "The Pink Flamingo" and the Hazlitt prompt from "On the Want of Money."
  Periodically, students work collaboratively to compose thesis statements, outlines, introductory paragraphs, or body paragraphs for various AP prompts so that they can be exposed to the experience of analyzing what they are asked to do

in these prompts without necessarily having to write individual essays for all of them.

- **Argument**
  Students are introduced to the foundations of argument early in the course, and we build upon this knowledge as the course proceeds. One of the activities used to introduce students to the construction of an argument is the "Battle Bars" group activity in which students are divided into two groups. One group receives Snickers bars; the other receives a Milky Ways. Students work together to determine the top three reasons to support their contention that their candy bar is the best in the world. Group members then collaborate to formulate a thesis statement incorporating those three reasons. Students also work collaboratively to write the body paragraphs arguing their reasons for the assumption. Groups determine the best body paragraphs before moving on to a concession paragraph. The final paragraph (also written collaboratively) refutes the concession.
  Using *The Informed Argument* and *Readings for Writers*, we read essays which both teach and exemplify argumentation, such as John Sherwood's "Introduction to Logic," Mark Twain's "Two Ways of Seeing a River," Virginia Woolf's "The Death of the Moth," or Judy Syfers' "I Want a Wife." As with the timed writings, these models are integrated into the course when most appropriate. For example, prior to analyzing the *Declaration of Independence*, we read Sherwood's essay to prepare us for the deductive logic Jefferson employs to justify the colonists' right to sever ties with England.
  Students are exposed to classical forms of argumentation as well as the Toulmin and Rogerian models, and are encouraged to imitate these patterns of organization in their own writing as they present evidence in support of a particular position.
  Students write several argumentative essays during the course. For example, after reading Andrew Vachss' compelling argument against rehabilitating sex offenders, "Sex Predators Can't Be Saved," students write an essay in which they argue their own solution to a social menace or societal/cultural threat in which they use facts, statistics, experience, and expert testimony to bolster their propositions much as Vachss does in his essay.

- **Visual Rhetorical Analysis**
  As we study written and oral rhetoric and argument, we also move toward viewing visual texts as rhetorical presentations as well. We integrate our analysis of visual rhetoric into our course timeline where appropriate. For example, when studying *The Crucible*, we take the time to view a video clip from *Good Night and Good Luck* to understand the allegorical aspects of Miller's written text.
  Students begin their exploration of visual rhetoric by analyzing a visual argument of their choice (a political cartoon, a TV image, an advertisement, photojournalism, etc.) and incorporating some of the terminology from *The Informed Argument* and other sources: arguments based on emotion, values, character, or facts and reason; arguments to define, evaluate, propose,, or assess cause and effect; claims, evidence, warrants, and backing; the intended, invoked,

or actual audience. Details from their selected images are used to focus and support their analyses. Eventually, their ideas about the image evolve into a coherent argument of their own, one that makes a supports a claim about what this particular visual argument does and how it does it.

- **Class Notebook**
  Students are introduced to the concept of keeping a class notebook through Joan Didion's "On Keeping a Notebook" and Lars Eighner's "Dumpster Diving." This notebook will be used to allow students to write in informal contexts (imitation exercises, in-class responses, reflective pieces, etc.) Students are also encouraged to use their notebook as Didion did, to catch the "bits and pieces of life and experience" for their writing projects. For example, after reading an excerpt from Thoreau's essay "Walking," students are required to walk on their own (only thirty minutes as opposed to Thoreau's four to five hours) and record their impressions in their notebooks immediately afterward. This exercise provides material for a formal reflective essay later.

- **Contemporary Events Analysis**
  Throughout the course of the semester, students will work on compiling a file of source material about a contemporary controversial issue that reflects one of the themes studied in class. They will bring op-ed pieces (see reading selections) presenting opposing sides of their issue on a weekly basis and will fill out an analytical abstract of these articles, which will be cited according to MLA guidelines. The culmination of this process will be a documented argumentative essay in which they have synthesized the sources they have collected into support for their position regarding this issue.

The reading selections that follow in the course outline for the first and second nine weeks constitute an approximate plan for the semester. Readings are subject to revision from year to year.

Course Outline

First Nine Weeks: Course Orientation, The Puritan Period and the Age of Reason, American Romanticism, Transcendentalism, and The Civil War Period

Focus:

- Summer Reading Assessment
- Close Reading Strategies
- Rhetorical Analysis
- Argument Analysis/Construction
- Effective Text Integration
- SAT Vocabulary (in conjunction with reading selections)

- Genres in nonfiction: letters, journals, sermons, biography/autobiography, essays,
- speeches
- Genres in fiction: novel, play

Reading:

- **Summer Reading**
  - James McBride, *The Color of Water*
  - Tim O'Brien, *The Things They Carried*
  - Richard Rodriguez, *Hunger of Memory*
  - Harriet Jacobs, *Incidents in the Life of a Slave Girl*
  - Tom Wolfe, *The Right Stuff*
  - Arthur Miller, *The Crucible*

- **Summer Reading Assessment**

The course opens with an immediate follow-up on the summer reading assignment. Students take an objective test over *The Crucible* (required summer reading for all students), which is followed by several days of discussion of Miller's play. During this time we also read Langston Hughes' "Salvation" to explore the role peer pressure exerts on the individual in society, and we view, analyze, and discuss a video clip from *Good Night and Good Luck* in which Senator Joseph McCarthy questions Edward R. Murrow on CBS to lead to a discussion of the allegorical aspects of *The Crucible*.

The second assessment of the summer reading consists of the students' first introduction to the synthesis essay. After reading Flannery O'Connor's "Fiction Is a Subject with a History," students are asked to respond to O'Connor's assertion that a reader must be familiar with the contextual influences (historical, cultural, psychological, religious, etc.) of a work of literature to fully appreciate its impact. Students are asked to support their position with evidence from both their primary source (see novel choices under summer reading) and their secondary sources (three to five pieces of researched material to their selection; for example, they might choose to bring in informational as well as op-ed pieces about the Vietnam War era had they chosen *The Things They Carried).* As this is the first major paper of the semester, we approach it as a process paper. Prior to writing their first draft, students work in groups (based upon reading selections) to discuss issues particular to their individual selections. Students also receive instruction prior to drafting their paper regarding evaluation, employment, and proper citation (using MLA documentation) of their primary and secondary sources. After completing a first draft, students are required to conference with me, and then they proceed to revise and submit the final versions of their essays. This essay, as with all essays for the course, is returned with a rubric detailing the scoring guidelines for the particular writing assignment as well as a self-assessment component designed to enable students to better assess their development as writers. Occasionally, students are also asked to reflect on their own rhetorical choices in their essays, either in writing or in a post-submission conference with me.

- **Course Orientation**

Following a review of strategies focused on in pre-AP courses (close reading of written as well as visual texts, annotation, analysis of the elements of style, dialectical journaling, formulation of thesis/position statements, basic argument, etc.), we review the fundamentals of rhetorical analysis (the rhetorical situation, Aristotelian appeals, analysis of rhetorical strategies) and work together to analyze Martin Luther King, Jr.'s "I Have a Dream." Students then prepare a group analysis of one of the following speeches to present to the class: Chief Seattle's "Yonder Sky…," Winston Churchill's "Blood, Toil, Tears, and Sweat," Elizabeth Cady Stanton's "Speech at Seneca Falls," Barack Obama's "2004 DNC Address," Ronald Reagan's "Farewell Address," JFK's "Inaugural Address," FDR's "Pearl Harbor Address to the Nation," Bill Clinton's "Oklahoma Bombing Memorial Address," Rayfield Wright's "Pro Football Hall of Fame Induction Address," Douglas MacArthur's "Duty, Honor, Country," J. C. Watts' "Three Lies," George Bush's "9/20/2001 Address to the Nation," Elie Wiesel's "The Perils of Indifference," and Arnold Schwarzennegger's "2004 RNC Address." Finally, students prepare their own written analysis of one of the other speeches, specifically addressing the author's purpose and the strategies employed by the writer to accomplish this purpose. During this time we usually read Max Shulman's "Love is a Fallacy" to launch a discussion of the fallacies in logic that students need to detect in others' arguments as well as avoid in their own.

- **The Puritan Period and the Age of Reason** (may include, but not limited to the following):
    - From William Bradford's *Of Plymouth Plantation*
    - John Winthrop, "A Model of Christian Charity"
    - Jonathan Edwards, "Sinners in the Hands of an Angry God"
    - From Jonathan Edwards' *Personal Narrative*
    - From Benjamin Franklin's *The Autobiography*
    - Patrick Henry "Speech to the Virginia Convention"
    - Thomas Paine, "The Crisis"
    - Thomas Jefferson, "The Declaration of Independence"
    - Lynne Cheney, "Teaching Our Children About America" (speech given at the Dallas Institute of Humanities and Culture emphasizing the need for students to read primary sources of history such as Bradford's journal; this speech is used as a springboard to an informal writing assignment in the class journal in which students defend, challenge, or qualify Cheney's assertion after reading texts from this time period)

- **American Romanticism** (may include, but not limited to the following):
    - Nathaniel Hawthorne, *The Scarlet Letter*

- Ellen Goodman, "Putting in a Good Word for Guilt" (paired with *The Scarlet Letter*)
- Newspaper articles: "Judge Ted Poe Shames Texas Perps" from *Insight on the News* and Florida Want Ads (paired with *The Scarlet Letter)*
- Adrienne Rich, "Living in Sin" (paired with *The Scarlet Letter*)
- Edgar Allan Poe, "The Fall of the House of Usher"
- Herman Melville, "Bartleby, the Scrivener"

- **Transcendentalism** (may include, but not limited to the following):

  - Plato, "The Allegory of the Cave" from *The Republic* (to introduce some of the influences on Transcendentalist philosophy)
  - From Ralph Waldo Emerson's *Nature*
  - From Ralph Waldo Emerson's *Self-Reliance*
  - Ralph Waldo Emerson, "An American Scholar"
  - From Henry David Thoreau's *Walden*
  - From Henry David Thoreau's "Walking"
  - Henry David Thoreau, "Life without Principle"
  - Henry David Thoreau, "Resistance to Civil Government"
  - Martin Luther King, Jr., "Letter from a Birmingham Jail" (paired with Thoreau's essay)
  - Wendell Berry, "Why I Am Not Going to Buy a Computer" (paired with Transcendentalist readings)
  - E. B. White, "Once More to the Lake" (paired with Transcendentalist readings)
  - Don Henley, "Heaven Is Under Our Feet" (paired with Transcendentalist readings)

- **The Civil War Period** (may include, but not limited to the following):

  - Abraham Lincoln, *The Gettysburg Address*
  - Abraham Lincoln, *Second Inaugural Address*
  - *New York Herald* article: August 15, 1865
  - Keckley narrative about the death of Lincoln (essay prompt)
  - Bruce Catton, "Grant and Lee: A Study in Contrasts

- **Contemporary Op-ed Pieces (from *Time, The Nation, National Review, Newsweek, New Yorker, Atlantic Monthly, Harper's, New York Times, Boston Globe, Washington Post*, and similar publications)**

Writing:

- Summer Reading Synthesis Essay (see explanation above)
- Battle of the Bars Collaborative Project (see above)
- Rhetorical Analysis (see speech project above)

- Analytical Essay: Compare Hawthorne's attitude toward Hester Prynne as opposed to his attitude toward the other Puritan women in Chapter Two of *The Scarlet Letter*(students should consider Hawthorne's imagery, syntax, selection of detail, and other rhetorical/linguistic choices as they address this assignment)
- Timed Writings (Released AP Prompts)
    - Q1 1988 – Evaluation of de Tocqueville's assertions about democracy and aristocracy
    - Q1 2000 - Analysis of how Eudora Welty's language conveys the intensity and value of reading
    - Q2 1997 – Rhetorical analysis of passage from Frederick Douglass' *Narrative*
    - Q3 2003 – Comparison/contrast of Audubon/Dillard passages
    - Q3 1998 – Analysis of rhetorical strategies in the "Coca Cola Letters"
    - Q2 1989 - Rhetorical Analysis of M.L. King's introduction to *Why We Can't Wait* (focus on stylistic, narrative, and persuasive devices)
    - Q3 2005 – Argumentative essay defending or challenging Peter Singer's assertion regarding charitable giving
- Notebook Assignment: Reflect upon the "walking exercise" that simulates Thoreau's daily activity.
- Notebook Assignment: Defend, challenge, or qualify Thoreau's assertion that "A man is rich relative to the number of things he can let alone."
- Notebook Assignment: What is the individual's duty to his government? What is the government's duty to the individual? In an essay that synthesizes and uses for support reading thus far, discuss the obligations of individuals within a society. Students must attribute both direct and indirect citations and refer to sources by author's last name or by titles.
- Analysis questions on assigned reading.

Viewing:

- Video clip from *Good Night and Good Luck* depicting Edward R. Murrow being questioned on CBS by Senator McCarthy (viewed and discussed during study of *The Crucible*)
- Video clip of Martin Luther King, Jr. delivering his "I Have a Dream" speech (from Americanrhetoric.com)
- Theme-related photos, video clips, and/or political cartoons will be discussed when appropriate.

Activities:

- Socratic Seminars
- Vocabulary Quizzes
- Imitation Exercises (from Kilgallon's Sentence Composing)
- Tests on assigned reading
- Multiple-choice practices

Second Nine Weeks: Realism, Modernism, the Harlem Renaissance, and the Postmodern/Contemporary Period

Focus:

Summer Reading Assessment
Close Reading Strategies
Rhetorical Analysis
Argument Analysis/Construction
Effective Text Integration
SAT Vocabulary (in conjunction with reading selections)
Genres in nonfiction: letters, journals, essays, speeches
Genres in fiction: novel, play, short story

Reading:

- **Realism** (may include, but not limited to the following):
    - Ambrose Bierce, "An Occurrence at Owl Creek Bridge"
    - Stephen Crane, "A Mystery of Heroism"
    - Jack London, "To Build a Fire"
    - Jack London, "What Life Means to Me"
    - "Girl Moved to Tears by Of Mice and Men Cliff Notes" from *The Onion* (to introduce students to satire prior to reading *Huck Finn)*
    - Dave Barry, "Lost in the Kitchen" (paired with *Huck Finn* to launch discussion of stereotyping)
    - Mark Twain, *The Adventures of Huckleberry Finn*
    - Mark Twain, "Two Ways of Seeing a River"
    - Sherman Alexie, "Indian Education" (paired with Huck Finn to launch discussion of social commentary and satire)
    - Frederick Douglass, From *The Narrative of the Life of Frederick Douglass*
    - Frederick Douglass, "The Meaning of the July Fourth for the Negro"
    - Kate Chopin, "Story of an Hour"
    - Kate Chopin, "A Pair of Silk Stockings"
    - Charlotte Perkins Gilman, "The Yellow Walpaper"

- **Modernism** (may include, but not limited to the following):
    - F. Scott Fitzgerald, *The Great Gatsby*
    - John Steinbeck, *Of Mice and Men*
    - John Steinbeck, *The Grapes of Wrath*

- Ernest Hemingway, "Hills Like White Elephants"
- Eudora Welty, "A Worn Path"
- Flannery O'Connor, "Good Country People"
- Flannery O'Connor, "The Life You Save May Be Your Own"
- William Faulkner, "A Rose for Emily"
- William Faulkner, *Nobel Prize Acceptance Speech*
- Arthur Miller, *Death of a Salesman*

- **Harlem Renaissance** (may include, but not limited to the following):

  - Zora Neale Hurston, *Their Eyes Were Watching God*
  - Zora Neale Hurston, "How It Feels to Be Colored Me"
  - Langston Hughes, "Theme for English B"
- **Postmodernism**

  J. D. Salinger, *Catcher in the Rye*

- **Contemporary Op-ed Pieces (from *Time, The Nation, National Review, Newsweek, New Yorker, Atlantic Monthly, Harper's, New York Times, Boston Globe, Washington Post*, and similar publications)**

Writings:

- Documented Argumentative Essay (see explanation above)
- Personal Essay: After reading Hurston's "How It Feels to Be Colored Me," write a personal essay of your own containing the same strong voice and vivid imagery of Hurston's.
- *Huck Finn* Essay – Analysis of Twain's attitude toward certain characters (the Duke and the King) in Chapter 23 and his methods of conveying it (particularly selection of detail and point of view)
- Timed Writings (released AP prompts)
  - Q2 1982 – Analysis of devices that make Stevenson's Cat Veto argument effective
  - Q1 2006 – Rhetorical analysis of Jennifer Price's "Pink Flamingo"
  - Q3 1997 - Argumentative analysis of Neil Postman's assertion that Huxley's vision of society is more relevant than Orwell's
- Notebook Assignment: After viewing Margaret Bourke White's photograph of the American Way billboard, discuss her audience, her visual argument, the photograph's thematic connection to *Of Mice and Men*, and whether or not her photo has a contemporary audience.
- Notebook Assignment: After reading Hughes' "Theme for English B," write your own "Theme for English III," imitating Hughes' style.

Viewing:

- Margaret Bourke White's photograph of the American Way billboard (see *Of Mice and Men* writing assignment above)

- Dorothea Lange's photography from the Depression Era (in conjunction with the study of *The Grapes of Wrath* or *Of Mice and Men*)
- Theme-related photos, video clips, and/or political cartoons will be discussed when appropriate.

Activities:

- Socratic Seminars
- Vocabulary and Rhetorical Terms Quizzes
- Imitation Exercises (from Kilgallon's Sentence Composing)
- Tests on assigned reading
- Multiple-choice practices

Student Evaluation

Students are assessed on such activities as formal essays, tests, timed writings, Socratic seminars, annotated readings, practice on multiple-choice questions based on reading passages, and the class notebook. To more closely simulate the college experience, very few, if any, daily grades are given during the course of the semester. The grading scale is as follows:

90-100 = A
Students working at this level are fully engaged and self-directed. They demonstrate a willingness to examine their own assumptions and are open to constructive argument. The quality of their writing and discussion extends beyond the obvious and superficial. These students come to class fully prepared to participate in any planned activity. Assignments are submitted on time, and makeup work is managed responsibly.
80-89 = B
Students working at this level are competently engaged and demonstrate a consistent attempt to examine their own thinking and assumptions. The majority of their work reflects a level of thinking beyond the obvious and superficial. These students come to class fully prepared to participate in any planned activity. Most assignments are submitted on time, and makeup work is managed responsibly.
70-79 =C
Students working at this level demonstrate less consistency with their engagement in the course. They occasionally are less willing to examine their own thinking and assumptions. Only a small portion of their work extends beyond the obvious and superficial. Students come to class minimally prepared to participate in the day's activities.
Below 70 = F
Students working at this level are obviously demonstrating unacceptable habits. Work is often not submitted, or the student may completely ignore the requirements of the class. Assignments are submitted late or may be missing entirely. Makeup work may be missing or ignored.

The categories for grading are weighted as follows, according to department policy:

Tests – 60% (timed writings, tests, process papers, etc.)
Quizzes – 30% (quizzes, some projects such as the group rhetorical analysis, etc.)
Daily – 10% (homework, informal writings, seminars, etc.)

Textbooks

Elements of Literature, Fifth Course: Literature of the United States. Austin: Holt, Rinehart, and Winston, 2000.

Killgallon, Don. *Sentence Composing for College*. Portsmouth, NH: Boynton/Cook.

McCuen, Jo Ray, and Anthony C. Winkler, eds. *Readings for Writers*. Forth Worth, TX: Heinle & Heinle Publishers.

Strunk, William, Jr., and E. B. White. Elements of Style. New York: Longman.

Yagelski, Robert P. and Robert K. Miller. *The Informed Argument*. 6th ed. Boston: Thomson Wadsworth, 2004

Web Resources

Close Reading:

http://criticalreading.com/waystoreadtoc.htm
http://andromeda.rutgers.edu/~jlynch/EngPaper/close.html
http://www.personal.psu.edu/users/s/a/sam50/closeread.htm

American Literature:

http://usinfo.state.gov/products/pubs/oal/oaltoc.htm

Rhetoric:
http://www.americanrhetoric.com/
http://humanities.byu.edu/rhetoric/silva.htm
http://www.uky.edu/AS/Classics/rhetoric.html
http://www.pbs.org/greatspeeches/
http://www.virtualsalt.com/rhetoric.htm
http://www.nt.armstrong.edu/rhetoric.htm
http://www.writingcentre.ubc.ca/workshop/tools/rhet1.htm

Argument:

http://oregonstate.edu/dept/speech/writing/dev_argue.htm

http://commhum.mccneb.edu/argument/summary.htm
http://www.winthrop.edu/wcenter/handoutsandlinks/rogerian.htm
http://www.rscc.cc.tn.us/owl&writingcenter/OWL/Argument.html
http://www.abacon.com/compsite/instructors/conline/toulmin.html
http://www.unl.edu/speech/comm109/Toulmin/

Vocabulary:
http://www.apstrategies.org/vocab/novels.asp
http://www.soundkeepers.com/SAT/

Writing and Composition:

http://my.powa.org/
http://owl.english.purdue.edu/
http://newark.rutgers.edu/~jlynch/Writing/links.html
http://www.nutsandboltsguide.com/
http://www.bedfordbooks.com/bb/
http://www.bartleby.com/141/

Online journals/newspapers:

http://usinfo.state.gov/products/pubs/oal/oaltoc.htm
http://www.washingtonpost.com/
http://www.harpers.org/
http://www.newyorker.com/
http://www.newyorker.com/
http://www.sciencemag.org/
http://www.theonion.com/
http://www.townhall.com/
http://english.ttu.edu/kairos/
http://www.theatlantic.com/