

## Unit #7: Synthesizing Multiple Choices (Getting closer to the test!)

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Per: \_\_\_\_\_

### (Tues 3/21) Wed 3/22

- Writing Portfolio evaluation work

HW: Finish Writing Portfolio evaluation

### (Thurs 3/23) Fri 3/24

- **Writing Portfolio due**
- Read and mark two articles: "Amazon's Jungle Logic" (NY Times) and "Independent Bookstores vs. Amazon. . ." (Slate)
- Amazon book readings discussion
  - Define *synthesis*
- Construct an argument using these two pieces

HW: *Intro to Synthesis Essay* packet read/mark;  
Practice MC section #1 (12 min)

### (Mon 3/27) Tues 3/28

- Review MC #1
- Read/mark "Overview AP Multiple-Choice Section" handout
- *Intro to Synthesis* essay (discuss handout)
- Synthesis essay practice: *Technology*
  - Read prompt, sources, anchor papers  
Create an outline of your response

HW: Practice MC section #2 (12 min)

### (Wed 3/29) B DAY ONLY

- Synthesis essay practice: *Post Office*
  - Read prompt, sources, anchor papers  
Create an outline of your response
- Practice MC section #3 (11 min)

HW: Practice MC section #4 (11 mins)

### End of Quarter Three

*Spring Break--No homework, but AP tests are coming. You should be practicing something*

### Mon 4/10 (Tues 4/11)

- MC grading and commentary for MC #3 & 4
- Practice MC #5 (10 min)
- Review Synthesis anchor papers from before Spring Break

HW: Practice MC section #6 (10 min)

### Wed 4/12 (Thurs 4/13)

- **AP Synthesis In-class essay** (15+40 min)
- Read anchor papers and commentary

### Fri 4/14 (Mon 4/17)

- Read anchor papers and commentary
- Student grading for AP Synthesis In-Class essay

HW: Practice MC section #7 (10 min)

### Tues 4/18 (Wed 4/19)

- MC grading and commentary for MC #7
- Rhetorical Analysis review
- Practicing Paragraphs from RA prompt
- Read Sedaris or Alexie essay and re-mark.
- Read and prepare for two RA prompts

HW: Practice MC section #8 (10 min)

### Thurs 4/20 (Fri 4/21)

- MC grading and commentary for MC #8
- Argument review
- Looking at past prompts
- Rewrite two introductions to your past argument papers; compare to anchor papers

### Friday, 4/21: 12:15-4:15

- **Full AP Test (55 multiple-choice, three essays)**
- Show up in the IC with pencils, pens, paper
- Mandatory attendance
- Make all arrangements with parents, coaches, employers, etc.

### Mon 4/24 (Tues 4/25)

- Grading Teams to evaluate AP essays
- MC Questions review from exam

### Wed 4/26 (Thurs 4/27)

- Grading Teams to evaluate AP essays
- MC Questions review from exam

### Fri 4/28 (Mon 5/1--AP Chem/APES)

- Grading Teams to evaluate AP essays
- **Grammar Focus**
- Sentence of the Week review (from last year)
- Independent/dependent clauses (*Holt Handbook*, fourth course, p 88-93).
- Complete exercises A, 1-10 (88), Oral Practice, 1-10 (91).
- 4 Types of sentence structures: simple, complex, compound, compound-complex (102-107).
- Complete exercise 6, 1-10 (103-104)
- Making a Final Plan
  - What do you need to focus on in small group/private study?
  - How are your rhetorical analysis and argument papers?
  - What do you need to bring to class next time?

**Tues 5/2 (Wed 5/3)**

Choose Your Own Adventure:

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**Thurs 5/4 (Fri 5/5--APUSH)**

Choose Your Own Adventure:

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**Mon 5/8—AP BIO (Tues 5/9—AP CALC)**

Choose Your Own Adventure:

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**Wed 5/10: TEST DAY**  
Be in the IC at 0700 for breakfast

**(Thurs 5/11) Fri 5/12**

- "What I Wish We Covered More in Class..."
- Begin *The Great Gatsby* unit

# Assignments for this Unit

## Notebook and Supply Check

You'll need the following for our notebook check. You need ALL the pieces to receive credit. No partial credit offered on this. You need two tabs labeled with the following:

### LA Handouts:

- Unit guide 7 (on top)
- Unit guide 6
- Rhetorical Terms Packet
- SOAPS handout (unit guide 1 p. 5)
- *Generic AP Rubric (mrcoia.com)*
- Essay Graphic Organizer for Rhetorical Analysis (unit 2, p. 5)
- Syntax Overview(unit 2, p. 13-16)
- "Letter from Birmingham Jail" (from mrcoia.com)
- *The Singer Solution readings (unit 5, p. 7-14)*
- "Good Country People" short story (from mrcoia.com)
- "I Know Why a Caged Bird Can't Read"
- "Salvation" (unit 2, p. 7-8)
- "Sinners in the Hands of an Angry God" sermon (unit guide 2)
- Sedaris/Alexie Readings
- AP Scam readings
- "Composing Rhetorically" chapter 3 of *Writing America*
- *Past Argument Essay Prompts (mrcoia.com)*
- "How Do I Format My Paper?" (unit guide 1 p. 3-4)
- Class Rules sheet, initialed

### LA Classwork:

Notes from lectures, presentations, mini-lessons. Remember you should be taking notes each class period. You will also have at least 25 sheets of loose-leaf paper.

### **Need More Help? Here's how I can differentiate:**

- Come it to Seminar to take some extra practice quizzes or RA essays
- Take the Quizlet games and quizzes for our 95 rhetorical terms
- Read the anchor papers for an essay you were weakest on
- Purchase the *5 Steps to a 5* book on our AP Language class
- Let's talk about what else you may need to succeed

# “Amazon’s Jungle Logic” by Richard Russo

Published in *The New York Times*, December 12, 2011

I FIRST heard of Amazon’s new “promotion” from my bookseller daughter, Emily, in an e-mail with the subject line “Can You Hear Me Screaming in Brooklyn?” According to a link Emily supplied, Amazon was encouraging customers to go into brick-and-mortar bookstores on Saturday, and use its price-check app (which allows shoppers in physical stores to see, by scanning a bar code, if they can get a better price online) to earn a 5 percent credit on Amazon purchases (up to \$5 per item, and up to three items).

Books, interestingly enough, were excluded, but you could use your Amazon credit online to buy other things that bookstores sell these days, like music and DVDs. And, if you were scanning, say, the new Steve Jobs biography, you’d no doubt be informed that you were about to pay way too much. I wondered what my writer friends made of all this, so I dashed off an e-mail to Scott Turow, the president of the Authors Guild, and cc’ed Stephen King, Dennis Lehane, Andre Dubus III, Anita Shreve, Tom Perrotta and Ann Patchett.

These writers all derive considerable income from Amazon’s book sales. But when the responses to my query started coming in it was clear Amazon’s program would find no defenders in our ranks.

“Scorched-earth capitalism” is how Dennis described it. “They don’t win unless they destroy their competition and then rub their noses in it.” Andre was outraged by Amazon’s attempt to turn its customers into “Droid-packing” spies. Like Dennis, he saw the move as an unsubtle attempt to monopolize the market, the effect of which would ultimately be to “further devalue, as a cultural and human necessity, the book” itself.

Stephen wrote “I love my Kindle” and noted that Amazon had done well by him in terms of book sales. But he too saw the new strategy as both “invasive and unfair.” He thought that many would see the new promotion as nothing more than comparison shopping on steroids but that, in fact, it was “a bridge too far.”

Scott supplied lawyerly perspective: “The law has long been clear that stores do not invite the public in for all purposes. A retailer is not expected to serve as a warming station for the homeless or a site for band practice. So it’s worth wondering whether it’s lawful for Amazon to encourage people to enter a store for the purpose of gathering pricing information for Amazon and buying from the Internet giant, rather than the retailer. Lawful or not, it’s an example of Amazon’s bare-knuckles approach.”

Statements like this will no doubt make us all seem, to Amazon devotees, like a bunch of privileged, holier-than-thou ingrates. Privileged I’ll grant them. But as we swapped e-mails it quickly became clear that the real source of our collective dismay was actually gratitude, not ingratitude. On my first book tour I was invited to Barbara’s Bookstore in Chicago. The employees optimistically set up seven folding chairs, then occupied those chairs themselves when nobody showed up for the reading.

Armed with such experiences, my writer pals and I took personally Amazon’s assault on the kinds of stores that hand-sold our books before anybody knew who we were, back before Amazon or the Internet itself existed. As Anita put it, losing independent bookstores would be “akin to editing ... a critical part of our culture out of American life.”

As the owner of a new independent bookstore in Nashville, Ann may have more to lose than the rest of us, so I found her calm, resigned response particularly interesting. “There is no point in fighting them or explaining to them that we should be able to coexist civilly in the marketplace,” she wrote me. “I don’t think they care. I do think it’s worthwhile explaining to customers that the lowest price point does not always represent the best deal. If you like going to a bookstore then it’s up to you to support it. If you like

seeing the people in your community employed, if you think your city needs a tax base, if you want to buy books from a person who reads, don't use Amazon."

Tom agreed: "People have to understand that their short-term decision to save a couple bucks undermines their long-term interest in their community and vital, real-life literary culture."

Though it's under siege, such real-life literary culture exists in unexpected places. A few miles down the road from where I live on the coast of Maine, a talented young bookseller named Lacy Simons recently opened a small bookshop called Hello Hello, and in her blog she wrote eloquently about her relationship to "everyone who comes in my store. If you let me, I'll get to know you through your reading life and strive to find books that resonate with you. Amazon asks you to take advantage of my knowledge & my education (which I'm still paying for) and treat the space I rent, the heat & light I pay for, the insurance policies I need to be here, the sales tax I gather for the state, the gathering place I offer, the books and book culture I believe in so much that I've wagered everything on it" as if it were "a showroom for goods you can just get more cheaply through them."

Scott reminds me what happened the last time someone stood up to Amazon. Nearly two years ago, the Macmillan publishing group adopted a new sales model that would cost Macmillan in the short run, but allow other companies to enter or remain in the e-book market without having to take a loss on every sale. Amazon's response to more competition? They refused to sell not merely Macmillan's e-books, but nearly every physical book Macmillan published. Amazon eventually backed down, but its initial response helped shape a widespread sense that it envisions a world in which there will be no other booksellers or publishers, a world where, history suggests, Amazon may not use its power benignly or for the benefit of literary culture.

This puts me in mind of stories about the days in Old Hollywood when the studios controlled everything. A director friend told me about a particularly ruthless studio head who, as my friend put it, would sell his mother for a bent farthing, and was, as a result, universally feared and loathed. But here's the thing: the exec shared a common language and a common passion with those he steamrolled. Why? They inhabited the same world. Those days, my friend concluded wistfully, are gone. Movie studios have been subsumed by media empires. And when you try to have a conversation with the new Hollywood, it quickly becomes clear that you're talking about movies and they're talking about refrigerators.

As I see it, the problem with Amazon stems from the fact that though it started out as a bookseller, it isn't anymore, not really. It sells everything now, and it sells it all aggressively. Maybe Amazon doesn't care about the larger bookselling universe because it's simply too big to care. In a way it's become, like the John Candy character (minus the eager, slobbering benevolence) in Mel Brooks's movie "Spaceballs" — half man, half dog and thus its own best friend.

Like just about everybody I've talked to about it, I first attributed Amazon's price-comparison app to arrogance and malevolence, but there's also something bizarrely clumsy and wrong-footed about it. Critics may appear weak today, but they may not be tomorrow, and if the wind shifts, Amazon's ham-fisted strategy has the potential to morph into a genuine Occupy Amazon movement. And even if the company is lucky and that doesn't happen, what has it really gained? The fickle gratitude of people who will have about as much loyalty to Amazon tomorrow as they do today to Barnes & Noble, last year's bully? This is good business? Is it just me, or does it feel as if the Amazon brass decided to spend the holidays in the Caribbean and left in charge of the company a computer that's fallen head over heels in love with its own algorithms?

In other words, hang in there, Lacy.

# “Don’t Support Your Local Bookseller” By Farhad Manjool

Published in *Slate*, December 13, 2011

Buying books on Amazon is better for authors, better for the economy, and better for you.

The independent bookstore is not the last stronghold of literary culture you think it is

Amazon just did a boneheaded thing, and it deserves all the scorn you want to heap on it. Last week, the company offered people cash in exchange for going into retail stores and scanning items using the company’s Price Check smartphone app. If you scanned a product and then purchased it from Amazon rather than the shop you were standing in, Amazon would give you a 5 percent discount on the sale. (Disclosure: **Slate** is an Amazon affiliate; when you click on an Amazon link from **Slate**, the magazine gets a cut of the proceeds from whatever you buy.)

I’m generally a fan of price comparison—like everyone else, I hate spending more than I should—but I can understand physical retailers’ fear of the practice becoming widespread. When you walk into Best Buy and get a salesperson to spend 10 minutes showing you a television, then leave empty-handed so you can buy the TV for less on Amazon, you’ve just turned Best Buy into Jeff Bezos’ chump. The Price Check promotion (which lasted only one day) was, like Amazon’s aggressive efforts to dodge the collection of sales tax, a brazen attempt to crush local retailers, and I (as did many others) found it distasteful. Sure, I’m a fan of Amazon and devote a substantial portion of my income to its coffers—but does it have to be so wantonly callous about destroying its competitors?

All of which is to say that I was primed to nod in vigorous agreement when I saw novelist Richard Russo’s *New York Times* op-ed taking on Amazon’s thuggish ways. But as I waded into Russo’s piece—which was widely passed around on Tuesday—I realized that he’d made a critical and common mistake in his argument. Rather than focus on the ways that Amazon’s promotion would harm businesses whose demise might actually be a cause for alarm (like a big-box electronics store that hires hundreds of local residents), Russo hangs his tirade on some of the least efficient, least user-friendly, and most mistakenly mythologized local establishments you can find: independent bookstores. Russo and his novelist friends take for granted that sustaining these cultish, moldering institutions is the only way to foster a “real-life literary culture,” as writer Tom Perrotta puts it. Russo claims that Amazon, unlike the bookstore down the street, “doesn’t care about the larger bookselling universe” and has no interest in fostering “literary culture.”

That’s simply bogus. As much as I despise some of its recent tactics, no company in recent years has done more than Amazon to ignite a national passion for buying, reading, and even writing new books. With his creepy laugh and Dr. Evil smile, Bezos is an easy guy to hate, and I’ve previously worried that he’d ruin the book industry. But if you’re a novelist—not to mention a reader, a book publisher, or anyone else who cares about a vibrant book industry—you should thank him for crushing that precious indie on the corner.

Compared with online retailers, bookstores present a frustrating consumer experience. A physical store—whether it’s your favorite indie or the humongous Barnes & Noble at the mall—offers a relatively paltry selection, no customer reviews, no reliable way to find what you’re looking for, and a dubious recommendations engine. Amazon suggests books based on others you’ve read; your local store recommends what the employees like. If you don’t choose your movies based on what the guy at the box office recommends, why would you choose your books that way?

In the past, bookstores did have one clear advantage over online retailers—you could read any book before you purchased it. But in the e-book age that advantage has slipped away. Amazon and Barnes & Noble let you sample the first chapter of every digital title they carry, and you can do so without leaving your couch.

It's not just that bookstores are difficult to use. They're economically inefficient, too. Rent, utilities, and a brigade of book-reading workers aren't cheap, so the only way for bookstores to stay afloat is to sell items at a huge markup. A few times a year, my wife—an unreformed local-bookstore cultist—drags me into one of our supposedly sacrosanct neighborhood booksellers, and I'm always astonished by how much they want me to pay for books. At many local stores, most titles—even new releases—usually go for list price, which means \$35 for hardcovers and \$9 to \$15 for paperbacks. That's not *slightly* more than Amazon charges—at Amazon, you can usually save a staggering 30 to 50 percent. In other words, for the price you'd pay for one book at your indie, you could buy two.

I get that some people like bookstores, and they're willing to pay extra to shop there. They find browsing through physical books to be a meditative experience, and they enjoy some of the ancillary benefits of physicality (authors' readings, unlimited magazine browsing, in-store coffee shops, the warm couches that you can curl into on a cold day). And that's fine: In the same way that I sometimes wander into Whole Foods for the luxurious experience of buying fancy food, I don't begrudge bookstore devotees spending extra to get an experience they fancy.

What rankles me, though, is the hectoring attitude of bookstore cultists like Russo, especially when they argue that readers who spurn indies are abandoning some kind of "local" literary culture. There is little that's "local" about most local bookstores. Unlike a farmers' market, which connects you with the people who are seasonally and sustainably tending crops within driving distance of your house, an independent bookstore's shelves don't have much to do with your community. Sure, every local bookstore promotes local authors, but its bread and butter is the same stuff that Amazon sells—mass-manufactured goods whose intellectual property was produced by one of the major publishing houses in Manhattan. It doesn't make a difference whether you buy Walter Isaacson's *Steve Jobs* at City Lights, Powell's, Politics & Prose, or Amazon—it's the same book everywhere.

Wait, but what about the bookstores' owners and employees—aren't *they* benefitting from your decision to buy local? Sure, but insofar as they're doing it inefficiently (and their prices suggest they are), you could argue that they're benefiting at the expense of someone else in the economy. After all, if you're spending extra on books at your local indie, you've got less money to spend on everything else—including on authentically local cultural experiences. With the money you saved by buying books at Amazon, you could have gone to see a few productions at your local theater company, visited your city's museum, purchased some locally crafted furniture, or spent more money at your farmers' market. Each of these is a cultural experience that's created in your community. Buying *Steve Jobs* at a store down the street isn't.

But say you don't care about local cultural experiences. Say you just care about books. Well, then it's easy: The lower the price, the more books people will buy, and the more books people buy, the more they'll read. This is the biggest flaw in Russo's rant. He points to several allegedly important functions that local booksellers play in fostering "literary culture"—they serve as a "gathering place" for the community, they "optimistically set up ... folding chairs" at readings, they happily guide people toward books they'll love. I'm sure all of that is important, but it's strange that a novelist omits the most critical aspect of a vibrant book-reading culture: getting people to buy a whole heckload of books.

And that's where Amazon is unbeatable. Again, Bezos will sell you two hardcover books for the price you'd pay for one at your local store. And then there's the Kindle, which turns the whole world into a bookstore, and which has already been proven to turn ordinary readers in monster book-buyers. Amazon has said that after people buy a Kindle reader, they begin purchasing e-books at twice the rate they'd previously purchased print titles. (And they keep buying print titles.) Amazon has also been instrumental in helping authors *create* more books. With the Kindle, it launched a self-publishing system that allows anyone to sell a Kindle book. There's also its Kindle Singles program, which transforms stuff that the book industry wouldn't otherwise be able to sell—shorter-than-book-length magazine articles, essays, and fiction—into material that can be sold for money.

So, sure, Amazon doesn't host readings and it doesn't give you a poofy couch to sit on while you peruse the latest best-sellers. But what it does do—allow people to buy books anytime they want—is hardly killing literary culture. In fact, it's probably the only thing saving it.

## Overview AP Multiple Choice Section

1. You are allotted 1 hour to answer between 45 and 60 objective questions on four to five prose passages. The selections may vary from works of fiction to nonfiction and from different time periods, of different styles, and of different purposes. These are NOT easy readings and representative of college-level work.
  - a. You will be expected to:
    - i. Follow sophisticated syntax
    - ii. Respond to diction
    - iii. Be comfortable with upper-level vocabulary
    - iv. Be familiar with rhetorical terminology
    - v. Make inferences
    - vi. Be sensitive to irony and tone
    - vii. Recognize components of organization and style
    - viii. Be familiar with modes of discourse and rhetorical strategies
    - ix. Recognize how information contained in citations contributes to the author's purpose
2. The selection is **self-contained**. If is about the Irish Potato Famine, you will NOT be at a disadvantage if you know nothing about Ireland before the exam. Frequently, there will be biblical references in a selection. You are expected to be aware of basic allusions to biblical and mythological works, but the passages will never require you to have any particular religious background.
3. Take **no more than a minute** and thumb through the exam looking for the length of the selections, the number of questions asked, the type of selections, and the type of questions. This will help you to be aware of what is expected of you.
4. Always maintain an awareness of time and wear a watch. Although the test naturally breaks into 15-minute sections, you make take more or less on time on particular passages (12 minutes per passage for 5 passages, 15 minutes per passage for 4 passages). The test does not become more difficult as it progresses. **Work at a pace of about one minute per question**. Don't stress out about extremely difficult questions; remember that there has to be a bar to separate the 5's from the 4's.
5. Reading the text carefully is a must. **Do not waste time reading questions** before reading the text. Read the text carefully by doing the following as you read:
  - a. Underline, circle, and annotate the text.
  - b. Pay close attention to punctuation, syntax, diction, pacing, and organization
  - c. Read the passage as if you were reading aloud paying close attention to emphasizing meaning and intent
  - d. Hear the words in your head
  - e. Trace the words with your finger; it will force you to slow down and comprehend the words you are reading
  - f. Use all of the information found in the passage such as title, author, date of publication, and footnotes
  - g. Be aware of organization and rhetorical strategies
  - h. Be aware of thematic ideas
  - i. Practice these techniques with all readings. A good pace is 1 ½ minutes per page
6. **Structure of the Multiple Choice Questions:**
  - a. *Straightforward Question*
    - i. "This passage is an example of"
    - ii. The pronoun "it" refers to

- b. *Interpretation and Conclusion Questions*
    - i. "Lines 52-57 serve to"
  - c. *All and Except*
    - i. "The AP Language and Composition exam is all of the following except"
  - d. *Inference or Abstract concept not directly stated*
    - i. "In 'Letter from a Birmingham Jail,' the reader can infer that the speaker is"
  - e. *Roman Numerals*
    - i. "In the passage *night* refers to"
      - 1. I. the death of the young woman
      - 2. II. A pun on Sir William's title
      - 3. III. The end of an affair
- A. I only
  - B. I and II only
  - C. I and III only
  - D. II and III
  - E. I, II, and III
- f. *Footnote*
    - i. "The purpose of the footnote is to..."

7. Scoring: Number of questions right)= raw score rounded up or down to nearest whole number. **The raw score is 45% of your total and is combined with your composition score.** Your Multiple Choice score sets the precedent for your essay score. The essay scorers already have your MC score and therefore have a "prediction" of the score that your essay should receive.

### 8. General Guidelines:

- a. Work in order; you will not lose your place on the scan sheet
- b. Write on the exam booklet; interact with the text
- c. Do not spend too much time on any one question
- d. Do not be misled by the length of passages; length does not equal difficulty
- e. Consider all the choices; remember they are looking for the BEST answer
- f. Remember that all parts of an answer must be correct
- g. Don't forget to carefully bubble answers. Mark your answer in the book as you read. **DO NOT** wait until the end to transfer answers in book to bubble sheet. You may bubble in "chunks" of 4-5 questions. Once you approach the end of the test or time limit, bubble each question as you answer it.
- h. When in doubt, go back to the text
  - i. Specific Techniques
    - 1. Process of Elimination-eliminate any obviously wrong answers, eliminate choices that are too broad or too narrow, eliminate illogical choices
    - 2. If two answers are close, find the one general enough to contain all aspects of the question or find the one limited enough to be the detail the question is seeking
    - 3. Use "Fill in the Blank"-Rephrase the question leaving a blank where the answer should go. Use each of the choices in the blank to figure out the best choice.
    - 4. Use Context-locate the given word, phrases, or sentence and read the sentence before and after
    - 5. Anticipation-As you read the first time, mark any details that you would ask questions about

6. Intuition/Educated Guess.
  7. Survival Tip-If you're running out of time and have not finished the test, scan the remaining questions and look for the shortest questions and/or the questions that point you to a line. Look for specific detail/definition questions. Look for self-contained questions, "The jail sentence was a bitter winter for his plan" is an example of. Also answer questions on tone and attitude.
  8. Guess. As of 2011, you will NOT receive deductions for incorrect answers. Because of this, you should not leave any question blank.
  9. You must answer at least 38 questions correctly (aim for 40) if you want a high score.
9. The MC question center of form and content. You are expected to understand meaning, draw inferences, and understand how an author develops his or her ideas.
- a. *Types of Questions*
    - i. Factual: Words refer to, allusions, antecedents, pronoun references
    - ii. Technical: Sentence structure, style, grammatical purpose, dominant technique, imagery, point-of-view, organization of passage, narrative progress of passage, conflict, irony, function of...
    - iii. Analytical: rhetorical strategy, shift in development, rhetorical stance, style, metaphor, contrast, comparison, cause/effect, argument, description, narration, specific-general, general-specific, how something is characterized, imagery, passage is primarily concerned with, function of...
    - iv. Inferential: effect of diction, tone, inferences, effect of description, effect of last paragraph, effect on reader, narrator's attitude, image suggests, effect of detail, author implies, author most concerned with, symbols

10. Categories:

1. the main idea/theme/attitude
  - a. The author would most likely agree with which of the following?
  - b. The narrator's/writer's/speaker's attitude can be described as
  - c. The author would most/least likely agree that
  - d. The writer has presented all of the following ideas except
  - e. We can infer that the author values the quality of
  - f. The attitude of the narrator helps the writer create a mood of
  - g. In context, lines "... " most likely refer to
2. the author's meaning and purpose (Why did the writer...)
  - a. "... " can best be defined as
  - b. The purpose of lines "... " can best be interpreted as
  - c. The writer clarifies "... " by
  - d. The writer emphasizes "... " in order to
  - e. By saying "... " the author intends for us to understand that
  - f. By "... " the author most likely means
  - g. The purpose of the sentence/paragraph/passage can be summarized as
  - h. The passage can be interpreted as meaning all of the following except
3. the language of rhetoric (syntax, diction, figurative language, tone, etc.)
  - a. A shift in point of view is demonstrated by
  - b. The repetitive syntax of lines "... " serves to

- c. “.” can best be said to represent
  - d. The second sentence is unified by the writer’s use of ..... rhetorical device?
  - e. The word “...” is the antecedent for
  - f. The style of the passage can best be characterized as
  - g. The author employs “...” sentence structure to establish
  - h. The tone of the passage changes when the writer
4. the speaker or narrator
  5. the attitude (of the narrator or author)
  6. word choice and selection of details (connotation)
  7. sentence structure (syntax)
  8. rhetorical reasoning
  9. inferences
  10. general conclusions
  11. organization and structure (is their contrast, deduction, spatial description, etc.)
    - a. The shift from “...” to “....” Is seen by the author’s use of...
    - b. In presenting the author’s point, the passage utilizes all of the following except
    - c. The speaker has included “...” in her argument in order to...
    - d. The type of argument employed by the author is most similar to which of the following?
    - e. The can be said to move from “....” To “....”
    - f. The “...” paragraph can be said to be ... in relation to ...
    - g. The structure of this passage is primarily one of ....
  12. rhetorical modes (narration, description, argumentation, etc.)
    - a. All of the following modes can be found within the passage except
    - b. The rhetorical mode that best describes this passage is
    - c. The author uses cause and effect in order to
    - d. Which of the following best describes the author’s method of presenting the information
    - e. The author combines retrospection with which other rhetorical mode within this passage?
  13. documentation and citation
    - a. Which of the following is an accurate reading of footnote...
    - b. The purpose of footnote... is to inform the reader that the quotation in line
    - c. Taken as a whole, the footnotes suggest that...
    - d. From reading footnote..., the reader can infer that...

Name: \_\_\_\_\_ Per: \_\_\_\_\_

AP Language & Composition / Multiple-Choice Practice

**Practice #1: Autobiographers,  
*Confessions of an English  
Opium-Eater***

Date: \_\_\_\_\_

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

**Practice #3: Essayists, *True  
and False Humour***

Date: \_\_\_\_\_

151. \_\_\_\_\_
152. \_\_\_\_\_
153. \_\_\_\_\_
154. \_\_\_\_\_
155. \_\_\_\_\_
156. \_\_\_\_\_
157. \_\_\_\_\_
158. \_\_\_\_\_
159. \_\_\_\_\_
160. \_\_\_\_\_

**Practice #5: 16<sup>th</sup> & 17<sup>th</sup>  
Century, *Leviathan***

Date: \_\_\_\_\_

321. \_\_\_\_\_
322. \_\_\_\_\_
323. \_\_\_\_\_
324. \_\_\_\_\_
325. \_\_\_\_\_
326. \_\_\_\_\_
327. \_\_\_\_\_
328. \_\_\_\_\_
329. \_\_\_\_\_
330. \_\_\_\_\_

**Practice #2: Critics, *Of the  
Pathetic Fallacy***

Date: \_\_\_\_\_

141. \_\_\_\_\_
142. \_\_\_\_\_
143. \_\_\_\_\_
144. \_\_\_\_\_
145. \_\_\_\_\_
146. \_\_\_\_\_
147. \_\_\_\_\_
148. \_\_\_\_\_
149. \_\_\_\_\_
150. \_\_\_\_\_

**Practice #4: Science Writers,  
*On the Origin of Species***

Date: \_\_\_\_\_

221. \_\_\_\_\_
222. \_\_\_\_\_
223. \_\_\_\_\_
224. \_\_\_\_\_
225. \_\_\_\_\_
226. \_\_\_\_\_
227. \_\_\_\_\_
228. \_\_\_\_\_
229. \_\_\_\_\_
230. \_\_\_\_\_

**Practice #6: 18<sup>th</sup> Century,  
*Decline and Fall of the Roman  
Empire***

Date: \_\_\_\_\_

351. \_\_\_\_\_
352. \_\_\_\_\_
353. \_\_\_\_\_
354. \_\_\_\_\_
355. \_\_\_\_\_
356. \_\_\_\_\_
357. \_\_\_\_\_
358. \_\_\_\_\_
359. \_\_\_\_\_
360. \_\_\_\_\_

**Practice #7: 19<sup>th</sup> Century,  
Civil Disobedience**

**Date:** \_\_\_\_\_

**Total Score** \_\_\_\_\_ /80

- 431. \_\_\_\_\_
- 432. \_\_\_\_\_
- 433. \_\_\_\_\_
- 434. \_\_\_\_\_
- 435. \_\_\_\_\_
- 436. \_\_\_\_\_
- 437. \_\_\_\_\_
- 438. \_\_\_\_\_
- 439. \_\_\_\_\_
- 440. \_\_\_\_\_

My *best* score of the 8 is in this  
category:

\_\_\_\_\_

Possible reasons:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

My *worst* score of the 8 is in  
this category:

\_\_\_\_\_

Possible reasons:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Practice #8: 20<sup>th</sup> Century,  
Women and Labour**

**Date:** \_\_\_\_\_

- 491. \_\_\_\_\_
- 492. \_\_\_\_\_
- 493. \_\_\_\_\_
- 494. \_\_\_\_\_
- 495. \_\_\_\_\_
- 496. \_\_\_\_\_
- 497. \_\_\_\_\_
- 498. \_\_\_\_\_
- 499. \_\_\_\_\_
- 500. \_\_\_\_\_

**Writing Portfolio Self-Evaluation for 2016-17**

11<sup>th</sup> AP English Language

25 points—Writing Category

# NO HANDWRITING ON THIS WRITING ASSIGNMENT

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: \_\_\_\_\_

In order to see a pattern in your writing, you will record **ten graded papers** that represent your writing throughout the year. Include a variety of samples that reflect your work as a writer. Choose those with ample comments. This is a worksheet to use as a rough draft. TYPE your work using the template on mrcoia.com.

	<b>Paper Title</b>	<b>Assignment</b>	<b>Date Completed</b>	<b>Grade</b> (include class grade, points possible, AP grade)	<b>Teacher/Student Comments and corrections</b> (both positive and critical, from both teacher and students)
	"Teenagers and the Walking Dead"	<i>The Walden Experiment</i> essay	12/2016  (only month/year needed; assemble in chronological order)	44/50 (88%)  AP Score: 6-  (points possible / points earned) x 100	<ul style="list-style-type: none"><li>• Needs more details</li><li>• Commas go inside quotations</li><li>• Follow paper format</li><li>• Thesis statement is weak</li><li>• Proofread for careless errors</li><li>• Excellent title that connects to the paper</li><li>• Their/they're circled</li></ul>
<b>1</b>					
<b>2</b>					
<b>3</b>					

<b>4</b>					
<b>5</b>					
<b>6</b>					
<b>7</b>					
<b>8</b>					
<b>9</b>					
<b>10</b>					

Name: \_\_\_\_\_ Period: \_\_\_\_\_ Date: \_\_\_\_\_

**Writing Self-Evaluation.** Give your responses in complete sentences. They should be reflective responses of substance, not merely one or two sentences. TYPE. (Use template on mrcoia.com)

**Best writing sample this year:** \_\_\_\_\_

**What made it so good?** (about 100 words)

**Weakest writing sample this year 2:** \_\_\_\_\_

**What made it so weak?** (about 100 words)

**Aside from grades, the paper I'm most proud of is (other than one mentioned above):** \_\_\_\_\_

**What made it so good?** (about 100 words)

**Common grammar errors throughout my papers:** (about 100 words)

**Evaluate your improvement as a writer this year. What areas did you grow stronger?** (about 100 words)

**Evaluate areas of your writing that still need work as you prepare for the AP Lang exam:** (about 100 words)

If I were to grade my writing performance as a whole, I'd earn this grade, and here's why: (about 100 words)

**Parents:** Please sit down with your student for a **10-15 minute parent-student conference** on writing.

Your child should have this typed evaluation and all the graded papers in front of you for this meeting. Please take time to review student writing, the grades, as well as my student comments. This will give you a good picture of your student's writing throughout our year in AP English.

*Comment on improvement you have seen in your child's work.* (Please just write your comments here on the final copy.)

\_\_\_\_\_

**Parent Signature**

\_\_\_\_\_

**Parent Name, printed**

\_\_\_\_\_

**Date**

Assembly:

- Writing Log (top)
- Writing Self-evaluation
- Ten graded writing pieces, ***in order on the writing log***
- Paper clip together (use that large one that fits this giant pack)