**English II AP English Language and Composition 2020-2021**

**Challenge Early College High School**

**5601 West Loop South**

**Houston, TX 77081**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Instructor: Ms. Hendricks, M.A. Room**

*Email address*: lhendri2@houstonisd.org

*Office/Tutorial Hours*:

**Introduction**

According to the College Board, “An AP English Language and Composition course cultivates the reading and writing skills that students need for college success and for intellectually responsible civic engagement. The course guides students in becoming curious, critical, and responsive readers of diverse texts and becoming flexible, reflective writers of texts addressed to diverse audiences for diverse purposes. The reading and writing students do in the course should deepen and expand their understanding of how written language functions rhetorically: to communicate writers’ intentions and elicit readers’ responses in particular situations.”

**Course Summary**

Additionally, according to the College Board, “The AP English Language and Composition course focuses on the development and revision of evidence-based analytic and argumentative writing, the rhetorical analysis of nonfiction texts, and the decisions writers make as they compose and revise. Students evaluate, synthesize, and cite research to support their arguments. Additionally, they read and analyze rhetorical elements and their effects in nonfiction texts—including images as forms of text— from a range of disciplines and historical periods.”

**Course Goals and Objectives**

This course provides students with the intellectual challenges and workload consistent with a typical undergraduate college English composition course, at the completion of which, the student should be able to:

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

**The Exam**

The AP English Language and Composition Exam grants students the opportunity to demonstrate their mastery of the skills and abilities previously described. The AP Language Exam employs multiple-choice questions to test the students’ skills in analyzing the rhetoric of prose passages. Students are also asked to write three essays that demonstrate the skills they have learned in the course. The essay section is scored by college and AP English teachers using a standardized 1-6 scaled rubric. The exam consists of 60 minutes for 45 multiple-choice questions, a 15-minute reading period to read and plan for the synthesis essay, rhetorical analysis essay, and argument essay. Students then have 120 minutes to draft the three essays. Performance on the essay section of the exam counts for 55 percent of the total grade; performance on the multiple-choice section is 45 percent. The exam will be Wednesday, May 12th at 8 a.m.

**Required Course Materials:**

* 2.5” to 3” ring binder, with 5 dividers
* Dark black or blue ink pens, #2 pencils, red pens, highlighters (multiple colors), and colored pencils
* Loose leaf paper
* Sticky/Post-It Notes
* Composition Notebook
* Laptop
* Textbooks 1) Shea, Renee, Scanlon, Lawrence, and Aufses, Robin. *The Language of Composition*. Bedford/St. Martin’s: Boston, 2008. (classroom set); 2) Shea, Renee, Scanlon, Lawrence, and Aufses, Robin *The Language of Composition*. 2nd ed. Bedford/St. Martin’s: Boston, 2013.; 3) Bizop, Joseph, et al. *The Norton Reader*. 15th High School Edition. Ed. Melissa A. Goldwaite. New York: W.W. Norton and Company, 2020.
* A College Board account: <https://apstudents.collegeboard.org/>

**Grading**

**Major Grades:** (40%): Final drafts, major homework, timed writings, exams, and projects.  
**Minor Grades** (60%): quizzes, general homework, class work, reflections, and practice AP Multiple Choice.

**Note:** The Final Exam is 10 percent of the semester average and is a requirement of this course. Failure to take the final exam at the scheduled time will result in a failing grade and possible failure of the course.

**Grades**

|  |  |  |
| --- | --- | --- |
| A | 90-100 | High quality work that exceeds expectations |
| B | 80-89 | High quality work |
| C | 75-79 | Average quality |
| D | 70-74 | Below average work |
| F | 69 or < | Failing, did not meet the standards |

**Classroom Norms**  
All students are expected to model proper behavior. Our classroom scholarly code of conduct is as follows:

* Be prepared.
* Be prompt.
* Be on-task.
* Follow directions.
* Respect yourself, your school, and others.
* Be a good digital citizen

**Classroom Policies and Procedures**

**Assignments**

* Be prepared. Per instructions, print, staple, name, and label your work or post to the HUB as assigned BEFORE the start of class. Bring all materials to class every day. At the start of class check the screen for the assignment to DO NOW.
* Heading: Name, Course Name, period, and date lined along the right side of the left-hand margin
* Always follow MLA formatting for all major essays. Essays must be typed and double-spaced in black ink using 12 point Times New Roman. Use MLA guidelines for citations, spacing, margins, heading, page numbering, and Works Cited information.
* When turning in a major grade such as an essay, submission may require a handwritten rough draft along with a typed copy of the final draft stapled on top.

**Decorum**

* No cell phones, Blue-tooths, MP3 Players, or IPODS in sight or in use inside the classroom – cell phones should be turned off prior to entering class and are not allowed in sight– please place them in bags or pockets. Please remove ear buds/devices prior to entering class.
* Do not talk when the teacher or a classmate is talking unless instructed to do so
* Do not pack up books and belongings prior to being dismissed—I will announce when class has been completed and it is time for you to leave.
* No beverages or food. Water is an exception.
* Class discussion, participation, and individual presentations will be required
* Do not use my mailbox to turn in assignments.

\*\*This is a college prep class. Expectations, attitudes, and effort should be adjusted accordingly.

* If you finish early, please find an article to read in one of your textbooks that relates to the unit we are currently working on.

**Attendance:**  Excessive tardies (two or more per semester) are not tolerated. Excessive is defined as two or more tardies a semester. If you are tardy more than twice, you will be asked to send an e-mail to your parent/guardian to inform them and explain the steps you will take to improve on-time arrival to class. This email must be copied to me, your dean, and your Advisory teacher.

**Late Work Policy:** Time management is key for this course! All work is due at the **start of class****on the due date** for full credit.   
**1st Six Weeks**One day late – ten point deduction  
Two days late – twenty point deduction  
**Any subsequent day late is a zero.**  
**Each Subsequent Six Weeks**One day late – ten point deduction  
**Any subsequent day late is a zero.**  
If you form a habit of turning in work late, you will send an email to your parent/guardian to inform them. This email must be copied to me, your dean, and your Advisory teacher.

**Make-up Policy:** For an excused absence, students have three school days to make up the missed assignment; however, **previously assigned work is due by the deadline, regardless of whether the student is present or not. In the event of an emergency, you should email me your work by the deadline.**

* It is the student’s responsibility to make up the work missed and to contact me for any special instructions on work you missed. Students should plan on attending the **tutorial** following **any** missed class. It is recommended that you obtain the phone number of a classmate to aid you in this situation.
* **Students who miss class because of an extracurricular activity** should make arrangements for collecting work **during tutorials *before* the absence**.

**Re-Test Policy:** Students who score below 70 percent on a test may make test corrections on the test in order to earn up to a 70 percent. Test corrections must be completed during tutorials and within a week from the time the grade was posted. There is no re-testing for minor grade assignments.

**Rewrites**: Students (who earned less than a 70 on a major essay) seeking to rewrite an essay for a higher grade (70) must request and then attend a writing conference first. Writing conferences are available during tutorials. Revisions should address issues discussed during the writing conference and extensive changes should be made. Rewrites must be submitted with a copy of the graded essay. All changes should be highlighted.

**Academic Honesty:** Plagiarized papers or projects will receive a grade of zero—no exceptions. Cheating or collusion will also result in a grade of zero on that assignment. on that paper, project or test. If you are academically dishonest you will send an email to your parent/guardian to inform them. This email must be copied to me, your dean, and your Advisory teacher.

**Printers:** When assignments need to be typed and printed, you must print your papers BEFORE the start of class. If you do not have access to a printer at home, I encourage you to utilize the printers in the Go Center.

**Technical Problems:** Problems with a disk, flash drive, printer, corrupted file or computer cannot excuse a late paper. Try to save your documents in at least two locations (email, flashdrive, GoogleDocs, Dropbox, etc.). If an assignment is not ready to turn in at the start of class, it is late.

**Note: This syllabus is subject to change at Ms. Hendricks’s discretion.**

**Students are allowed to express their opinions and beliefs relating to the current topic being discussed. Students may have differing viewpoints on the topic and may find this a challenging experience. However, multiple viewpoints lend to opening the gateway for critical / higher-level thinking, problem solving, and sophisticated communication. At all times we must be a classroom of RESPECT and DECORUM.**

**English II AP English Language and Composition Instructional Calendar Outline**

**On-Going Activities**

* AP Multiple-choice practice based upon the unit
* One of the AP exam type essays per unit (argument, synthesis, or rhetorical analysis)
* College Board’s AP Personal Progress Checks (multiple choice and essay)
* Current event summary and analysis
* Timed writings from released AP Language free-response questions
* Socratic seminars with reflective writing
* Individual conferences with students to identify areas needing improvement
* Vocabulary practice
* Grammar, syntax, mechanics
* SAT review and preparation
* Composition of rhetorical precis pieces
* Composition of dialectical journals

**Summer Reading:**

* *Fun House* by Alison Bechdel
* *“*On Dumpster Diving” by Lars Eighner
* “More Room” by Judith Ortiz Cofer
* “Black Men and Public Space” by Brent Staples

Note: Each unit consists of approximately 15 class periods

**Unit 1: Introduction to Rhetoric**

**Guiding Questions:**

* What is rhetoric and why is it important?
* How do authorial techniques (tone, diction, syntax, figurative language, etc.) contribute to the appeals? (pathos, logos, and ethos)
* How does an author’s use of tone, syntax, details, diction, imagery, organization, figurative language, point of view, etc. contributes to the purpose of his/her piece?
* What is a thesis statement and claim? What is a line of reasoning with evidence and commentary?

**Additional Focus Points:**

* Aristotelian triangle (speaker, audience, subject)
* Rhetorical situation (context, speaker, audience, purpose, exigence)
* Introduce SPACECAT and SOAPStone
* Vocabulary study
* Introduce AP grading guidelines (essays and multiple choice)
* Claim – data –because (spoken or unspoken assumptions)
* Include multiple types of media (charts, cartoons, graphs, etc.)

**Resource for textual selections:** Shea, Renee, Scanlon, Lawrence, and Aufses, Robin *The Language of Composition*. 2nd ed. Bedford/St. Martin’s: Boston, 2013.

Note: Guiding Questions in quotation marks for Units 2 through 9 are taken verbatim from *The Language of Composition*, 1st ed.

**UNIT 2: Education**

**Guiding Questions:**

* “What makes a person educated?”
* “To what extent do our schools serve the goals of a true education?”
* “When we are seeking education, are we looking for knowledge, wisdom, skills, or all three?”
* “Is the purpose of education to prepare citizens to participate in a democracy so they can vote wisely?”
* What is an AP Rhetorical Analysis (Q2) Essay?

**Potential Reading Selections:**

**Essays**

Francine Prose, “I Know Why the Caged Bird Cannot Read”

Ralph Waldo Emerson, excerpts from “Education”

Sherman Alexie, “Superman and Me”

Margaret Talbot, “Best in Class”

James Baldwin, “A Talk to Teachers”

Kyoko Mori, “School”

Horace Mann, excerpt from “Report of the Massachusetts Board of Education”

Leon Botstein, “Let Teenagers Try Adulthood”

Todd Gitlin, excerpt from “The Liberal Arts in an Age of Info-Glut”

David S. Broder, “A Model for High Schools”

Floyd Norris, “U.S. Students Fare Badly in International Survey of Math Skills” (with table)

**Visual Text**

National Endowment for the Arts, From *Reading at Risk* (tables)

Norman Rockwell, “Spirit of Education” (painting)

**Poetry**

Billy Collins, “The History Teacher”

**Fiction**

Sandra Cisneros, “Eleven”

**Unit 3: Identity – Gender, Race, and Class**

**Guiding Questions:**

* What does it mean to be human?
* “What is the impact of the gender roles that society creates and enforces?”
* “When do gender roles become stereotypical views of what it means to be a woman or a man?”
* “When do socially constructed roles hinder individual expression or choice?”
* How does race shape identity?
* What are the problems with stereotypes?
* What role has power historically played in shaping identity and culture?
* What is an AP Argument (Q3) Essay?

**Potential Reading Selections:**Maya Angelou, “Graduation”

James Baldwin, “Stranger in the Village”

Roxane Gay, “A Tale of Three Coming Out Stories”

Jaswinder Bolina, “Writing Like a White Guy: On Language, Race, and Poetry”

Zora Neale Hurston, “How It Feels to Be Colored Me”

Henry Louis Gates Jr., “In the Kitchen”

Debra Dickerson, “Who Shot Johnny?”

Joey Franklin, “Working at Wendy’s”

George Orwell, “Shooting an Elephant”

Niccolò Machiavelli, “The Morals of the Prince”

Mike Rose, “Blue- Collar Brilliance”

Anna Quindlen, “Between the Sexes, a Great Divide”

Paul Theroux, “Being a Man”

Sojourner Truth, “Ain’t I a Woman?”

Amy Cunningham, “Why Women Smile”

Dennis Baron, “Facebook Multiplies Genders but Offers Users the Same Three Tired Pronouns”

David Sedaris, “Loggerheads”   
**Fiction**

F. Scott Fitzgerald, *The Great Gatsby*

**Unit 4: Language and Communication**

**Guiding Questions:**

* “How does the language we use reveal who we are?”
* “Should one language be declared an official language of a country, sanctioned and enforced by legislation?”
* What are the day to day experiences of immigrating to a country where one’s native language is rarely heard?
* “How worrisome is it that many Americans speak only English?”
* “Should schools have foreign-language requirements?”
* What is an AP Synthesis (Q1) Essay? What is an embedded quotation?

**Potential Reading Selections:**

**Essays**

Richard Rodriguez, “Aria: A Memoir of a Bilingual Childhood”

George Orwell, “Politics and the English Language”

Amy Tan, “Mother Tongue”

Ngũg˜ı wa Thiong’o, “Decolonizing the Mind”

Marjorie Agosin, “Always Living in Spanish”

Peter Berkowitz and Michael McFaul, “Studying Islam, Strengthening the Nation”

S.I. Hayakawa, “Bilingualism in America: English Should be the Official Language”

Geoffrey Nunberg, “How Much Wallop Can a Simple Word Pack?”

Daniel Okrent, “The War of Words: A Dispatch from the Front Lines”

Letters to the Editor in response to *The War of Words*

Courtland Milloy, “Pride to One is Prejudice to Another”

Ray Magliozzi, “Help Us Overthrow the Tall/Short Mafia”

**Fiction**

Lan Cao, excerpt from *Monkey Bridge*

Chang-Rae-Lee, excerpt from *Native Speaker*

**Poetry**

Naomi Shihab Nye, “For Mohammed Zeid of Gaza, Age 15” and “Why I Could Not Accept Your Invitation”

**Visual Text**

Mike Twohy, “Rumors, Lies, Innuendo” (cartoon)

James Crawford, “Census Data on Language Use in the United States” (table)

**Unit 5: History and Politics**

**Guiding Questions:**

* “What is the nature of the relationship between the citizen and the state?”
* “What is the nature of patriotism in a democracy? Is it loyalty to the government or loyalty to the ideals of the nation?”
* “How is American patriotism colored by the fact that our country was born out of a revolution?”

**Potential Reading Selections:**

**Speech**

Elie Wiesel, “The Perils of Indifference”

**Essays**

excerpts from *The Declaration of Independence*

Elizabeth Cady Stanton, “The Declaration of Rights and Sentiments”

Martin Luther King, Jr. “Letter from a Birmingham Jail”

Jamaica Kinkaid, “On Seeing England for the First Time”

Jonathan Swift, “A Modest Proposal”

Chris Hedges, “From The Destruction of Culture”

Oliver Goldsmith, “National Prejudices”

Virginia Woolf, “Thoughts on Peace in an Air Raid”

Henry David Thoreau, “On the Duty of Civil Disobedience”

Wole Soyinka, “Every Dictator’s Nightmare”

George Orwell, “Shooting an Elephant”

Chinua Achebe, “The Empire Fights Back”

National Park Service, “Christiansted: Official Map and Guide”

**Fiction**

Tim O’Brien, “On the Rainy River”  
George Orwell, *Animal Farm*

**Poetry**

Yevgeny Yevtushenko, “Conversation with an American Writer”

Eavan Boland, “In Which the Ancient History I Learn is Not My Own”

**Visual Text**

Pablo Picasso, “Guernica” (painting)

*The New Yorker*, March 17, 2003 (cover)

*Harper’s*, April 2003 (cover)

**Unit 6: Nature and the Environment**

**Guiding Questions:**

* “What is our responsibility to nature?”
* “Are nature and humankind necessarily in conflict?”
* “Has our relationship with nature changed so dramatically that nature now exists within civilization?”
* “Do we now contain nature rather than being contained by it?”
* “Can we do enough right now to protect our world?”
* “Will we eventually become an endangered species?”

**Essays**

Rachel Carson, excerpt from *Silent Spring*

Ralph Waldo Emerson, excerpt from *Nature*

Terry Tempest Williams, “The Clan of One-Breasted Women”

Chief Seattle, “Message to President Franklin Pierce”

Wendell Berry, “An Entrance to the Woods”

Joyce Carol Oates, “Against Nature”

Bill McKibben, “It’s Easy Being Green”

Richard Conniff, excerpt from *Counting Carbons* (with table)

Edward O. Wilson, excerpt from The *Future of Life*

Indur M. Goklany, “Is Climate Change the 21st Century’s Most Urgent Environmental Problem?”

Daniel Glick, “GeoSigns: The Big Thaw”

**Speech**

Wangari Muta Maathai, 2004 Nobel Prize Speech

**Fiction**

Sarah Orne Jewett, “A White Heron”

William Golding, *The Lord of the Flies*

**Poetry**

William Wordsworth, “The Tables Turned”

**Visual Text**

Royal Dutch Shell, “Cloud the Issue or Clear the Air?” (advertisement)

Asher B. Durand, “Kindred Spirits” (painting)

Melissa Farlow and Randy Olson, “Ice Blankets” (photograph with caption)

**Unit 7: Media and Technology**

**Guiding Questions:**

* What is the role of technology in our society?
* Is society overly reliant upon technology?
* What are the advantages and disadvantages of technology?

**Potential Reading Selections:**

Nicholas Carr, “Is Google Making Us Stupid?”   
Eula Biss, “Time and Distance Overcome”   
Thomas Goetz, “Harnessing the Power of Feedback Loops”   
Tasneem Raja, “Is Coding the New Literacy?”   
Fred Vogelstein, “And Then Steve Said, ‘Let There Be an iPhone’”   
Judith Newman “To Siri, with Love: How One Boy with Autism Became BFF with Apple’s Siri”   
Dennis Baron, “Facebook Multiplies Genders but Offers Users the Same Three Tired Pronouns” Tom Bissell, “Extra Lives: Why Video Games Matter”   
Jane McGonigal, “Be a Gamer, Save the World”   
Nora Ephron, “The Boston Photographs”   
David Eagleman “The Brain on Trial”   
Scott McCloud, excerpt from *Understanding Comics* 921   
Susan Sontag, “A Century of Cinema”  
Michael Hamad, “Song Schematics”

**Unit 8: Ethics**

**Guiding Questions:**

* What are our ethical values?
* How are ethics created?
* How do we determine what is right and what is wrong?

**Potential Reading Selections:**

Mark Twain, “Advice to Youth”   
Peter Singer, “What Should a Billionaire Give— and What Should You?”  
Atul Gawande, “When Doctors Make Mistakes”   
Tom Regan, “The Case for Animal Rights”   
Michael Pollan “An Animal’s Place”  
David Foster Wallace, “Consider the Lobster”   
Sallie Tisdale, “We Do Abortions Here: A Nurse’s Story”   
Nora Ephron, “The Boston Photographs”  
Paul Fussell, “Thank God for the Atom Bomb”   
Niccolò Machiavelli, “The Morals of the Prince”   
Rebecca Skloot, “The Woman in the Photograph”

**Unit 9: Philosophy and Religion**

**Guiding Questions:**

* How do philosophy and religion impact society?
* How does our particular worldview shape our interaction with others?
* How do philosophy and religion contribute to community?

**Potential Reading Selections:  
Fiction**

*The Alchemist* by Paolo Coehlo  
*Siddhartha* by Herman Hesse  
**Essays**  
Langston Hughes, “Salvation”  
Christopher Hitchens, “When the King Saved God”  
Leon Wieseltier, “Ring the Bells”  
Henry David Thoreau, “Where I Lived, and What I Lived For”  
Virginia Woolf, “The Death of the Moth”  
Annie Dillard, “Sight into Insight”   
Plato, “The Allegory of the Cave”  
Judith Ortiz Cofer, “More Room”   
Tom Regan, “The Case for Animal Rights”   
Michael Pollan, “An Animal’s Place”   
Isaac Asimov, “The Relativity of Wrong”   
**Parables**  
Jesus, “Parables of the Kingdom”  
Zen Parables: “Muddy Road,” “A Parable,” “Learning to Be Silent”  
**Eulogy**  
 Barack Obama, “Eulogy for Clementa Pinckney”

**Note to Students, Parents, and Guardians:**

The most important requirement for this course is that students read every assignment—read it with care and on time. Students unused to advanced placement courses will need to plan time in their schedule for more reading than most courses require. Students in this introductory college-level course read and carefully analyze a broad and challenging range of texts, deepening their awareness of rhetoric and how language works. In-class writings will primarily be AP-based examinations, though there will also be quick-response, in-class writings as a basis for discussion. I will sometimes not announce quizzes ahead of time, and we will have a number of them, both straightforward reading ones and ones that ask you to engage an idea. Reading quizzes will sometimes be given the during the first five minutes of class; if you come in late, you may not take the quiz. Questions on reading quizzes will be straightforward and simple as long as you’ve completed the required reading. In addition, there will be a myriad of graded assignments. However, some of them are just used for practice to perfect particular skills, and therefore, may not be graded.

The skills fostered in this course will assist you in college, in a career, and in life. Of utmost importance in this class is a commitment to improve. “Commitment” includes attention to self-knowledge and self-improvement in the study of literature, handing work in on time, participating in class, helping other students by working cooperatively to gain knowledge and become better writers, etc. Grading is an individualized process; the student is in competition with his or herself and no one else.

I want students to have the experience of college-level learning: the responsibility and acceptance of one’s self as a more mature student, reading and thinking about and writing more mature texts. The difficulty of the texts is a stimulus for students to make their own decisions about published authors, about themselves as writers, about their peers as writers, about the deep and ongoing questions that relate to what it means to be a responding, acting human both individually and as part of a society. I look forward to learning together with my students this year.

**Student/Teacher Contract**

I have read this syllabus and understand the detailed explanation of its terms. I agree to abide by the expectations and guidelines stated above. I **will/will not** (circle one) be able and willing to attend, if needed, Mrs. Hendricks’s tutorials (TBA). (If you cannot attend tutorials, please explain reason below.)

EXPLANATION:

Student Name(print)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Student signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent/Guardian Name(print)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent/Guardian Signature\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Phone Number(s) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Email\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Comments that might help me better teach this student: