

**ENGLISH LANGUAGE
AND COMPOSITION
EXEMPLAR UNITS**

**SENIOR ADVANCED PLACEMENT
ENGLISH LANGUAGE & COMPOSITION**

SUMMER 2016



**BELLMORE-MERRICK
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ENGLISH LANGUAGE AND COMPOSITION

SENIOR LEVEL ENGLISH

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INTRODUCTION

THIS CURRICULUM GUIDE WAS CREATED IN RESPONSE TO THE NEW OFFERING OF THE ENGLISH LANGUAGE AND COMPOSITION COURSE (ENGLISH 4AP LANGUAGE). WRITERS CREATED MINI-UNITS OF STUDY WHICH ADDRESS CLOSE READING, SYNTHESIS, ARGUMENTATION AND RHETORICAL ANALYSIS THROUGH A VARIETY OF GENRES SUCH AS: SPEECHES, EDITORIALS, ARTICLES, ESSAYS, FICTION, AND VISUAL TEXTS. THESE EXEMPLARS ADDRESS THE VARIED SKILLS AND ASSESSMENTS WITHIN THE ENGLISH LANGUAGE AND COMPOSITION CURRICULUM.

THIS CURRICULUM GUIDE CONTAINS A YEARLY OVERVIEW OF SKILLS AND ASSESSMENTS TO BE COVERED, DIVIDED BY QUARTER. ADDITIONALLY, LESSON PLANS, ACTIVITIES, AND ASSESSMENTS EMULATE SKILLS AND TASKS ASSESSED ON THE ENGLISH AP LANGUAGE EXAM. THIS COURSE WILL BE OFFERED FOR THE FIRST TIME IN SEPTEMBER 2016.

Scope and Sequence

English 4 Advanced Placement English Language and Composition Course

Quarter 1:

Content Focus:	Skills:	Potential Materials/Units/Assignments:
Rhetorical Analysis	<ul style="list-style-type: none"> • SOAPSTONE • Rhetorical Appeals: Logos, Ethos, Pathos • Rhetorical Devices: Tone, Diction, Detail, Syntax • Modes of Discourse & Text Structures: Argumentation, Narration, Description, Exposition • Text Structures: Cause and Effect, Compare and Contrast, Problem and Solution, Description • Close Reading Strategies (annotation, text coding, interrupted reading, etc.) • AP style multiple choice 	<ul style="list-style-type: none"> • Senior <i>AP Language and Composition Guide</i> • <i>Language of Composition</i> • Various essays and speeches • Selections from <i>Arguing Through the Common Core</i> • Teacher selected materials • Literature as Rhetoric

Quarter 2:

Content Focus:	Skills:	Potential Materials/Units/Assignments:
<p>Argumentation</p>	<ul style="list-style-type: none"> • Persuasive Writing • Structure of an Argument • Thesis • Types of Evidence • Counter Argument • SOAPSTONE • Rhetorical Appeals: Logos, Ethos, Pathos • Modes of Discourse: Argumentation, Narration, Description, Exposition • Text Structures: Cause and Effect, Compare and Contrast, Problem and Solution, Description • Rhetorical Devices: Tone, Diction, Detail, Syntax • Logical Fallacies • Close Reading Strategies • AP style multiple choice 	<ul style="list-style-type: none"> • <i>Senior AP Language and Composition Guide</i> • <i>Language of Composition</i> • <i>Arguing Through the Common Core Curriculum Unit</i> • Academic Controversy • Debates • Teacher selected materials

Quarter 3:

Content Focus:	Skills:	Potential Materials/Units/Assignments:
Synthesis/Research	<ul style="list-style-type: none">• Consider task, purpose, and audience• Gather information• Evaluate sources• Cite material accurately (parenthetical documentation, footnotes, works cited)• APA vs. MLA• Report research findings and analysis of sources in a clear and cogent manner• Make improvements to a piece of writing over multiple drafts• Use various presentation technologies	<ul style="list-style-type: none">• <i>Senior AP Language and Composition Guide</i>• <i>Language of Composition</i>• Academic Controversy• <i>Researching Through the Common Core</i>• College Board Synthesis Prompts

Summary of Contents: Unit 1

Big Idea: Identity and Gender Expression

Essential Questions:

- What is gender? How do people express gender?
- How have views of traditionally male and female behavior and attributes changed over time?
- How have expressions of gender defined our roles in society?
- How does gender expression influence a person's identity?
- How do institutions reinforce gender conformity?

Anchor Text: Woolf, Virginia. *A Room of One's Own*. 1929. (Excerpt)

Supplemental Texts:

- Walker, Alice. "In Search of Our Mothers' Gardens: The Creativity of Black Women in the South." In *In Search of Our Mothers' Gardens*. 1974.
- Adichie, Chimamanda Ngozi. "We Should All Be Feminists." Ted Talk. <http://tedxtalks.ted.com/video/We-should-all-be-feminists-Chim>
- Lego ad from 1981
- Lego box from 2011
- Friedan, Betty. "I Say: Women are People, Too!" *Good Housekeeping*. September 1960
- Adichie, Chimamanda Ngozi "Why Can't a Smart Woman Love Fashion?" *Elle*. <http://www.elle.com/fashion/personal-style/a12670/personal-essay-on-style-by-chimamanda-ngozi-adichie/>

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Identifying the relationship between speaker and audience

Lesson 1

One Class Period

Aim: What is the relationship between speaker and audience?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1
W	12	1
SL	12	1, 3
L	12	1, 2, 6

Motivation:

• If I asked you to speak about women and fiction, how would you respond? How qualified are you to answer this question or discuss this matter?

Instructional Materials:

• Excerpt from “A Room of One’s Own” by Virginia Woolf (Attachment 1)

Procedures and Pivotal Questions:

- Teacher will solicit responses to the motivation question. Most students will not be able to answer or even approach the question, which is the intended response. Explain the context for the question – Virginia Woolf, a well-known author, was asked to lecture on the topic of Women and Fiction to two women’s colleges at Cambridge University. This essay is based on those lectures.
- After revealing this information, ask the class again how they would respond to the motivation. What makes Virginia Woolf a compelling speaker on this topic? Why would this particular audience be receptive to her presentation?
- **Transition:** As a class, we will be studying this essay, and analyzing the strategies Woolf uses to connect to her audience.
- Put the first paragraph on the smart board/overhead. Ask students to silently read the first paragraph and identify any words or phrases that contain direct or indirect appeals to the audience by annotating them with the letter A. Model the first example: “But, you may say, we asked you...” puts words in the audience’s mouth and gives voice to their potential thought process.
- After the activity, have students label the smart board with the letter A as appropriate.
- Is this relationship between lecturer and student typical? Why or why not? How does Woolf complicate this relationship? What effect does this have on her initial credibility?

Summary:

- What narrative persona does Woolf craft in the first paragraph? How will this play with an audience of women college students? Why would she choose this persona instead of projecting her considerable authority in this matter?

Extension Activity:

- Students will read the rest of the piece and annotate for appeals to the audience as done in class.

Attachment 1

A Room of One's Own (excerpt)

Virginia Woolf

ONE

But, you may say, we asked you to speak about women and fiction—what has that got to do with a room of one's own? I will try to explain. When you asked me to speak about women and fiction I sat down on the banks of a river and began to wonder what the words meant. They might mean simply a few remarks about Fanny Burney; a few more about Jane Austen; a tribute to the Brontës and a sketch of Haworth Parsonage under snow; some witticisms if possible about Miss Mitford; a respectful allusion to George Eliot; a reference to Mrs. Gaskell and one would have done. But at second sight the words seemed not so simple. The title women and fiction might mean, and you may have meant it to mean, women and what they are like; or it might mean women and the fiction that they write; or it might mean women and the fiction that is written about them; or it might mean that somehow all three are inextricably mixed together and you want me to consider them in that light. But when I began to consider the subject in this last way, which seemed the most interesting, I soon saw that it had one fatal drawback. I should never be able to come to a conclusion. I should never be able to fulfil what is, I understand, the first duty of a lecturer—to hand you after an hour's discourse a nugget of pure truth to wrap up between the pages of your notebooks and keep on the mantelpiece for ever. All I could do was to offer you an opinion upon one minor point—a woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved. I have shirked the duty of coming to a conclusion upon these two questions—women and fiction remain, so far as I am concerned, unsolved problems. But in order to make some amends I am going to do what I can to show you how I arrived at this opinion about the room and the money. I am going to develop in your presence as fully and freely as I can the train of thought which led me to think this. Perhaps if I lay bare the ideas, the prejudices, that lie behind this statement you will find that they have some bearing upon women and some upon fiction. At any rate, when a subject is highly controversial—and any question about sex is that—one cannot hope to tell the truth. One can only show how one came to hold whatever opinion one does hold. One can only give one's audience the chance of drawing their own conclusions as they observe the limitations, the prejudices, the idiosyncrasies of the speaker. Fiction here is likely to contain more truth than fact. Therefore I propose, making use of all the liberties and licences of a novelist, to tell you the story of the two days that preceded my coming here—how, bowed down by the weight of the subject which you have laid upon my shoulders, I pondered it, and made it work in and out of my daily life. I need not say that what I am about to describe has no existence; Oxbridge is an invention; so is Fernham; 'I' is only a convenient term for somebody who has no real being. Lies will flow from my lips, but there may perhaps be some truth mixed up with them; it is for you to seek out this truth and to decide whether any part of it is worth keeping. If not, you will of course throw the whole of it into the wastepaper basket and forget all about it.

Here then was I (call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please—it is not a matter of any importance) sitting on the banks of a river a week or two ago in fine October weather, lost in thought. That collar I have spoken of, women and fiction, the need of coming to some conclusion on a

subject that raises all sorts of prejudices and passions, bowed my head to the ground. To the right and left bushes of some sort, golden and crimson, glowed with the colour, even it seemed burnt with the heat, of fire. On the further bank the willows wept in perpetual lamentation, their hair about their shoulders. The river reflected whatever it chose of sky and bridge and burning tree, and when the undergraduate had oared his boat through the reflections they closed again, completely, as if he had never been. There one might have sat the clock round lost in thought. Thought—to call it by a prouder name than it deserved—had let its line down into the stream. It swayed, minute after minute, hither and thither among the reflections and the weeds, letting the water lift it and sink it, until—you know the little tug—the sudden conglomeration of an idea at the end of one's line: and then the cautious hauling of it in, and the careful laying of it out? Alas, laid on the grass how small, how insignificant this thought of mine looked; the sort of fish that a good fisherman puts back into the water so that it may grow fatter and be one day worth cooking and eating. I will not trouble you with that thought now, though if you look carefully you may find it for yourselves in the course of what I am going to say.

But however small it was, it had, nevertheless, the mysterious property of its kind—put back into the mind, it became at once very exciting, and important; and as it darted and sank, and flashed hither and thither, set up such a wash and tumult of ideas that it was impossible to sit still. It was thus that I found myself walking with extreme rapidity across a grass plot. Instantly a man's figure rose to intercept me. Nor did I at first understand that the gesticulations of a curious-looking object, in a cut-away coat and evening shirt, were aimed at me. His face expressed horror and indignation. Instinct rather than reason came to my help; he was a Beadle; I was a woman. This was the turf; there was the path. Only the Fellows and Scholars are allowed here; the gravel is the place for me. Such thoughts were the work of a moment. As I regained the path the arms of the Beadle sank, his face assumed its usual repose, and though turf is better walking than gravel, no very great harm was done. The only charge I could bring against the Fellows and Scholars of whatever the college might happen to be was that in protection of their turf, which has been rolled for 300 years in succession, they had sent my little fish into hiding.

What idea it had been that had sent me so audaciously trespassing I could not now remember. The spirit of peace descended like a cloud from heaven, for if the spirit of peace dwells anywhere, it is in the courts and quadrangles of Oxbridge on a fine October morning. Strolling through those colleges past those ancient halls the roughness of the present seemed smoothed away; the body seemed contained in a miraculous glass cabinet through which no sound could penetrate, and the mind, freed from any contact with facts (unless one trespassed on the turf again), was at liberty to settle down upon whatever meditation was in harmony with the moment. As chance would have it, some stray memory of some old essay about revisiting Oxbridge in the long vacation brought Charles Lamb to mind—Saint Charles, said Thackeray, putting a letter of Lamb's to his forehead. Indeed, among all the dead (I give you my thoughts as they came to me), Lamb is one of the most congenial; one to whom one would have liked to say, Tell me then how you wrote your essays? For his essays are superior even to Max Beerbohm's, I thought, with all their perfection, because of that wild flash of imagination, that lightning crack of genius in the middle of them which leaves them flawed and imperfect, but starred with poetry. Lamb then came to Oxbridge perhaps a hundred years ago. Certainly he wrote an essay—the name escapes me—about the manuscript of one of Milton's poems which he saw here. It was Lycidas perhaps, and Lamb wrote how it shocked him to think it possible that any word in Lycidas could have been different from what it is. To think of Milton changing the words in that poem seemed to him a sort of sacrilege. This led me to remember what

I could of Lycidas and to amuse myself with guessing which word it could have been that Milton had altered, and why. It then occurred to me that the very manuscript itself which Lamb had looked at was only a few hundred yards away, so that one could follow Lamb's footsteps across the quadrangle to that famous library where the treasure is kept. Moreover, I recollected, as I put this plan into execution, it is in this famous library that the manuscript of Thackeray's *Esmond* is also preserved. The critics often say that *Esmond* is Thackeray's most perfect novel. But the affectation of the style, with its imitation of the eighteenth century, hampers one, so far as I can remember; unless indeed the eighteenth-century style was natural to Thackeray—a fact that one might prove by looking at the manuscript and seeing whether the alterations were for the benefit of the style or of the sense. But then one would have to decide what is style and what is meaning, a question which—but here I was actually at the door which leads into the library itself. I must have opened it, for instantly there issued, like a guardian angel barring the way with a flutter of black gown instead of white wings, a deprecating, silvery, kindly gentleman, who regretted in a low voice as he waved me back that ladies are only admitted to the library if accompanied by a Fellow of the College or furnished with a letter of introduction.

That a famous library has been cursed by a woman is a matter of complete indifference to a famous library. Venerable and calm, with all its treasures safe locked within its breast, it sleeps complacently and will, so far as I am concerned, so sleep for ever. Never will I wake those echoes, never will I ask for that hospitality again, I vowed as I descended the steps in anger. Still an hour remained before luncheon, and what was one to do? Stroll on the meadows? sit by the river? Certainly it was a lovely autumn morning; the leaves were fluttering red to the ground; there was no great hardship in doing either. But the sound of music reached my ear. Some service or celebration was going forward. The organ complained magnificently as I passed the chapel door. Even the sorrow of Christianity sounded in that serene air more like the recollection of sorrow than sorrow itself; even the groanings of the ancient organ seemed lapped in peace. I had no wish to enter had I the right, and this time the verger might have stopped me, demanding perhaps my baptismal certificate, or a letter of introduction from the Dean. But the outside of these magnificent buildings is often as beautiful as the inside. Moreover, it was amusing enough to watch the congregation assembling, coming in and going out again, busying themselves at the door of the chapel like bees at the mouth of a hive. Many were in cap and gown; some had tufts of fur on their shoulders; others were wheeled in bath-chairs; others, though not past middle age, seemed creased and crushed into shapes so singular that one was reminded of those giant crabs and crayfish who heave with difficulty across the sand of an aquarium. As I leant against the wall the University indeed seemed a sanctuary in which are preserved rare types which would soon be obsolete if left to fight for existence on the pavement of the Strand. Old stories of old deans and old dons came back to mind, but before I had summoned up courage to whistle—it used to be said that at the sound of a whistle old Professor —— instantly broke into a gallop—the venerable congregation had gone inside. The outside of the chapel remained. As you know, its high domes and pinnacles can be seen, like a sailing-ship always voyaging never arriving, lit up at night and visible for miles, far away across the hills. Once, presumably, this quadrangle with its smooth lawns, its massive buildings and the chapel itself was marsh too, where the grasses waved and the swine rootled. Teams of horses and oxen, I thought, must have hauled the stone in wagons from far countries, and then with infinite labour the grey blocks in whose shade I was now standing were poised in order one on top of another, and then the painters brought their glass for the windows, and the masons were busy for centuries up on that roof with putty and cement, spade and trowel. Every Saturday somebody must have poured gold and silver out of a leathern purse into their ancient fists, for they had their beer and skittles

presumably of an evening. An unending stream of gold and silver, I thought, must have flowed into this court perpetually to keep the stones coming and the masons working; to level, to ditch, to dig and to drain. But it was then the age of faith, and money was poured liberally to set these stones on a deep foundation, and when the stones were raised, still more money was poured in from the coffers of kings and queens and great nobles to ensure that hymns should be sung here and scholars taught. Lands were granted; tithes were paid. And when the age of faith was over and the age of reason had come, still the same flow of gold and silver went on; fellowships were founded; lectureships endowed; only the gold and silver flowed now, not from the coffers of the king, but from the chests of merchants and manufacturers, from the purses of men who had made, say, a fortune from industry, and returned, in their wills, a bounteous share of it to endow more chairs, more lectureships, more fellowships in the university where they had learnt their craft. Hence the libraries and laboratories; the observatories; the splendid equipment of costly and delicate instruments which now stands on glass shelves, where centuries ago the grasses waved and the swine rootled. Certainly, as I strolled round the court, the foundation of gold and silver seemed deep enough; the pavement laid solidly over the wild grasses. Men with trays on their heads went busily from staircase to staircase. Gaudy blossoms flowered in window-boxes. The strains of the gramophone blared out from the rooms within. It was impossible not to reflect—the reflection whatever it may have been was cut short. The clock struck. It was time to find one's way to luncheon.

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Identifying the author’s purpose

Lesson 2

One Class Period

Aim: How do we identify an author’s purpose?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	4, 5, 6
W	12	1, 9, 11
SL	12	1, 3, 4
L	12	1, 3

Motivation:

- What reasons might someone have for writing an essay? Brainstorm as many as possible.

Instructional Materials:

- Excerpt from “A Room of One’s Own” by Virginia Woolf (Attachment 1)

Procedures and Pivotal Questions:

- Make a big list on the board of potential purposes, asking probing questions if necessary. Some responses should include: to persuade, to inform, to entertain, to criticize, to describe, to clarify, to support, to evaluate, etc.
- In pairs, have students discuss what they believe the purpose of this segment of Woolf’s essay to be. Have them annotate the evidence for these beliefs with a P.
- **Transition:** Rather than simply tell each other what we believe the purpose of the essay is, we will assemble our evidence in order to best arrive at the correct conclusion together.
- Have each pair identify 1-2 pieces of evidence that best demonstrate the purpose of the passage.
- After the passages are labeled, ask a variety of groups why other groups might have highlighted particular passages. Only go back to the original group if the class is struggling to explain why a passage was highlighted.
- It is likely that several purposes for the passage will emerge: to critique the artificial limitations placed on women in intellectual settings, to describe typical adversities a woman intellectual might encounter, etc.

Summary:

- What strategies does Woolf employ in conveying her purpose? How can we be sure she means what we think she means?

Extension Activity:

- Read “In Search of Our Mothers' Gardens: The Creativity of Black Women in the South” by Alice Walker and annotate as above.

Attachment 1

In Search of Our Mothers' Gardens: The Creativity of Black Women in the South

By Alice Walker

I described her own nature and temperament. Told how they needed a larger life for their expression. . . . I pointed out that in lieu of proper channels, her emotions had overflowed into paths that dissipated them. I talked, beautifully I thought, about an art that would be born, an art that would open the way for women the likes of her. I asked her to hope, and build up an inner life against the coming of that day. . . . I sang, with a strange quiver in my voice, a promise song.

"Avey," Jean Toomer, *Cane*

The poet speaking to a prostitute who falls asleep while he's talking-

When the poet Jean Toomer walked through the South in the early twenties, he discovered a curious thing: Black women whose spirituality was so intense, so deep, so unconscious, that they were themselves unaware of the richness they held. They stumbled blindly through their lives: creatures so abused and mutilated in body, so dimmed and confused by pain, that they considered themselves unworthy even of hope. In the selfless abstractions their bodies became to the men who used them, they became more than "sexual objects," more even than mere women: they became Saints. Instead of being perceived as whole persons, their bodies became shrines: what was thought to be their minds became temples suitable for worship. These crazy "Saints" stared out at the world, wildly, like lunatics-or quietly, like suicides; and the "God" that was in their gaze was as mute as a great stone.

Who were these "Saints"? These crazy, loony, pitiful women?

Some of them, without a doubt, were our mothers and grandmothers.

In the still heat of the Post-Reconstruction South, this is how they seemed to Jean Toomer: exquisite butterflies trapped in an evil honey, toiling away their lives in an era, a century, that did not acknowledge them, except as "the mule of the world." They dreamed dreams that no one knew-not even themselves, in any coherent fashion-and saw visions no one could understand. They wandered or sat about the countryside crooning lullabies to ghosts, and drawing the mother of Christ in charcoal on courthouse walls.

They forced their minds to desert their bodies and their striving spirits sought to rise, like frail whirlwinds from the hard red clay. And when those frail whirlwinds fell, in scattered particles, upon the ground, no one mourned. Instead, men lit candies to celebrate the emptiness that remained, as people do who enter a beautiful but vacant space to resurrect a God.

Our mothers and grandmothers, some of them: moving to music not yet written. And they waited.

They waited for a day when the unknown thing that was in them would be made known; but guessed, somehow in their darkness, that on the day of their revelation they would be long dead. Therefore to Toomer they walked, and even ran, in slow motion. For they were going nowhere immediate, and the future was not yet within their grasp. And men took our mothers and grandmothers, "but got no pleasure from it." So complex was their passion and their calm.

To Toomer, they lay vacant and fallow as autumn fields with harvest time never in sight: and he saw them enter loveless marriages, without joy; and become prostitutes, without resistance; and become mothers of children, without fulfillment.

For these grandmothers and mothers of ours were not "Saints," but Artists; driven to a numb and bleeding madness by the springs of creativity in them for which there was no release. They were Creators, who lived lives of spiritual waste, because they were so rich in spirituality-which is the basis of Art-that the strain of enduring their unused and unwanted talent drove them insane. Throwing away this spirituality was their pathetic attempt to lighten the soul to a weight their work-worn, sexually abused bodies could bear.

What did it mean for a Black woman to be an artist in our grandmothers' time? It is a question with an answer cruel enough to stop the blood.

Did you have a genius of a great-great-grandmother who died under some ignorant and depraved white overseer's lash? Or was she required to bake biscuits for a lazy backwater tramp, when she cried out in her soul to paint watercolors of sunsets, or the rain falling on the green and peaceful pasturelands? Or was her body broken and forced to bear children (who were more often than not sold away from her)-eight, ten, fifteen, twenty children-when her one joy was the thought of modeling heroic figures of Rebellion, in stone or clay?

How was the creativity of the Black woman kept alive, year after year and century after century, when for most of the years Black people have been in America, it was a punishable crime for a Black person to read or write? And the freedom to paint, to sculpt, to expand the mind with action did not exist. Consider, if you can bear to imagine it, what might have been the result if singing, too, had been forbidden by law. Listen to the voices of Bessie Smith, Billie Holiday, Nina Simone, Roberta Flack, and Aretha Franklin, among others, and imagine those voices muzzled for life. Then you may begin to comprehend the lives of our "crazy," "Sainted" mothers and grandmothers. The agony of the lives of women who might have been Poets, Novelists, Essayists, and Short Story Writers, who died with their real gifts stifled within them.

And if this were the end of the story, we would have cause to cry out in my paraphrase of Okot p'Bitek's great poem:

O, my clanswomen
Let us all cry together!
Come,
Let us mourn the death of our mother,
The death of a Queen

The ash that was produced
By a great fire,
O this homestead is utterly dead
Close the gates
With lacari thorns,
For our mother
The creator of the
Stool is lost!
And all the young women
Have perished in the wilderness!

But this is not the end of the story, for all the young women-our mothers and grandmothers, ourselves- have not perished in the wilderness. And if we ask ourselves why, and search for and find the answer, we will know beyond all efforts to erase it from our minds, just exactly who, and of what, we Black American women are.

One example, perhaps the most pathetic, most misunderstood one, can provide a backdrop: Phillis Wheatley, a slave in the 1700s.

Virginia Woolf, in her book, *A Room of One's Own*, wrote that in order for a woman to write fiction she must have two things, certainly: a room of her own (with key and lock) and enough money to support herself.

What then are we to make of Phillis Wheatley, a slave, who owned not even herself? This sickly, frail, Black girl who required a servant of her own at times-her health was so precarious-and who, had she been white would have been easily considered the intellectual superior of all the women and most of the men in the society of her day.

Virginia Woolf wrote further, speaking of course not of our Phillis, that "any woman born with a great gift in the sixteenth century [insert eighteenth century, insert Black woman, insert born or made a slave] would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard [insert Saint], feared and mocked at. For it needs little skill and psychology to be sure that a highly gifted girl who had tried to use her gift for poetry would have been so thwarted and hindered by contrary instincts [add chains, guns, the lash, the ownership of one's body by someone else, submission to an alien religion] that she must have lost her health and sanity to a certainty."

The key words, as they relate to Phillis, are "contrary instincts." For when we read the poetry of Phillis Wheatley-as when we read the novels of Nella Larsen or the oddly false-sounding autobiography of that freest of all Black women writers, Zora Hurston-evidence of "contrary instincts" is everywhere. Her loyalties were completely divided, as was, without question, her mind.

But how could this be otherwise? Captured at seven, a slave of wealthy, doting whites who instilled in her the "savagery" of the Africa they "rescued" her from . . . one wonders if she was even able to remember her homeland as she had known it, or as it really was.

Yet, because she did try to use her gift for poetry in a world that made her a slave, she was "so thwarted and hindered by . . . contrary instincts, that she . . . lost her health. . . ." In the last years of her brief life, burdened not only with the need to express her gift but also with a penniless, friendless "freedom" and several small children for whom she was forced to do strenuous work to feed, she lost her health. Suffering from malnutrition and neglect and who knows what mental agonies, Phillis Wheatley died.

So torn by "contrary instincts" was Black, kidnapped, enslaved Phillis that her description of "the Goddess"-as she poetically called the liberty she did not have-is ironically, cruelly humorous. And, in fact, has held Phillis up to ridicule for more than a century. It is usually read prior to hanging Phillis's memory as that of a fool. She wrote:

The Goddess comes, she moves divinely fair,
Olive and laurel binds her golden hair
Wherever shines this native of the skies
Unnumber'd charms and recent graces rise

(Emphasis mine)

It is obvious that Phillis, the slave, combed the "Goddess's" hair every morning; prior, perhaps to bringing in the milk, or fixing her mistress's lunch. She took her imagery from the one thing she saw elevated above all others.

With the benefit of hindsight we ask "How could she?"

But at last, Phillis, we understand. No more snickering when your stiff, struggling ambivalent lines are forced on us. We know now that you were not an idiot nor a traitor; only a sickly little Black girl, snatched from your home and country and made a slave; a woman who still struggled to sing the song that was your gift, although in a land of barbarians who praised you for your bewildered tongue. It is not so much what you sang, as that you kept alive, in so many of our ancestors, the notion of song.

Black women are called, in the folklore that so aptly identifies one's status in society, "the mule of the world," because we have been handed the burdens that everyone else - everyone else - refused to carry. We have also been called "Matriarchs," "Superwomen," and "Mean and Evil Bitches." Not to mention "Castraters" and "Sapphire's Mama." When we have pleaded for understanding, our character has been distorted; when we have asked for simple caring, we have been handed empty inspirational appellations, then stuck in a far corner. When we have asked for love, we have been given children. In short, even our plainer gifts, our labors of fidelity and love, have been knocked down our throats. To be an artist, and a Black woman, even today, lowers our status in many respects, rather than raises it: and yet, artists we will be.

Therefore we must fearlessly pull out of ourselves and look at and identify with our lives the living creativity some of our great-grandmothers knew, even without "knowing" it, the reality of their

spirituality, even if they didn't recognize it beyond what happened in the singing at church-and they never had any intention of giving it up.

How they did it: those millions of Black women who were not Phillis Wheatley, or Lucy Terry or Frances Harper or Zora Hurston or Nella Larsen or Bessie Smith - nor Elizabeth Catlett, nor Katherine Dunham, either - brings me to the title of this essay, "In Search of Our Mothers' Gardens," which is a personal account that is yet shared, by all of us. I found, while thinking about the far-reaching world of the creative Black woman, that often the truest answer to a question that really matters can be found very close. So I was not surprised when my own mother popped into my mind.

In the late 1920s my mother ran away from home to marry my father. Marriage, if not running away, was expected of 17-year-old girls. By the time she was 20, she had two children and was pregnant with a third. Five children later, I was born. And this is how I came to know my mother: she seemed a large, soft, loving-eyed woman who was rarely impatient in our home. Her quick, violent temper was on view only a few times a year when she battled with the white landlord who had the misfortune to suggest to her that her children did not need to go to school.

She made all the clothes we wore, even my brothers' overalls. She made all the towels and sheets we used. She spent the summers canning vegetables and fruits. She spent the winter evenings making quilts enough to cover all our beds.

During the "working" day, she labored beside - not behind - my father in the fields. Her day began before sunup, and did not end until late at night. There was never a moment for her to sit down, undisturbed, to unravel her own private thoughts; never a time free from interruption - by work or the noisy inquiries of her many children. And yet, it is to my mother - and all our mothers who were not famous - that I went in search of the secret of what has fed that muzzled and often mutilated, but vibrant, creative spirit that the Black woman has inherited, and that pops out in wild and unlikely places to this day.

But when, you will ask, did my overworked mother have time to know or care about feeding the creative spirit?

The answer is so simple that many of us have spent years discovering it. We have constantly looked high, when we should have looked high-and-low.

For example: in the Smithsonian Institution in Washington, D.C., there hangs a quilt unlike any other in the world. In fanciful, inspired, and yet simple and identifiable figures, it portrays the story of the Crucifixion. It is considered rare, beyond price. Though it follows no known pattern of quilt making, and though it is made of bits and pieces of worthless rags, it is obviously the work of a person of powerful imagination and deep spiritual feeling. Below this quilt I saw a note that says it was made by "an anonymous Black woman in Alabama, a hundred years ago."

If we could locate this "anonymous" Black woman, she would turn out to be one of our grandmothers - an artist who left her mark in the only materials she could afford, and in the only medium her position in society allowed her to use.

As Virginia Woolf wrote further, in *A Room of One's Own*:

"Yet genius of a sort must have existed among women as it must have existed among the working class. [Change this to slaves and the wives and daughters of sharecroppers.] Now and again an Emily Brontë or a Robert Burns [change this to a Zora Hurston or a Richard Wright] blazes out and proves its presence. But certainly it never got itself on to paper. When, however, one reads of a witch being ducked, of a woman possessed by devils [or Sainthood], of a wise woman selling herbs [our root workers], or even a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen. . . . Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman. . . ."

And so our mothers and grandmothers have, more often than not anonymously, handed on the creative spark, the seed of the flower they themselves never hoped to see: or like a sealed letter they could not plainly read.

And so it is, certainly, with my own mother. Unlike "Ma" Rainey's songs, which retained their creator's name even while blasting forth from Bessie Smith's mouth, no song or poem will bear my mother's name. Yet so many of the stories that I write, that we all write, are my mother's stories. Only recently did I fully realize this: that through years of listening to my mother's stories of her life, I have absorbed not only the stories themselves, but something of the manner in which she spoke, something of the urgency that involves the knowledge that her stories - like her life - must be recorded. It is probably for this reason that so much of what I have written is about characters whose counterparts in real life are so much older than I am.

But the telling of these stories, which came from my mother's lips as naturally as breathing, was not the only way my mother showed herself as an artist. For stories, too, were subject to being distracted, to dying without conclusion. Dinners must be started, and cotton must be gathered before the big rains. The artist that was and is my mother showed itself to me only after many years. This is what I finally noticed:

Like Mem, a character in *The Third Life of Grange Copeland*, my mother adorned with flowers whatever shabby house we were forced to live in. And not just your typical straggly country stand of zinnias, either. She planted ambitious gardens - and still does - with over 50 different varieties of plants that bloom profusely from early March until late November. Before she left home for the fields, she watered her flowers, chopped up the grass, and laid out new beds. When she returned from the fields she might divide clumps of bulbs, dig a cold pit, uproot and replant roses, or prune branches from her taller bushes or trees - until it was too dark to see.

Whatever she planted grew as if by magic, and her fame as a grower of flowers spread over three counties. Because of her creativity with her flowers, even my memories of poverty are seen through a screen of blooms - sunflowers, petunias, roses, dahlias, forsythia, spirea, delphiniums, verbena . . . and on and on.

And I remember people coming to my mother's yard to be given cuttings from her flowers; I hear again the praise showered on her because whatever rocky soil she landed on, she turned into a garden. A garden so brilliant with colors, so original in its design, so magnificent with life and creativity, that to this day people drive by our house in Georgia - perfect strangers and imperfect strangers - and ask to stand or walk among my mother's art.

I notice that it is only when my mother is working in her flowers that she is radiant, almost to the point of being invisible except as Creator: hand and eye. She is involved in work her soul must have. Ordering the universe in the image of her personal conception of Beauty.

Her face, as she prepares the Art that is her gift, is a legacy of respect she leaves to me, for all that illuminates and cherishes life. She had handed down respect for the possibilities - and the will to grasp them.

For her, so hindered and intruded upon in so many ways, being an artist has still been a daily part of her life. This ability to hold on, even in very simple ways, is work Black women have done for a very long time.

This poem is not enough, but it is something, for the woman who literally covered the holes in our walls with sunflowers:

They were women then
My mama's generation
Husky of voice - Stout of Step
With fists as well as
Hands
How they battered down
Doors
And ironed
Starched white
Shirts
How they led
Armies
Headragged Generals
Across mined
Fields
Booby-trapped
Ditches
To discover books
Desks
A place for us
How they knew what we
Must know
Without knowing a page

Of it
Themselves.

Guided by my heritage of a love of beauty and a respect for strength - in search of my mother's garden, I found my own.

And perhaps in Africa over 200 years ago, there was just such a mother; perhaps she painted vivid and daring decorations in oranges and yellows and greens on the walls of her hut; perhaps she sang in a voice like Roberta Flack's - sweetly over the compounds of her village; perhaps she wove the most stunning mats or told the most ingenious stories of all the village storytellers. Perhaps she was herself a poet - though only her daughter's name is signed to the poems that we know.

Perhaps Phillis Wheatley's mother was also an artist.

Perhaps in more than Phillis Wheatley's biological life is her mother's signature made clear.

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Diction Analysis and Synthesis

Lesson 3

One Class Period

Aim: How do an author’s word choices inform her purpose?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 2, 3, 4
W	12	1, 4
SL	12	1, 2, 3, 4, 6
L	12	3, 4, 5,6

Motivation:

- What does it mean to be an artist? What cultural implications does the word artist impart?

Instructional Materials:

- “In Search of Our Mothers' Gardens: The Creativity of Black Women in the South” (See Attachment from Lesson 2)

Procedures and Pivotal Questions:

- Discuss the meaning of the word “Artist.” What value do artists bring to culture and society? What does it mean to call someone or yourself an artist?
- In pairs, have students do the same activity for the word “saint.” What does it mean to be a saint? Is it positive or negative? In what context do we call people “saints?”
- **Transition:** Words don’t always mean what we think they mean. It’s important to consider how an author might twist or subvert the typical meaning of a word in order to convey a larger meaning.
- How is Walker’s portrayal of black women as saints insulting?
- As a class, create a Venn diagram of qualities that artists and saints have. Discuss the overlapping qualities, and how they might be useful in drawing a distinction between the two terms.
- What is Walker saying about black women when she describes them as artists, and not saints? How does Walker imply that thinking they are saints is both racist and sexist?

Summary:

- How do artists respond when their artistic natures are suppressed? Why does Walker specifically choose that word?

Extension Activity:

- Revisit your notes on “A Room of One’s Own.” In light of reading Walker’s piece, what are some obvious problems with Woolf’s? How are these problems reflective of the time period and cultural circumstances of Woolf’s piece?

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Use of allusion and citation

Lesson 4

One Class Period

Aim: How do an author’s external references shape her argument?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 2, 3, 4, 5, 6
W	12	3, 7
SL	12	1, 2, 3, 4, 5, 6
L	12	3, 4, 5, 6

Motivation:

- Why do we often lean on the words of others when making an argument? Think of one instance when you used the words of another person in order to make a point about something.

Instructional Materials:

- “In Search of Our Mothers' Gardens: The Creativity of Black Women in the South” (See attachment from lesson 2)

Procedures and Pivotal Questions:

- Briefly discuss the value of citation. Students will explain that citing noteworthy people gives credibility to arguments, provides cultural context, offers like-minded or opposing positions, etc.
- Place students into groups. Assign each group a citation or group of citations. Their goal is to analyze and explain the meaning, purpose, and effectiveness of each citation. Suggested groups: a) Jean Toomer; b) Bessie Smith, Billie Holiday, Nina Simone, Roberta Flack, and Aretha Franklin; c) Okot p’Bitek; d) Virginia Woolf; e) Phillis Wheatley; f) Lucy Terry, Frances Harper, Zora Hurston, Nella Larsen, Bessie Smith, Elizabeth Catlett, and Katherine Dunham
- Have each group present their findings to the class. If possible, record the meaning, purpose, and effectiveness of each on the Smart board.
- As the groups present their findings, the class should discover that Walker uses citations in a variety of ways – from providing a framework for her argument, like Toomer, to demonstrating a commonly held belief that must be upended, such as Woolf. In all cases but Woolf, Walker showcases black voices that were powerful despite their oppressed state; in the case of Woolf, Walker highlights the extent to which Woolf’s whiteness afforded her privilege unknown to her black forebears and contemporaries.

Summary:

- What do we learn from Walker’s use of citations? How do her accumulated citations function as a critique of Woolf’s essay?

Extension Activity:

• In the Woolf excerpt we read, the narrator complains about a male scholar chastising her for walking across the grass, and ultimately implies that women are denied the basic necessities of academic and scholarly life. How does reading Walker's piece shape your view of Woolf's piece? Write a paragraph explaining and evaluating Walker's critique of Woolf.

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Visual Rhetoric

Lesson 5

One Class Period

Aim: How do visuals such as advertisements both reflect and shape cultural norms?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	7
W	12	2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- Make a list of girls' toys and boys' toys (4 or 5 of each type).

Instructional Materials:

- Lego ad from 1981 (Attachment 1)
- Lego ad from 2011 (Attachment 2)

Procedures and Pivotal Questions:

- Discuss the lists students created. What do the girls' toys have in common? What do the boys' toys have in common? Are these lists problematic in any way?
- How do toys become "girls' toys" and "boys' toys?" What underlying social conditions must exist in order for this to occur?
- Ask the class specifically about Legos. Are Legos girls' toys or boys' toys? Poll the class to see how many students played with Legos when they were younger.
- Project the 1981 ad on the Smart board. Ask the class to objectively report what they see (no judgments). Make a list of their observations. After the observations are complete, ask what sorts of impressions we get about Legos from this ad. Who are Legos for? What is the message of the ad? What kind of girls plays with Legos? What kind of child plays with Legos?
- Project the 2011 ad on the Smart board. Again, ask the class to objectively report what they see. Make a list of their observations. To whom is this ad appealing? What does this say about Legos? What does it say about girls?
- Lego products have essentially remained unchanged over the years. How is the second ad targeting girls differently from the first ad? Knowing that the second ad is targeting girls, what might girls think about themselves when they see the second ad? How does viewing the second ad shape the way girls think about themselves? How is this different from the first ad?

Summary:

- How have advertisements created gender myths in our society? In what other ways has gender mythology shaped your thinking?

Extension Activity:

- Find another ad that explicitly targets men or women, boys or girls. Analyze and explain the assumptions and arguments the ad makes about its subject matter.

Attachment 1



What it is is beautiful.

Have you ever seen anything like it? Not just what she's made, but how proud it's made her. It's a look you'll see whenever children build something all by themselves. No matter what they've created.

Younger children build for fun. LEGO® Universal Building Sets for children ages 3 to 7 have colorful bricks, wheels, and friendly LEGO people for lots and lots of fun.

Older children build for realism. LEGO Universal Building Sets for children 7-12 have more detailed pieces, like gears, rotors, and treaded tires for more realistic building. One set even has a motor.

LEGO Universal Building Sets will help your children discover something very, very special: themselves.

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Universal Building Sets

744
Ages 7-12

112
7-12 years old

3-7 years old



Attachment 2



GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Understanding Occasion and Context

Lesson 6
Period

One Class

Aim: How do the context and occasion of a piece shape our understanding of it?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1
W	12	1, 3
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- Make a list of 4 “hot topics” circulating in the news today. What events have brought these issues to light?

Instructional Materials:

- “I Say: Women are People, Too!” (**Attachment 1**)

Procedures and Pivotal Questions:

- Briefly discuss the lists students created. We will be returning to these later.
- What do you think of when you see and hear about Good Housekeeping magazine? Who is its target audience?
- Is Good Housekeeping a magazine where you would expect to find important social commentary? Why did Friedan publish her essay here?
- Read the first two paragraphs of the essay as a class. What critique does Friedan make about most writing that targets women?
- Why, according to Friedan, are women struggling?
- Why is it ironic for this essay to appear in Good Housekeeping? How do we know Friedan is aware of this irony?

Summary:

- How does the context of this essay shape its meaning? Why might the typical reader of this magazine be struck by this essay? What did Friedan hope to achieve by publishing this essay in this magazine?

Extension Activity:

- Choose a topic from the list generated at the beginning of the class. Decide where and how you would publish an essay on this topic in order to create maximum impact.

Attachment 1

“I Say: Women are People, Too!”

by Betty Friedan, *Good Housekeeping*, September 1960

It is not easy to put into words a feeling and a problem that women find harder to talk about than almost anything — including sex. It is in fact such a complex and elusive problem that — as prevalent as it is — there is not as yet a psychological term to describe it. Essentially, this feeling or problem is a strange stirring, a dissatisfied groping, a yearning, a search that is going on in the minds of women. This is not easy to put into words because those women who struggle with it struggle alone, afraid to admit that they are asking themselves the silent question "Is this all?" as they make the beds, shop for groceries and new curtains, eat peanut-butter sandwiches with the children, chauffeur Cub Scouts and Brownies to and from meetings, or lie beside their husbands at night.

There are no words for this search in the millions of words written for women about women these past 20 years in columns, articles, and books by experts that tell us that our role as women is to seek fulfillment as wives and mothers. The voices of tradition and the voices of Freudian sophistication tell us that we can desire no greater destiny than to glory in our role as women, in our own femininity. They tell us how to catch a man and keep him; how to breast-feed children and handle toilet training, sibling rivalry, adolescent rebellion; how to buy a dishwasher, cook Grandmother's bread and gourmet snails, build a swimming pool with our own hands; how to dress, look, and act more feminine, and make marriage more exciting; how to keep our husbands from dying young and our sons from growing into delinquents.

They tell us — the psychologists and psychoanalysts and sociologists who keep tracing the neuroses of child and man back to mother — that all our frustrations were caused by education and emancipation, the striving for independence and equality with men, which made American women unfeminine. They tell us that the truly feminine woman turns her back on the careers, the higher education, the political rights, the opportunity to shape the major decisions of society for which the old-fashioned feminists fought.

Now a thousand expert voices pay tribute to our devotion from earliest girlhood to finding the husband and bearing the children who will give us happiness. They tell us to pity the "neurotic," "unfeminine," "unhappy" women who once wanted to be poets or physicists or Presidents, or whatever they had it in them to be. For a woman to have such aspirations, interests, goals of her own, the experts keep telling us, impairs not only her ability to love her husband and children but her ability to achieve her own sexual fulfillment.

How can a woman shut her ears to all the voices of the experts and listen instead to the voice inside herself that tells her something else? This is the question women are asking themselves

and seeking to answer all over the country. I know, because in the past few years I have interviewed thousands of them. Sometimes a woman says, "I feel empty, somehow," or "useless," or "incomplete," or she says it is "as if I do not exist."

Sometimes she goes to a doctor with symptoms she cannot describe: "I have a tired feeling" ... "I get so angry with the children it scares me" ... "I feel like crying without any reason." She may spend years on the analyst's couch, working out her "adjustment to the feminine role," her blocks to "fulfillment as a wife and mother." And an inner voice may say, "That's not it."

A woman may live half her lifetime before she has the courage to listen to that voice and know that it is not enough to be a wife and mother, because she is a human being herself. She can't live through her husband and children. They are separate selves. She has to find her own fulfillment first.

It is such a simple truth — but each woman who has struggled through to discover it for herself is pioneering on the front edge of woman's evolution. For never before in history have women been able to ask the simple questions, "Who am I? What do I want?" But once a woman faces the question "Who am I?" — as women are doing today without much help from the experts and against the cry of "take it easy," "don't be different," "be a part of the crowd" — she finds her own answer. It is both harder and easier for a woman to find the answer that is right for her — because she has no model to follow in this search, no clearly planned career pattern, no organization. She has to ask herself the right questions even to start her search.

The pattern of woman's search for self-fulfillment is so new that experts, blinded by the clear-cut male labels of "education," "career," "family," sometimes don't recognize it at all. A woman doesn't have to seek fulfillment by established routes, for why should a woman's pattern be the same as a man's? Or why should it be like that of any other woman? But every woman who makes the search helps another get started. Every woman helps to paint the new picture of femininity that all women need and only women themselves can paint.

No woman knows where her search for self-fulfillment will take her. No woman starts that search today without struggle, conflict, and taking her courage in her hands.

Maybe growth does not come without conflict. When every woman learns to listen without fear to the voice inside her instead of smothering it, it may lead — perhaps even more surely than rockets into space — to the next step in human evolution. This could come about when women begin to use the education, the freedom, the labor-saving appliances, the added years of life which have become available to them in recent decades.

Who knows what women can be when they finally are free to become themselves? Who knows what women's intelligence will contribute when it can be nourished without denying love? Who knows what sons and daughters will become, when their mothers' fulfillment makes girls so sure they want to be feminine that they no longer have to look like Marilyn Monroe to prove it, and makes boys so unafraid of women they don't have to worry about their masculinity? Who knows of the possibilities of love, when men and women share not only children, home, and garden, not only the fulfillment of their biological role, but the separate, human knowledge of separate human beings?

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Going Deeper: Understanding Occasion and Context

Lesson 7
Period

One Class

Aim: How do political, social, and economic conditions shape our understanding of an author’s purpose?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 7
W	12	1, 2
SL	12	1, 2, 3, 4, 5, 6
L	12	4, 5, 6

Motivation:

- What are the most significant political, social, and economic issues facing women today?

Instructional Materials:

- “I Say: Women are People, Too!” (See Attachment 1 from previous lesson)

Procedures and Pivotal Questions:

- Discuss the issues raised in the motivation. Issues that might come up are: Voting/Election, Reproductive/health rights, body image/media portrayal, sales/marketing/advertising, equal pay/representation/careers, etc.
- Based on your reading of the essay, what issues were significant to women in 1960? Answers should include: rigid gender roles, unequal access to information/representation, discriminatory health care practices, etc.
- What role do psychologists and sociologists play in Friedan’s critique? How are they held up as a symbol of the rest of society? How might a women who has never spoken to a psychologist still relate to Friedan’s critique?
- Friedan identifies “clear-cut male labels” such as “education”, “career”, and “family.” What makes these labels male?
- Why was it so striking for this essay to appear in Good Housekeeping in 1960?
- If this essay were published today, what would be different about it? Where would it be published?

Summary:

- Would this essay have the same impact if published today? Why was it uniquely suited for its time and place?

Extension Activity: See Essay 2

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Going Deeper: Diction as social construct

Lesson 8
Period

One Class

Aim: How do loaded words and labels shape our social discourse?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 2, 3, 7
W	12	1, 2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- Define the following terms: Feminist; Terrorist; Racist; Liberal; Conservative

Instructional Materials:

- “We Should All Be Feminists” (Video)
<http://tedxtalks.ted.com/video/We-should-all-be-feminists-Chim>

Procedures and Pivotal Questions:

- Discuss the issues raised in the motivation. Deconstruct student responses, which might be initially superficial. How have these words been drained of their original meaning?
- Have students watch the Ted Talk either on their own time or in segments in class.
- At the beginning of the video, Adichie recalls a conversation with her friend in which he calls her a feminist “in the same tone that one might say ‘You are a supporter of terrorism.’” The line gets a laugh from the audience. What makes it funny? What does this joke reveal about both feminism and terrorism in our modern discourse?
- Adichie recalls one definition of feminist: “Women who are unhappy because they cannot find husbands.” Her response is to call herself a “happy feminist.” How does this example help Adichie refine her critique of the way society views feminism?
- As she continues, Adichie goes on to refine her own self-identification even further. What does this say about our ability to define a term such as feminism?
- Finally, Adichie says “At some point, I was a happy, African feminist who does not hate men, and who likes lip gloss, and who wears high heels for herself but not for men.” Write that sentence on the board.

- Have students identify common attacks on feminism based on Adichie’s tongue-in-cheek definition of her own feminism.

Summary:

- How has the word “feminist” acquired social baggage? Is this social baggage fair?

Extension Activity:

- Create a new definition of “feminist” that fully captures its intended meaning while addressing the socially constructed baggage commonly attached to the word.

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Diction and Language Paradigms

Lesson 9
Period

One Class

Aim: How do we determine social meaning from language choices?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 3, 7
W	12	2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- Adichie says, “The language of marriage is the language of ownership, rather than a language of partnership.” What does she mean?

Instructional Materials:

- “We Should All Be Feminists” (Video)

Procedures and Pivotal Questions:

- Discuss the overall purpose of the Ted Talk. What is Adichie saying about feminism and the way society needs to begin thinking about gender?
- Adichie gives numerous examples of how the language of marriage and courtship dictates social norms regarding gender. These include: “I did it for peace in my marriage;” “Compromise is what women do;” “We raise girls to be competitors...for the attention of men;” “We police girls. We praise girls for virginity, but we don’t praise boys for virginity;”
- Break the class into groups. Assign each group one of the above statements. Each group should analyze its statement, reflecting on how each idea imposes expectations and standards of conduct on both men and women. If more than one group is assigned to a particular statement, have students engage in inter-group discussion or debate about the implications of these statements.

Summary:

- How has the way we speak about marriage helped to define the way men and women see each other?

Extension Activity:

- Evaluate Adichie's solutions to this problem. How can we raise boys and girls differently so that these problems can be avoided?

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Juxtaposition

Lesson 10
Period

One Class

Aim: How does an author create an argument through juxtaposition?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 2, 3
W	12	1
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- What are your preconceptions about fashion and people who like it? Where do these ideas come from?

Instructional Materials:

- “Why Can’t a Smart Woman Love Fashion?”
<http://www.elle.com/fashion/personal-style/a12670/personal-essay-on-style-by-chimamanda-ngozi-adichie/>

Procedures and Pivotal Questions:

- Discuss the motivation. Where do our ideas of fashion come from? Is fashion more important to women or men?
- Have students read the article in advance. In this class, we will focus on the visuals accompanying the article, and how they help to shatter preconceptions about fashion.
- Show the photos accompanying the essay one at time. What does each photo say about its subject? Students will probably respond that Adichie looks smart, sophisticated, fashionable, etc.
- Does the subject look like she cares about what she wears? How can you tell?
- In the essay, Adichie argues that smart, accomplished women are supposed to look down on fashion. Do you agree? Why might this tension exist?
- Adichie’s decision to write this article for Elle provides a nice contrast to Friedan’s decision to publish in Good Housekeeping. How does her decision to publish in Elle support her argument?

Summary:

- What broader point about women and appearance does the article and accompanying photos imply? Why does society attach significance to women's clothes?

Extension Activity:

- Find photographs of famous and/or accomplished women that support or refute Adichie's argument.

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Synthesis Essay

Lesson 11
Period

One Class

Aim: How do two essays speak to each other?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 2, 3, 7
W	12	1, 2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- What would Alice Walker say to Virginia Woolf? How do we know?

Instructional Materials:

- Excerpt from “A Room of One’s Own” by Virginia Woolf (**See Attachment 1 from Lesson 1**)
- “In Search of Our Mothers' Gardens: The Creativity of Black Women in the South” (**See Attachment 2 from Lesson 3**)

Procedures and Pivotal Questions:

- Discuss the motivation. Where do these essays overlap?
- Draw a large T-chart on the board. On the left side, have the class submit several key ideas from Woolf’s essay.
- On the right side, have the class find excerpts from Walker’s essay that address (either support or refute) the points raised by Woolf.
- Where are there areas of agreement? Of disagreement?
- In small groups, students should formulate a thesis statement in response to Essay 1. For the purposes of this lesson, they will draw their conclusions from Woolf and Walker. When they write the essay, you may instruct them to add or subtract sources as necessary.

Summary:

- What does Woolf say about dehumanization and its impact on the achievements of women? How does Walker address this issue? What conclusion can we formulate based on both of these essays?

Extension Activity:

- Complete Essay 1

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Rhetorical Analysis

Lesson 12

One-Two Class Periods

Aim: How do we rhetorically analyze an essay?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 2, 7
W	12	2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- Review SOAPSTone – what does each of the terms mean?

Instructional Materials:

- “I Say: Women are People, Too!” (**Attachment 1 from Lesson 6**)

Procedures and Pivotal Questions:

- Discuss the motivation. Briefly review the terms.
- Draw a large SOAPSTone chart on the board and have students copy into their notebooks.
- Assign small groups a component of SOAPSTone. Depending on class ability, you might want to combine Speaker and Audience, or Occasion and Subject
- Have each group write a thorough analysis of its component, as it relates the Friedan essay.
- Once they are finished, divide the essay into pieces and ask groups to identify significant strategies Friedan uses. These will include: using examples, rhetorical questions, defining complex terms, appeals to ethos, appositives, quotations, etc.
- Attach each of these techniques to one or more of the SOAPSTone categories that it best helps to support.

Summary:

- What is the purpose of Friedan’s essay? How does she lead us through her argument?

Extension Activity:

- Complete Essay 2

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Free Response (argument)

Lesson 13

One-Two Class Periods

Aim: How do we address a counterargument?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 3
W	12	1, 2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- Why is it important to address a counterargument?

Instructional Materials:

- Free Response Essay (**Essay 3**)
- Counterargument sentence starters (**Attachment 1**)

Procedures and Pivotal Questions:

- Discuss the motivation. Addressing a counterargument, including making concessions, helps to refine your argument as well as appeal to ethos.
- After students come up with a thesis for Essay 3, pair them off according to those who agree and those who disagree. If there are significant disparities, adjust groups accordingly.
- Have students within groups present summaries of their arguments to each other, and allow them to discuss briefly. Afterwards, write some key points from both sides on the board.
- Distribute Counterargument handout and briefly review with students.
- Based on the conversations they had in their groups, students should choose two sentence starters to incorporate into their essays.

Summary:

- Why is it important to include a counterargument in our essays?

Extension Activity:

- Complete Essay 3

Attachment 1

Counterargument Sentence Starters

Introduction of Evidence

1. “Some people may argue...”
2. “A possible concern is...”
3. “A common counterpoint is...”

Evidence

1. “For example, they contend that...”
2. “Those who believe... say that ...”

Discussion of Evidence

1. “That is an understandable concern, however...”
2. “This argument is wrong because...”
3. “Although some people think... others understand...”
4. “The evidence, however, overwhelmingly supports the argument that...”

Example

Thesis: If the government puts as much money behind solar energy as it does behind fossil fuels and ethanol, solar energy will become cost-effective in the short-term as well as the long-term.

Body paragraph for counterargument:

Solar energy is the key to our future. However, some argue that solar energy does have some drawbacks. There is pollution created by the transportation and production of solar panels, the relative expense of panels, and the need for a sunny and non-polluted environment. According to Maggie Koerth-Baker in National Geographic News, solar energy is “the most expensive form of electricity among current technologies for new electricity generation, about \$396 per megawatt-hour for PV.” Despite the high cost, it is still the only available energy resource that is both renewable and has no carbon footprint at least in its energy conversion process. In addition, government incentives, continued investment, and technological advances are driving down the price of panels, making them more affordable for businesses and individuals.

GRADE LEVEL: 12
Big Idea: Identity and Gender Expression
Lesson Topic: Multiple Choice questions

Lesson 14

One-Two Class Periods

Aim: How do we write our own multiple choice questions?

Common Core Learning Standards:

Standard	Grade	Standard Number
RI	12	1, 3
W	12	1, 2
SL	12	1, 2, 3, 4, 5, 6
L	12	5, 6

Motivation:

- What makes multiple choice questions challenging?

Instructional Materials:

- Why Can't a Smart Woman Love Fashion? ([Link](#))
- Multiple Choice Question Stems (**Attachment 1**)

Procedures and Pivotal Questions:

- Discuss the motivation. Assure students that multiple choice questions actually have a fairly consistent internal logic.
- Distribute Question Stems handout and place students into small groups.
- In groups, have students write one multiple choice question per category using the stems provided.
- At the end of the lesson, collect questions and assemble them into one "test."
- Have students take the test and evaluate the questions they were asked.

Summary:

- How does writing our own questions make answering other questions easier?

Extension Activity:

- Complete Multiple Choice Questions

Attachment 1

Questions about Rhetoric

1. The shift in point of view has the effect of ...
2. The syntax of lines _____ to _____ serves to ...
3. The author's reference/allusion to "____" serves primarily to ...
4. The second sentence is unified by metaphorical references to ...
5. As lines _____ and _____ are constructed, "_____" is parallel to which of the following?
6. The antecedent for "_____" is ...
7. The diction in the piece is best described as...
8. The syntax in the piece is best described as ...
9. In paragraph __ the author employs which of the following rhetorical strategies ...
10. One prominent stylistic characteristic of the piece is the use of...
11. The primary rhetorical function of lines--- "_____" is to ...
12. In the sentence "____" the speaker employs all of the following EXCEPT...

Questions about the Author's Meaning and Purpose

13. Which of the following best identifies the meaning of "_____"?
14. Which of the following best describes the author's purpose in the last sentence?
15. The author's primary purpose is to...
16. The primary audience of the piece could be described as...
17. The author uses (this certain image) for the purpose of...
18. The author emphasizes "_____" in order to ...
19. The reason for the shift in tone in paragraph __ is due to ...
20. The sympathy (or other word) referred to in line _____ is called "adjective" because it ...
21. What is the function of _____ ?
22. The phrase, "____" functions primarily as ...

Questions about the Main Idea

23. The theme of the second paragraph is ...
24. The speaker's attitude is best described as one of ...
25. The tone of the piece (or parts of it) is one of...
26. In context, the sentence "_____" is best interpreted as which of the following?
27. The atmosphere is one of ...
28. Which of the following would the author be LEAST likely to encourage?
29. Which of the following best summarizes the main topic of the passage ...
30. In the piece, the author makes all of the following assumptions about his/her readers EXCEPT...

Questions about Organization and Structure

31. The quotation " _____ " signals a shift from ...
32. The tone of the passage shifts from one of ____ to one of ____.
33. The speaker's mention of " _____ " is appropriate to the development of her argument by ...
34. The type of argument employed by the author is most similar to which of the following?
35. The author uses a pattern of organization best described as ...
36. The relationship between _____ and _____ is explained primarily by the use of which of the following?
37. Which of the following best describes the function of the _____ paragraph in relation to the paragraphs that precede it ...

Questions about Rhetorical Modes

38. The pattern of exposition exemplified in the passage can best be described as ...
39. The author's use of description is appropriate because ...
40. Which of the following best describes the author's method?
41. Because the author uses expository format, he is able to ...
42. The speaker's rhetorical strategy is to ...
43. The author contrasts ____ and ____ in order to ...

Essay 1 (Synthesis)

English Language and Composition

Reading Time: 15 minutes

Suggested Writing Time: 40 minutes

Directions: The following prompt is based on the accompanying six sources. This question requires you to integrate a variety of sources into a coherent, well-written essay. Refer to the sources to support your position; avoid mere paraphrase or summary. Your argument should be central; the sources should support this argument. Remember to attribute both direct and indirect citations.

Introduction

Feminists argue that women have been largely dehumanized and treated as “less than” men. As a result of this large-scale dehumanization, women have been held back, making it much more difficult to achieve the same things that men achieve.

Assignment

Read the following sources (including any introductory information) carefully. Then, in an essay that synthesizes at least three of the sources for support, take a position that defends, challenges, or qualifies the claim that unequal treatment of women has resulted in negative consequences. Refer to the sources as Source A, Source B, etc.; titles are included for your convenience.

Source A (Woolf)

Source B (Walker)

Source C (Lego Ad 1)

Source D (Lego Ad 2)

Source E (Friedan)

Source F (Adichie)

Essay 2 (Rhetorical Analysis)

In 1960, Betty Friedan published “I Say: Women are People, Too!” in *Good Housekeeping*. This radical essay was the foundation of her 1963 book *The Feminine Mystique*, which many say launched the modern feminist movement. Read the essay carefully. Then write an essay in which you analyze the rhetorical strategies Friedan uses to achieve her purpose.

Essay 3 (Free Response)

In a 2001 speech, future Supreme Court Justice Sonia Sotomayor said, “My hope is that I will take the good from my experiences and extrapolate them further into areas with which I am unfamiliar. I simply do not know exactly what that difference will be in my judging. But I accept there will be some based on my gender and my Latina heritage.”

Is Sotomayor correct? Do identities such as gender and race inform the judgments we make? In a well-written essay, develop your position on the role identities play in the decisions we make. Use appropriate evidence from your reading, experience, or observations to support your argument.

Multiple Choice Questions

Thought—to call it by a prouder name than it deserved—had let its line down into the stream. It swayed, minute after minute, hither and thither among the reflections and the weeds, letting the water lift it and sink it, until—you know the little tug—the sudden conglomeration of an idea at the end of one’s line: and then the cautious hauling of it in, and the careful laying of it out? Alas, laid on the grass how small, how insignificant this thought of mine looked; the sort of fish that a good fisherman puts back into the water so that it may grow fatter and be one day worth cooking and eating. I will not trouble you with that thought now, though if you look carefully you may find it for yourselves in the course of what I am going to say.

1. What is the purpose of the extended metaphor in this paragraph?
 - A. Woolf compares her thoughts to a tiny fish in order to playfully demonstrate how little people respect the thoughts of women.
 - B. Woolf compares her thoughts to a tiny fish in order to angrily complain about her unfair treatment.
 - C. Woolf compares her thoughts to a fishing line in order to criticize the different opportunities presented to men and women.
 - D. Woolf compares her thoughts to a fishing line in order to demonstrate pride in her abilities.
 - E. Woolf compares her thoughts to a stream in order to demonstrate how they wander.
2. The word conglomeration in this paragraph most nearly means
 - A. erasure
 - B. formation
 - C. quietude
 - D. frustration
 - E. capture

That a famous library has been cursed by a woman is a matter of complete indifference to a famous library. Venerable and calm, with all its treasures safe locked within its breast, it sleeps complacently and will, so far as I am concerned, so sleep forever. Never will I wake those echoes, never will I ask for that hospitality again, I vowed as I descended the steps in anger. Still an hour remained before luncheon, and what was one to do? Stroll on the meadows? sit by the river? Certainly it was a lovely autumn morning; the leaves were fluttering red to the ground; there was no great hardship in doing either. But the sound of music reached my ear. Some service or celebration was going forward. The organ complained magnificently as I passed the chapel door. Even the sorrow of Christianity sounded in that serene air more like the recollection of sorrow than sorrow itself; even the groanings of the ancient organ seemed lapped in peace.

3. The personification in this paragraph is used primarily in order to
- A. criticize the library
 - B. show reverence for the library
 - C. make fun of the idea that a woman's presence could taint a library
 - D. agree with the notion that women don't belong in the library
 - E. question the wisdom of Christianity

4. Woolf uses the word complained primarily to
- A. comment on the poor quality of the organ music
 - B. criticize the Church generally
 - C. make note of how out of place music is in the library
 - D. observe the tranquility of autumn
 - E. mock the idea that she doesn't belong

During the "working" day, she labored beside - not behind - my father in the fields. Her day began before sunup, and did not end until late at night. There was never a moment for her to sit down, undisturbed, to unravel her own private thoughts; never a time free from interruption - by work or the noisy inquiries of her many children. And yet, it is to my mother - and all our mothers who were not famous - that I went in search of the secret of what has fed that muzzled and often mutilated, but vibrant, creative spirit that the Black woman has inherited, and that pops out in wild and unlikely places to this day.

5. Why does Walker put quotation marks around the word "working?"
- A. To directly quote another person
 - B. To emphasize that black women also performed work outside of the typical work day
 - C. To make light of the idea that black women worked
 - D. To criticize the concept of work
 - E. To contrast the idea of modern work with the work of her forebears
6. What is the purpose of the appositive phrase in the first sentence?
- A. To emphasize how hard her mother worked
 - B. To unfavorably compare her mother to her father
 - C. To mock her father as lazy
 - D. To look down on her mother
 - E. To emphasize that her mother worked as hard as her father

Now a thousand expert voices pay tribute to our devotion from earliest girlhood to finding the husband and bearing the children who will give us happiness. They tell us to pity the "neurotic," "unfeminine," "unhappy" women who once wanted to be poets or physicists or Presidents, or whatever they had it in them to be. For a woman to have such aspirations, interests, goals of her own, the experts keep telling us, impairs not only her ability to love her husband and children but her ability to achieve her own sexual fulfillment.

7. Who is Friedan quoting in this paragraph?

- A. Freud
- B. Women
- C. Husbands
- D. Expert voices
- E. Feminists

8. According to this paragraph, how do experts link femininity and having aspirations?

- A. Any woman who has aspirations is by definition not feminine.
- B. Feminine women must have aspirations.
- C. If a woman is feminine, she cannot love her husband and children.
- D. A woman who is feminine must have goals of her own.
- E. Only after a woman achieves her sexual fulfillment can she have aspirations.

I am now 36 years old. During my most recent book tour, I wore, for the first time, clothes that made me happy. My favorite outfit was a pair of ankara-print shorts, a damask top, and yellow high-heel shoes. Perhaps it is the confidence that comes with being older. Perhaps it is the good fortune of being published and read seriously, but I no longer pretend not to care about clothes. Because I do care. I love embroidery and texture. I love lace and full skirts and cinched waists. I love black, and I love color. I love heels, and I love flats. I love exquisite detailing. I love shorts and long maxidresses and feminine jackets with puffy sleeves. I love colored trousers. I love shopping. I love my two wonderful tailors in Nigeria, who often give me suggestions and with whom I exchange sketches. I admire well-dressed women and often make a point to tell them so. Just because. I dress now thinking of what I like, what I think fits and flatters, what puts me in a good mood. I feel again myself—an idea that is no less true for being a bit hackneyed.

9. Why does Adichie use fashion jargon in this paragraph?

- A. In order to confuse the reader with obscure references to fashion
- B. As an appeal to ethos for readers of a fashion magazine
- C. To juxtapose her intellectual writing with fashion writing
- D. To identify herself primarily as a fashion writer
- E. To cover for the fact that she knows very little about fashion

10. What is the effect of the repetition of the phrase “I love...?”
- A. It demonstrates the author’s obsession with fashion
 - B. It criticizes society’s obsession with physical appearance
 - C. It emphasizes that the author fully believes it is acceptable for a smart woman to appreciate fashion
 - D. It contrasts the author’s earlier disdain for fashion
 - E. It ironically mocks her own lack of fashion sense

SUMMARY OF CONTENTS: UNIT 2

BIG IDEA: INJUSTICE: PERCEPTION AND PERSUASION

ESSENTIAL QUESTIONS:

- WHAT IS INJUSTICE? HOW DO PEOPLE EXPERIENCE INJUSTICE?
- WHAT IS PERCEPTION? WHAT DOES IT MEAN TO PERSUADE?
- WHICH GROUPS OF PEOPLE HAVE EXPERIENCED INJUSTICE IN AMERICA? WHY?
- DOES INJUSTICE DEPEND UPON PERCEPTION AND PERSUASION? HOW?
- WHAT HAPPENS WHEN PERCEPTIONS OF JUSTICE AND INJUSTICE ARE IN CONFLICT?
- HOW CAN A PERSUASIVE ARGUMENT SHAPE PERCEPTION AND JUSTICE?

ANCHOR TEXT: “I HAVE A DREAM” BY MARTIN LUTHER KING, JR., 1963

SUPPLEMENTAL TEXTS

- Dickens, Charles. *Pictures from Italy*. London: Bradbury and Evans, 1846.
- Kennedy, Edward M. “Address at the Public Memorial Service for Robert F. Kennedy” delivered 8 June 1968 at St. Patrick's Cathedral, New York.
- Kennedy, Robert, F. “On the Death of Martin Luther King Jr.” delivered 4 April 1968, Indianapolis, Indiana.
- Luckovitch, Mike. “Linus traded in his security blanket”, *Atlanta Constitution*, 2004.
- SHAKESPEARE, WILLIAM, BARBARA A. MOWAT, AND PAUL WERSTINE. *THE TRAGEDY OF MACBETH*. WASHINGTON SQUARE PRESS NEW FOLGER EDITION. NEW YORK: WASHINGTON SQUARE PRESS, 1992.
- “A Woman’s Mind Magnified” *Anti-Suffrage Society*, 1906.

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Persuasion

Lesson 1

One Class Period

Aim: How can we analyze Macbeth’s persuasive argument against killing King Duncan?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Define the following terms in your own words: AMBITION, RESTRAINT, and ANALYSIS. Students will share their responses and teacher will provide students with the definitions as needed. 2. Which quality, AMBITION or RESTRAINT, is more highly valued in our culture today? Be prepared to explain your thoughts in discussion.
- AMBITION- “noun a strong desire to do or achieve something : *her ambition was to become a model | he achieved his ambition of making a fortune.*” *The Oxford Dictionary of English.*
- RESTRAINT- “noun (often **restraints**) a measure or condition that keeps someone or something under control: *decisions are made within the financial restraints of the budget.*” *The Oxford Dictionary of English*
- ANALYSIS- “to take apart a particular passage and divide it into its basic components for the purpose of examining how the writer develops his or her subject. For the AP English Language Exam, the different types of analysis include the analysis of structure, purpose, and style” from *5 Steps to a 5* (Murphy and Rankin 125).
- Students will watch a short clip depicting Act 1, Scene 7, lines 1-28, from a selected film version of MACBETH, for example Roman Polanski’s MACBETH. Students should be given a brief background of the clip to explain Macbeth is thinking about assassinating Duncan to succeed him as king.

Instructional Materials:

- Film clip from Roman Polanski’s MACBETH or alternate suitable version
- MACBETH excerpt from Act 1, Scene 7, lines 1-28 (**Attachment 1**)
- Practice with Analysis, from **Murphy/Rankin, 5 Steps To A 5 (Attachment 2)**

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** All of those definitions will be addressed as we proceed through our new unit and today we're going to take a look at a passage from William Shakespeare's MACBETH that some of you may be familiar with since it is a popular text on the high school level.
- Students will watch the film clip from MACBETH featuring Act I, Scene 7, lines 1-28.
- After watching the clip, students will receive a Practice with Analysis Handout (**Attachment 2**). Students will be asked to complete the handout and to discuss some of the things they noticed about the passage. They will be asked to explain what Macbeth is deciding in the passage. Immediately, students will respond, "If he should kill King Duncan". After some thought and focus on the most prevalent ideas in the passage, we will discuss that Shakespeare is also developing the character of Macbeth in advance of a confrontation with his wife Lady Macbeth to follow.

Summary:

- Exit response that will be collected:
 - 1) What is Macbeth arguing? How do you know?
 - 2) Is the passage effective? Is the audience persuaded? Is Macbeth Persuaded? Why or why not?

Extension Activity:

- Students will write an informal journal response explaining their opinions on the passage including if they feel Macbeth is a strong or weak character based on his decision to use RESTRAINT instead of AMBITION.

Attachment 1

MACBETH

If it were done when 'tis done, then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here, that we but teach
Bloody instructions, which, being taught, return
To plague th' inventor: this even-handed justice
Commends the ingredients of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked newborn babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other.

Attachment 2

Practice with Analysis

Directions: Annotate, or mark up the passage as you answer the analysis questions.

1. Underline the thesis statement.
2. The topic/subject of the passage is _____.
3. The purpose of the passage is to ____ inform ____ persuade ____ entertain.
4. Does the passage contain an extended example? _____
5. The passage contains how many examples? _____
6. Briefly list the examples. _____
7. The organization is ____ chronological ____ spatial ____ least to most important ____ most to least important.

Remarks About the Passage

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Style

Lesson 2

One Class Period

Aim: How can we recognize style in Lady Macbeth’s persuasive argument for killing King Duncan?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Define the following term in your own words: STYLE. Students will share their responses and teacher will provide students with the definition as needed. 2. What writing style is most popular in today’s culture? Be prepared to share with examples of books that have a popular writing style.
- STYLE- is made up from the use of the following “Subject matter, Selection of detail, Point of View, Diction, Figurative Language/imagery, Attitude, Tone, Pacing/Syntax, Organization” from *5 Steps To A 5* (Murphy and Rankin 135).
- Students will listen to two songs and will try to define the style of each song in their notebooks. Songs can vary according to teacher selection and availability. For example, Jennifer Lopez’s “Waiting for Tonight” pairs well against Barbara Streisand’s “I Finally Found Someone”. Students will use the handout “STYLE” to assist with their reactions to the two songs.
- Students will watch a short clip depicting Act 1, Scene 7, lines 32-82, from a selected film version of MACBETH, for example Roman Polanski’s MACBETH. Students should be given a brief background of the clip to explain Macbeth has been thinking about assassinating Duncan to succeed him as king, and he has decided against it.

Instructional Materials:

- Film clip from Roman Polanski’s MACBETH or alternate suitable version
- “Waiting For Tonight” https://www.youtube.com/watch?v=_66jPJVS4JE
- “I Finally Found Someone” <https://www.youtube.com/watch?v=G8xR-8Hac3k>
- MACBETH excerpt from Act 1, Scene 7, lines 32-82 (**Attachment 1**)
- WHAT IS STYLE?, from **Murphy/Rankin**, *5 Steps To A 5* (**Attachment 2**)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** The definition of STYLE will be addressed as we proceed through our new unit and today we're going to take a look at a passage from William Shakespeare's MACBETH that some of you may be familiar with since it is a popular text on the high school level.
- Students will watch the film clip from MACBETH featuring Act I, Scene 7, lines 32-82.
- After watching the clip, students will receive a WHAT IS STYLE? handout (**Attachment 2**). Students will be asked to complete the handout and to discuss some of the things they noticed about the passage. They will be asked to explain how Lady Macbeth is trying to persuade Macbeth in the passage. Immediately, students will respond, "by insulting him". After some thought and focus on the most prevalent ideas in the passage, we will discuss that Shakespeare is also developing the character of Lady Macbeth in advance of feelings of guilt to be developed later in the play.

Summary:

- Exit response that will be collected:
 - 3) How does Lady Macbeth use style in her argument? Which examples do you recognize?
 - 4) Is the passage effective? Is the audience persuaded? Is Macbeth Persuaded? Why or why not?

Extension Activity:

- Students will write an informal journal response explaining their opinions on the passage including if they feel Macbeth is a strong or weak character based on his decision to change his mind after speaking with Lady Macbeth.

Attachment 1

MACBETH ACT I, Scene 7, lines 32-82

MACBETH

We will proceed no further in this business.
He hath honored me of late, and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH

Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valor
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting "I dare not" wait upon "I would,"
Like the poor cat i' th' adage?

MACBETH

Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

LADY MACBETH

What beast was 't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me.
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums
And dashed the brains out, had I so sworn as you
Have done to this.

MACBETH

If we should fail?

LADY MACBETH

We fail?

But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep—
Whereto the rather shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenchèd natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

MACBETH

Bring forth men-children only,
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have marked with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done 't?

LADY MACBETH

Who dares receive it other,
As we shall make our griefs and clamor roar
Upon his death?

MACBETH

I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show.
False face must hide what the false heart doth know.

Exeunt

Attachment 2

WHAT IS STYLE?

Recognize and explain how these elements function in a given passage.

1. Subject Matter
2. Selection of detail
3. Point of view
4. Diction (word choice)
5. Figurative language/imagery
6. Attitude
7. Tone
8. Pacing/Syntax (the grammatical structure of the sentences)
9. Organization (Chronological, Spatial, Specific to General, Least to most important, Most to least important, Flashback or fast-forward, Contrast/comparison, Cause/effect)

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Tone

Lesson 3

One Class Period

Aim: How can we recognize tone in the speech “On the Death of Martin Luther King, Jr.” by Robert F. Kennedy?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Students will review and write a reaction to the photograph and corresponding article “The Photograph That Captured the Horror of MLK’s Assassination”. Students will share their responses. 2. How would you describe the tone of the photograph, the headline, and the article itself? Define TONE in your own words. Be prepared to explain your thoughts in discussion. 3. What are some commonly used TONE words? Examples may include-horrific, bitter, objective, idyllic, sardonic, sarcastic, satiric, joyous, humorous, and macabre (Murphy/Rankin, *5 Steps To A 5*, 141).
- TONE- “which reinforces the mood of a piece”(Murphy and Rankin 141); “Tone, in written composition, is an attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words or the viewpoint of a writer on a particular subject”- (literarydevices.net/tone).

Instructional Materials:

- News article “The Photograph That Captured the Horror of MLK’s Assassination” <http://time.com/3749091/mlk-assassination-photograph/> (**Attachment 1**)
- “On the Death of Martin Luther King, Jr.” by Robert F. Kennedy- <http://www.americanrhetoric.com/speeches/rfkonmlkdeath.html> (**Attachment 2**)
- *Popular Tone Words* handout from Murphy/Rankin, *5 Steps To A 5*, 141-142 (**Attachment 3**)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.

- **Transition:** The ability to recognize tone as well as the background information on the death of Martin Luther King, Jr. will be addressed as we proceed through our new unit, and today we're going to take a look at the speech "On the Death of Martin Luther King Jr. by Robert F. Kennedy.
- Students will read and annotate the speech working to underline the diction (words) that deliver the tone of the speech to the audience.
- After reading and annotating the speech, students will receive a Popular Tone Words handout (**Attachment 2**). Students will be asked to use the handout to describe the tone of the passage and the primary purpose of the speech. Immediately, students will respond, "to calm the country". After some thought and focus on the most prevalent ideas in the passage, we will discuss that Robert F. Kennedy is also trying to display and encourage the elevated qualities and ideals of America.

Summary:

- Exit response that will be collected:
 - 5) What is Robert F. Kennedy calling for? How do you know?
 - 6) Is the passage effective? Is the audience persuaded? Why or why not?

Extension Activity:

- Students will review the Popular Tone Words handout and use a dictionary to familiarize themselves with any terms they may not know. Synonyms to terms on the list will be reviewed in the next class.

Attachment 1



Joseph Louw—The LIFE Images Collection/Getty Images

Civil rights leader Andrew Young (L) and others standing on balcony of Lorraine motel pointing in direction of assailant after assassination of civil rights leader Dr. Martin Luther King, Jr., who is lying at their feet.

LIFE CIVIL RIGHTS

The Photograph That Captured the Horror of MLK's Assassination

Eliza Berman @lizabeaner April 3, 2015

Had Joseph Louw decided to finish his dinner on April 4, 1968, the photographs that captured the horror of Martin Luther King Jr.'s assassination may never have come to be. Louw, a young South African photographer and filmmaker at work on a documentary about King, had been eating dinner in a Memphis restaurant during the hour before tragedy struck. A sudden urge to watch the NBC nightly news brought him back to the Lorraine Motel, where he soon heard a single shot fired.

Louw, who was staying three doors down from King, immediately rushed onto the balcony, where he saw King collapse to the ground. After realizing there was nothing he could do to help, he ran inside to get his camera. "At first," he [told LIFE](#) the following week, "it was just a matter of realizing the horror of the thing. Then I knew I must record it for the world to see."

Louw captured the chaos and emotion that hovered over that April evening. He shot four rolls of film, but one image in particular remains emblazoned on the memories of those alive to see it at the time. In the moments following the shot, as King lay unconscious on the balcony, his comrades turned their attention to a sight in the distance: the assassin, getting away. They pointed their fingers in concert in the direction of his flight.

Louw rushed to the studio of fellow photographer Ernest C. Withers to develop the film. As he did, his hands shook. "I remember the last stage of developing," he said. "It was the longest 10 minutes of my life. The first picture I looked at was Dr. King laying behind the railing. I never did photograph him full in the face. I felt I had to keep my distance and respect."

Attachment 2

“On the Death of Martin Luther King Jr.” by Robert F. Kennedy

Ladies and Gentlemen,

I'm only going to talk to you just for a minute or so this evening, because I have some -- some very sad news for all of you -- Could you lower those signs, please? -- I have some very sad news for all of you, and, I think, sad news for all of our fellow citizens, and people who love peace all over the world; and that is that Martin Luther King was shot and was killed tonight in Memphis, Tennessee.

Martin Luther King dedicated his life to love and to justice between fellow human beings. He died in the cause of that effort.

In this difficult day, in this difficult time for the United States, it's perhaps well to ask what kind of a nation we are and what direction we want to move in. For those of you who are black -- considering the evidence evidently is that there were white people who were responsible -- you can be filled with bitterness, and with hatred, and a desire for revenge. We can move in that direction as a country, in greater polarization -- black people amongst blacks, and white amongst whites, filled with hatred toward one another.

Or we can make an effort, as Martin Luther King did, to understand, and to comprehend, and replace that violence, that stain of bloodshed that has spread across our land, with an effort to understand, compassion, and love.

For those of you who are black and are tempted to fill with -- be filled with hatred and mistrust of the injustice of such an act, against all white people, I would only say that I can also feel in my own heart the same kind of feeling. I had a member of my family killed, [and] he was killed by a white man. But we have to make an effort in the United States. We have to make an effort to understand, to get beyond, or go beyond these rather difficult times.

My favorite poem, my -- my favorite poet was Aeschylus. And he once wrote:

*Even in our sleep, pain which cannot forget
falls drop by drop upon the heart,
until, in our own despair,
against our will,
comes wisdom
through the awful grace of God.*

What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence and lawlessness, but is love, and wisdom, and compassion toward one another, and a feeling of justice toward those who still suffer within our country, whether they be white or whether they be black.

So I ask you tonight to return home, to say a prayer for the family of Martin Luther King -- yeah,

it's true -- but more importantly to say a prayer for our own country, which all of us love -- a prayer for understanding and that compassion of which I spoke.

We can do well in this country. We will have difficult times. We've had difficult times in the past, but we -- and we will have difficult times in the future. It is not the end of violence; it is not the end of lawlessness; and it's not the end of disorder.

But the vast majority of white people and the vast majority of black people in this country want to live together, want to improve the quality of our life, and want justice for all human beings that abide in our land.

And let's dedicate ourselves to what the Greeks wrote so many years ago: to tame the savageness of man and make gentle the life of this world.

Let us dedicate ourselves to that, and say a prayer for our country and for our people.

Thank you very much.

Attachment 3

Popular Tone Words

Bitter	Objective	Idyllic
Sardonic	Naïve	Compassionate
Sarcastic	Joyous	Reverent
Ironic	Spiritual	Lugubrious
Mocking	Wistful	Elegiac
Scornful	Nostalgic	Gothic
Satiric	Humorous	Macabre
Vituperative	Mock-serious	Reflective
Scathing	Pedantic	Maudlin
Confidential	Didactic	Sentimental
Factual	Inspiring	Patriotic
Informal	Remorseful	Jingoistic
Facetious	Disdainful	Detached
Critical	Laudatory	Angry
Resigned	Mystified	Sad
Astonished	Conciliatory	Elevated

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Rhetorical Appeals

Lesson 4

One Class Period

Aim: How can we recognize Ethos, Logos, and Pathos in Edward Kennedy’s eulogy for his brother, Robert F. Kennedy?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Review the handout “Your Argument as the Enterprise”. How does each character seem to represent Ethos, Logos, and Pathos? Students will share their responses and teacher will provide students with background information as needed. A short clip from youtube.com “Star Trek Original - Best of Spock (Literally)” may be helpful. <https://www.youtube.com/watch?v=Xk6Y79vduEE> 2. Which idea, Ethos, Logos, or Pathos is most important to a successful argument? Are all three truly necessary? Be prepared to explain your thoughts in discussion.

Instructional Materials:

- “Your Argument As the Enterprise” <https://tweakyourslides.wordpress.com/tag/pathos/> (**Attachment 1**)
- Edward M. Kennedy *Address at the Public Memorial Service for Robert F. Kennedy* <http://www.americanrhetoric.com/speeches/ekennedytributetorfk> (**Attachment 2**)
- Video of Ted Kennedy’s eulogy for Bobby Kennedy <http://www.history.com/topics/robert-f-kennedy/videos/history-uncut-ted-kennedys-eulogy-for-bobby-1968>

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** The ideas of Ethos, Logos, and Pathos will be addressed as we proceed through our new unit and today we’re going to take a look at Robert F. Kennedy’s eulogy delivered by Edward Kennedy.
- Students will read and annotate the speech identifying Ethos, Logos, and Pathos where appropriate.
- Student responses will be shared and reviewed.

Summary:

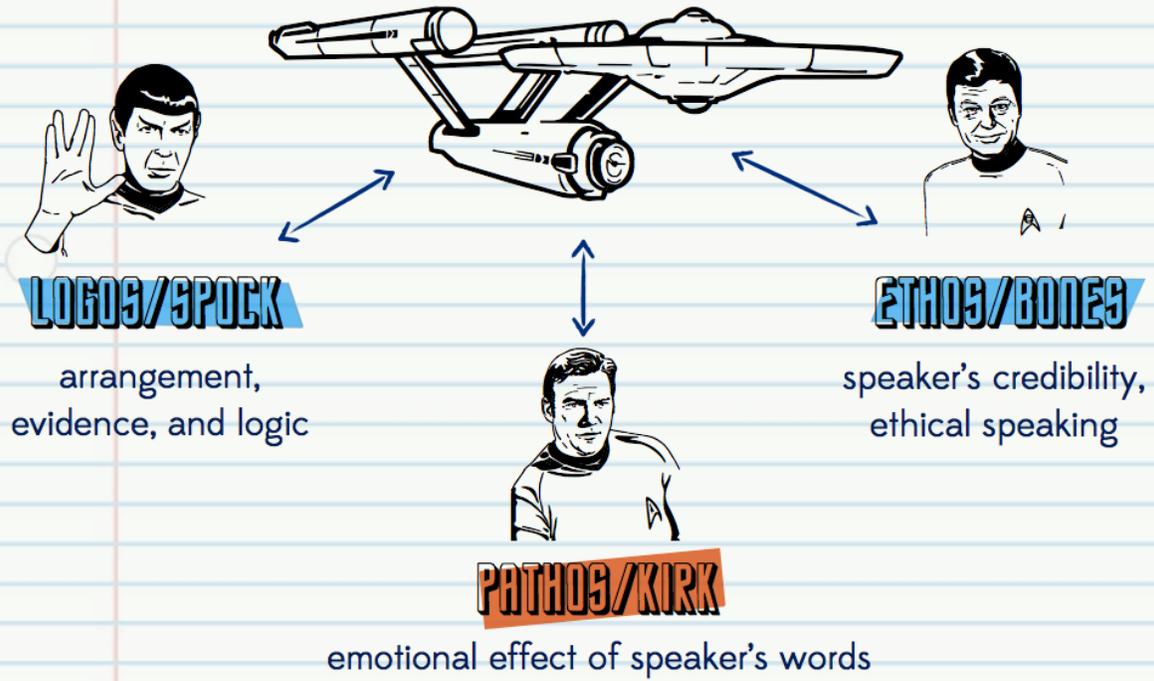
- Exit response that will be collected:
 - 7) What is Edward Kennedy's main idea? How do you know?
 - 8) Explain the passages use of Ethos, Logos, and Pathos. Is the speech effective? Is the audience persuaded? Why or why not?

Extension Activity:

- Students will begin a collection of 20 print advertisements. For tomorrow, students will bring in three print ads they believe access Ethos, Logos, and Pathos.

Attachment 1

Your argument as the Enterprise



Attachment 2

Edward M. Kennedy

Address at the Public Memorial Service for Robert F. Kennedy

delivered 8 June 1968 at St. Patrick's Cathedral, New York

Your Eminences, Your Excellencies, Mr. President:

On behalf of Mrs. Kennedy, her children, the parents and sisters of Robert Kennedy, I want to express what we feel to those who mourn with us today in this Cathedral and around the world. We loved him as a brother, and as a father, and as a son. From his parents, and from his older brothers and sisters -- Joe and Kathleen and Jack -- he received an inspiration which he passed on to all of us. He gave us strength in time of trouble, wisdom in time of uncertainty, and sharing in time of happiness. He will always be by our side.

Love is not an easy feeling to put into words. Nor is loyalty, or trust, or joy. But he was all of these. He loved life completely and he lived it intensely.

A few years back, Robert Kennedy wrote some words about his own father which expresses [sic] the way we in his family felt about him. He said of what his father meant to him, and I quote:

"What it really all adds up to is love -- not love as it is described with such facility in popular magazines, but the kind of love that is affection and respect, order and encouragement, and support. Our awareness of this was an incalculable source of strength, and because real love is something unselfish and involves sacrifice and giving, we could not help but profit from it."

And he continued,

"Beneath it all, he has tried to engender a social conscience. There were wrongs which needed attention. There were people who were poor and needed help. And we have a responsibility to them and to this country. Through no virtues and accomplishments of our own, we have been fortunate enough to be born in the United States under the most comfortable conditions. We, therefore, have a responsibility to others who are less well off."

That is what Robert Kennedy was given. What he leaves to us is what he said, what he did, and what he stood for. A [speech](#) he made to the young people of South Africa on their Day of Affirmation in 1966 sums it up the best, and I would like to read it now:

There is discrimination in this world and slavery and slaughter and starvation. Governments repress their people; millions are trapped in poverty while the nation grows rich and wealth is lavished on armaments everywhere. These are differing evils, but they are the common works of man. They reflect the imperfection of human justice, the inadequacy of human compassion, our lack of sensibility towards the suffering of our fellows. But we can perhaps remember -- even if only for a time -- that those who live with us are our brothers; that they share with us the same short moment of life; that they seek -- as we do -- nothing but the chance to live out their lives in purpose and happiness, winning what satisfaction and fulfillment they can.

Surely, this bond of common faith, this bond of common goal, can begin to teach us something. Surely, we can learn, at least, to look at those around us as fellow men. And surely we can begin to work a little harder to bind up the wounds among us and to become in our own hearts brothers and countrymen once again. The answer is to rely on youth -- not a time of life but a state of mind, a temper of the will, a quality of imagination, a predominance of courage over timidity, of the appetite for adventure over the love of ease. The cruelties and obstacles of this swiftly changing planet will not yield to the obsolete dogmas and outworn slogans. They cannot be moved by those who cling to a present that is already dying, who prefer the illusion of

security to the excitement and danger that come with even the most peaceful progress. It is a revolutionary world we live in, and this generation at home and around the world has had thrust upon it a greater burden of responsibility than any generation that has ever lived. Some believe there is nothing one man or one woman can do against the enormous array of the world's ills. Yet many of the world's great movements, of thought and action, have flowed from the work of a single man. [A young monk began the Protestant reformation; a young general extended an empire from Macedonia to the borders of the earth; a young woman reclaimed the territory of France; and it was a young Italian explorer who discovered the New World,](#) and the 32 year-old Thomas Jefferson who [pro]claimed that "[all men are created equal.](#)"

These men moved the world, and so can we all. Few will have the greatness to bend history itself, but each of us can work to change a small portion of events, and in the total of all those acts will be written the history of this generation. *It is from numberless diverse acts of courage and belief that human history is shaped.* Each time a man stands up for an ideal, or acts to improve the lot of others, or strikes out against injustice, he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest walls of oppression and resistance.

Few are willing to brave the disapproval of their fellows, the censure of their colleagues, the wrath of their society. Moral courage is a rarer commodity than bravery in battle or great intelligence. Yet it is the one essential, vital quality for those who seek to change a world that yields most painfully to change. And I believe that in this generation those with the courage to enter the moral conflict will find themselves with companions in every corner of the globe. For the fortunate among us, there is the temptation to follow the easy and familiar paths of personal ambition and financial success so grandly spread before those who enjoy the privilege of education. But that is not the road history has marked out for us. Like it or not, we live in times of danger and uncertainty. But they are also more open to the creative energy of men than any other time in history. All of us will ultimately be judged, and as the years pass we will surely judge ourselves on the effort we have contributed to building a new world society and the extent to which our ideals and goals have shaped that event.

The future does not belong to those who are content with today, apathetic toward common problems and their fellow man alike, timid and fearful in the face of new ideas and bold projects. Rather it will belong to those who can blend vision, reason and courage in a personal commitment to the ideals and great enterprises of American Society. Our future may lie beyond our vision, but it is not completely beyond our control. It is the shaping impulse of America that neither fate nor nature nor the irresistible tides of history, but the work of our own hands, matched to reason and principle, that will determine our destiny. There is pride in that, even arrogance, but there is also experience and truth. In any event, it is the only way we can live.

That is the way he lived. That is what he leaves us.

My brother need not be idealized, or enlarged in death beyond what he was in life; to be remembered simply as a good and decent man, who saw wrong and tried to right it, saw suffering and tried to heal it, saw war and tried to stop it.

Those of us who loved him and who take him to his rest today, pray that what he was to us and what he wished for others will someday come to pass for all the world.

As he said many times, in many parts of this nation, to those he touched and who sought to touch him:

*Some men see things as they are and say why.
I dream things that never were and say why not.*

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Modes of Discourse

Lesson 5

One Class Period

Aim: How can we recognize DISCOURSE in Martin Luther King, Jr.'s "I Have A Dream" speech from 1963's "March on Washington"?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Define the following term in your own words: Discourse. Students will share their responses and teacher will provide students with the definitions as needed. 2. Which category of discourse do you find most convincing? EXPOSITION, NARRATION, DESCRIPTION, ARGUMENTATION? Be prepared to explain your thoughts in discussion.
- DISCOURSE- "conversation" "[that] takes place between the text and the reader. To communicate with the reader, the writer uses as particular method or combination of methods to make his or her idea(s) clear to the reader.
- EXPOSITION- "illustrates a point"
- NARRATION- "tells a story"
- DESCRIPTION- "creates a sensory image"
- ARGUMENTATION- "takes a position and defends it" from *5 Steps To A 5* (Murphy and Rankin 126).
- Students will write short passages on the topic of "their favorite food" as examples of EXPOSITION, NARRATION, DESCRIPTION, and ARGUMENTATION. Students will share their responses.

Instructional Materials:

- Film clip from "I Have A Dream" <https://www.youtube.com/watch?v=3vDWWy4CMhE>
- "I Have A Dream" text <https://www.archives.gov/press/exhibits/dream-speech.pdf>
(Attachment 1)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** All of those definitions will be addressed as we proceed through our new unit and today we're going to take a look at the "I Have A Dream" by Martin Luther King, Jr.
- Students will watch the clip <https://www.youtube.com/watch?v=3vDWWy4CMhE>
- After watching the clip, students will receive a hand out with the text of "I Have A Dream" (**Attachment 1**). Students will be asked to read and annotate the handout and to identify EXPOSITION, NARRATION, DESCRIPTION, and ARGUMENTATION in the speech. Students will be asked, what is the main argument presented in the speech? Immediately, students will respond, "that African American's should be equal citizens". After some thought and focus on the most prevalent ideas in the passage, we will discuss how Martin Luther King, Jr. is also developing his argument by using EXPOSITION, NARRATION, DESCRIPTION, ARGUMENTATION

Summary:

- Exit response that will be collected:
 - 9) What is Martin Luther King, Jr. arguing? How do you know?
 - 10) Is the speech effective? Is the audience persuaded? Why or why not?

Extension Activity:

- Students will write an informal journal response using EXPOSITION, NARRATION, DESCRIPTION, and ARGUMENT explaining their opinions on the speech including if they feel African Americans have achieved the goals set forth in the "I Have A Dream" speech.

Attachment 1

“I Have A Dream” by Martin Luther King, Jr., 1963

<https://kinginstitute.stanford.edu/king-papers/documents/i-have-dream-address-delivered-march-washington-jobs-and-freedom>

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. [*applause*]

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves [*Audience:*] (*Yeah*) who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. (*Hmm*)

But one hundred years later (*All right*), the Negro still is not free. (*My Lord, Yeah*) One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. (*Hmm*) One hundred years later (*All right*), the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later (*My Lord*) [*applause*], the Negro is still languished in the corners of American society and finds himself in exile in his own land. (*Yes, yes*) And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence (*Yeah*), they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men (*My Lord*), would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. (*My Lord*) Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked insufficient funds. [*enthusiastic applause*] (*My Lord, Lead on, Speech, speech*)

But we refuse to believe that the bank of justice is bankrupt. (*My Lord*) [*laughter*] (*No, no*) We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. (*Sure enough*) And so we've come to cash this check (*Yes*), a check that will give us upon demand the riches of freedom (*Yes*) and the security of justice. (*Yes Lord*) [*enthusiastic applause*]

We have also come to this hallowed spot (*My Lord*) to remind America of the fierce urgency of now. This is no time (*My Lord*) to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. [*applause*] (*Yes, Speak on it!*) Now is the time (*Yes it is*) to make real the promises of democracy. (*My Lord*) Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time [*applause*] to lift our nation from

the quicksands of racial injustice to the solid rock of brotherhood. Now is the time (*Yes*) [applause] (*Now*) to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent (*Yes*) will not pass until there is an invigorating autumn of freedom and equality. (*My Lord*) 1963 is not an end, but a beginning. (*Yes*) And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. [enthusiastic applause] There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges. But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: in the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. (*My Lord, No, no, no, no*) [applause] We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. (*My Lord*) Again and again (*No, no*), we must rise to the majestic heights (*Yes*) of meeting physical force with soul force. (*My Lord*) The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people (*Hmm*), for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny [sustained applause], and they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" (*Never*) We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. (*Yes*) We can never be satisfied [applause] as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. [applause] We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. (*Yes*) We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating for whites only. [applause] (*Yes, Hallelujah*) We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. (*Yeah, That's right, Let's go*) [applause] No, no, we are not satisfied and we will not be satisfied until justice rolls down like waters (*Yes*) and righteousness like a mighty stream. [applause] (*Let's go, Tell it*)

I am not unmindful that some of you have come here out of great trials and tribulations. (*My Lord*) Some of you have come fresh from narrow jail cells. (*My Lord, That's right*) Some of you have come from areas where your quest for freedom left you battered by the storms of persecution (*Yeah, Yes*) and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith (*Hmm*) that unearned suffering is redemptive. Go back to Mississippi (*Yeah*), go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities

(Yes), knowing that somehow this situation can and will be changed. (Yes) Let us not wallow in the valley of despair. (My Lord)

I say to you today, my friends [applause], so even though we face the difficulties of today and tomorrow (Uh-huh), I still have a dream. (Yes) It is a dream deeply rooted in the American dream. (Yes)

I have a dream (Mhm) that one day (Yes) this nation will rise up and live out the true meaning of its creed (Hah): “We hold these truths to be self-evident, that all men are created equal.” (Yeah, Uh-huh, Hear hear) [applause]

I have a dream that one day on the red hills of Georgia (Yes, Talk), the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. I have a dream (Yes) [applause] that one day even the state of Mississippi, a state sweltering with the heat of injustice (Yeah), sweltering with the heat of oppression (Mhm), will be transformed into an oasis of freedom and justice.

I have a dream (Yeah) [applause] that my four little children (Well) will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. (My Lord) I have a dream today. [enthusiastic applause]

I have a dream that one day down in Alabama, with its vicious racists (Yes, Yeah), with its governor having his lips dripping with the words of “interposition” and “nullification” (Yes), one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a dream today. [applause] (God help him, Preach)

I have a dream that one day every valley shall be exalted (Yes), every hill and mountain shall be made low, the rough places will be made plain (Yes), and the crooked places will be made straight (Yes), and the glory of the Lord shall be revealed [cheering], and all flesh shall see it together. (Yes Lord)

This is our hope. (Yes, Yes) This is the faith that I go back to the South with. (Yes) With this faith (My Lord) we will be able to hew out of the mountain of despair a stone of hope. (Yes, All right) With this faith (Yes) we will be able to transform the jangling discords of our nation (Yes) into a beautiful symphony of brotherhood. (Talk about it) With this faith (Yes, My Lord) we will be able to work together, to pray together, to struggle together, to go to jail together (Yes), to stand up for freedom together (Yeah), knowing that we will be free one day. [sustained applause]

This will be the day, this will be the day when all of God’s children (Yes, Yeah) will be able to sing with new meaning: “My country, ‘tis of thee (Yeah, Yes), sweet land of liberty, of thee I sing. (Oh yes) Land where my fathers died, land of the pilgrim’s pride (Yeah), from every mountainside, let freedom ring!” (Yeah)

And if America is to be a great nation (Yes), this must become true. So let freedom ring (Yes, Amen) from the prodigious hilltops of New Hampshire. (Uh-huh) Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. (Yes, all right) Let freedom ring (Yes) from the snow-capped Rockies of Colorado. (Well) Let freedom ring from the curvaceous slopes of California. (Yes) But not only that: (No)

Let freedom ring from Stone Mountain of Georgia. [*cheering*] (*Yeah, Oh yes, Lord*) Let freedom ring from Lookout Mountain of Tennessee. (*Yes*) Let freedom ring from every hill and molehill of Mississippi. (*Yes*) From *every* mountainside (*Yeah*) [*sustained applause*], let freedom ring. And when this happens [*applause*] (*Let it ring, Let it ring*), and when we allow freedom ring (*Let it ring*), when we let it ring from every village and every hamlet, from every state and every city (*Yes Lord*), we will be able to speed up that day when all of God's children (*Yeah*), black men (*Yeah*) and white men (*Yeah*), Jews and Gentiles, Protestants and Catholics (*Yes*), will be able to join hands and sing in the words of the old Negro spiritual: "Free at last! (*Yes*) Free at last! Thank God Almighty, we are free at last!" [*enthusiastic applause*]

Source: MLKEC-INP, Martin Luther King, Jr. Estate Collection, In Private Hands

GRADE LEVEL: 12
Big : Injustice: Perception and Persuasion
Lesson Topic: Visual Rhetoric

Lesson 6

One Class Period

Aim: How can we review political cartoons for the AP English Language Exam?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1.Look carefully at the political cartoon. Write a reaction or description of the image of approximately one page. Students will share their responses.

Instructional Materials:

- <http://m.pegitboard.com/brand/political-cartoon-images> (**Attachment 1**)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** Your descriptions of the picture will be addressed as we proceed through our new unit and today we're going to take a look at political cartoons.
- Students will receive a link to review several political cartoons for analysis. <http://m.pegitboard.com/brand/political-cartoon-images> (**Attachment 1**). Students will be asked to review ten political cartoons with a partner.
- Students will then select five political cartoons to respond to with the following questions: 1. What topic is being addressed? What is the artist's primary message? What is artist's tone? Is the cartoon likely to change someone's opinion?
- Student responses are shared.

Summary:

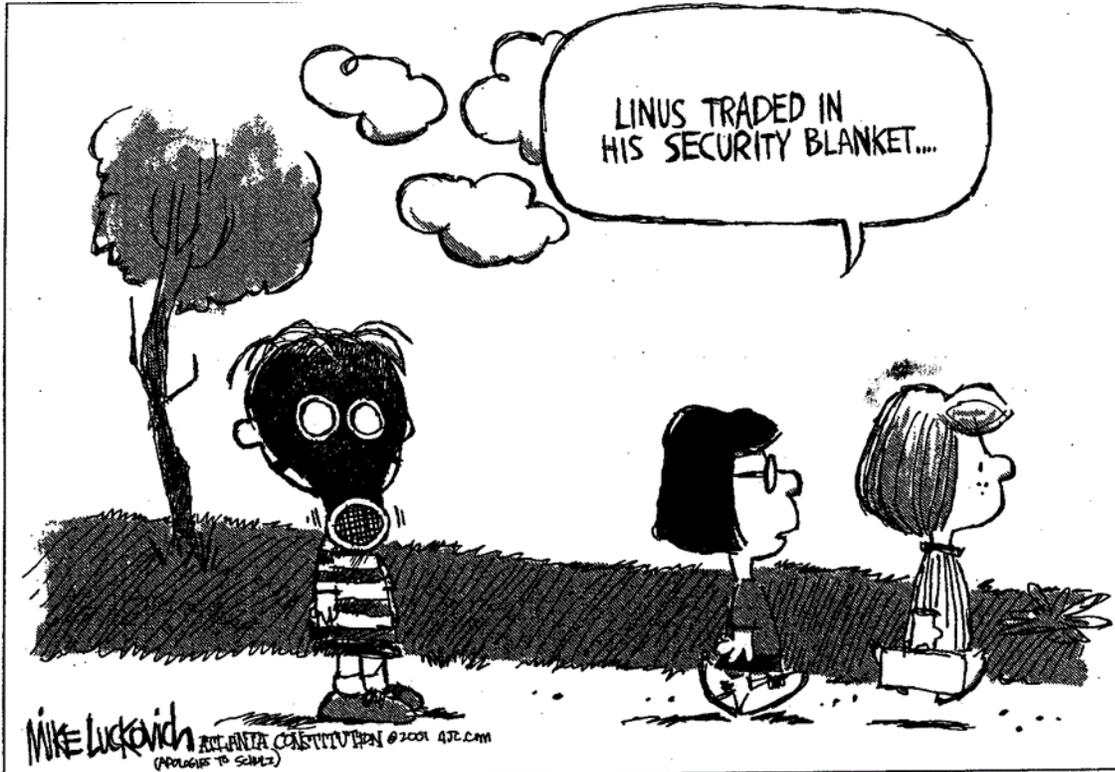
- Exit response that will be collected:
- 3) Which political cartoon is your favorite? Why? What is the artist's main message? How do you know?
- 4) Is the cartoon effective? Why or why not?

Extension Activity:

- Students will select a controversial topic and create their own political cartoon.

Attachment 1

<http://m.pegitboard.com/brand/political-cartoon-images>



MIKE LUCKOVICH
Courtesy Atlanta Constitution

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Multiple Choice Questions

Lesson 7

One Class Period

Aim: How can we review the kinds of multiple-choice questions on the AP English Language Exam?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1.Look carefully at the political cartoon, “A Woman’s Mind Magnified”. Write three multiple-choice questions about the cartoon. Students will share their responses.
- Teacher will discuss how many questions may not go beyond the factual or surface level of questioning.

Instructional Materials:

- “A Woman’s Mind Magnified”
<http://www.radford.edu/rbarris/Women%20and%20art/amerwom05/suffrageart.html>

(Attachment 1)

- “What Kind of Questions Should I Expect on the Exam **(Attachment 2)**
- “A Disappointed Woman” **(Attachment 3)**

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** Your questions based on the cartoon will be addressed as we proceed through our new unit and today we’re going to take a look at types of multiple-choice questions.
- Students will receive a handout that highlights the types of multiple-choice questions **(Attachment 2)**.
- Students will then discuss how to use the chart to anticipate different types of multiple-choice questions.
- Student responses are shared.
- Students will read “A Disappointed Woman”.

Summary:

- Exit response that will be collected:

Students will use the chart to create five multiple-choice questions based on “A Disappointed Woman.”

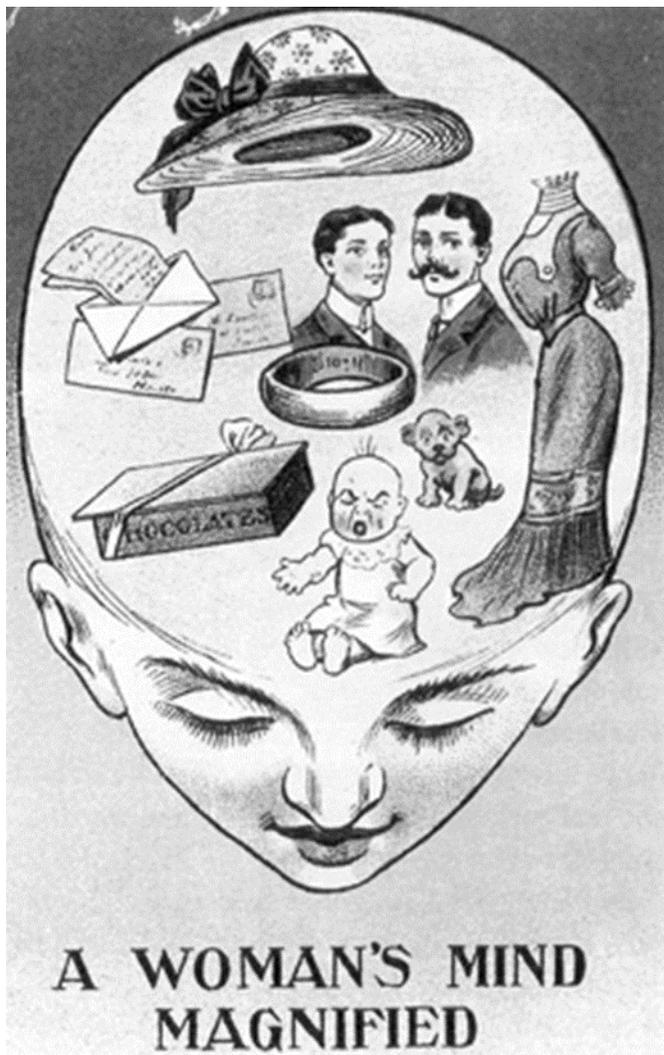
Is the cartoon effective? Why or why not?

Extension Activity:

- Students will answer the corresponding multiple-choice questions (**Attachment 4**).

Attachment 1

<http://www.radford.edu/rbarris/Women%20and%20art/amerwom05/suffrageart.html>



Attachment 2

What Kind of Questions Should I Expect on the Exam?

FACTUAL	TECHNICAL	ANALYTICAL	INFERENTIAL
WORDS REFER TO	SENTENCE STRUCTURE	RHETORICAL STRATEGY	EFFECT OF DICTION
ALLUSIONS	STYLE	SHIFT IN DEVELOPMENT	TONE
ANTECEDENTS	GRAMMATICAL PURPOSE	RHETORICAL STANCE	INFERENCES
PRONOUN REFERENTS	DOMINANT TECHNIQUE	STYLE	EFFECT OF DESCRIPTION
	IMAGERY	METAPHOR	EFFECT OF LAST PARAGRAPH
	POINT OF VIEW	CONTRAST	EFFECT ON READER
	ORGANIZATION OF PASSAGE	COMPARISON	NARRATOR'S ATTITUDE
	NARRATIVE PROGRESS OF PASSAGE	CAUSE/EFFECT	IMAGE SUGGESTS
	CONFLICT	ARGUMENT	EFFECT OF DETAIL
	IRONY	DESCRIPTION	AUTHOR IMPLIES
	FUNCTION OF...	NARRATION	AUTHOR MOST CONCERNED WITH
		SPECIFIC-GENERAL	SYMBOL
		HOW SOMETHING IS CHARACTERIZED	
		IMAGERY	
		PASSAGE IS PRIMARILY CONCERNED WITH	
		FUNCTION OF...	

Attachment 3

“A Disappointed Woman” by Lucy Stone

The last speaker alluded to this movement as being that of a few disappointed women. From the first years to which my memory stretches, I have been a disappointed woman. When, with my brothers, I reached forth after the sources of knowledge, I was reprov'd with "It isn't fit for you; it doesn't belong to women." Then there was but one college in the world where women were admitted, and that was in Brazil. I would have found my way there, but by the time I was prepared to go, one was opened in the United States where women and negroes could enjoy opportunities with white men. I was disappointed when I came to seek a profession worthy an immortal being—every employment was closed to me, except those of the teacher, the seamstress, and the housekeeper. In education, in marriage, in religion, in everything, disappointment is the lot of woman. It shall be the business of my life to deepen this disappointment in every woman's heart until she bows down to it no longer. I wish that women, instead of being walking show-cases, instead of begging of their fathers and brothers the latest and gayest new bonnet, would ask of them their rights.

The question of Woman's Rights is a practical one. The notion has prevailed that it was only an ephemeral idea: that it was but women claiming the right to smoke cigars in the streets, and to frequent barrooms. Others have supposed it a question of comparative intellect; others still, of sphere. Too much has already been said and written about woman's sphere. Trace all the doctrines to their source and they will be found to have no basis except in the usages and prejudices of the age. This is seen in the fact that what is tolerated in woman in one country is not tolerated in another. In this country women may hold prayer-meetings, etc., but in Mohammedan countries it is written upon their mosques, "Women and dogs, and other impure animals, are not permitted to enter." Wendell Phillips says, "The best and greatest thing one is capable of doing, that is his sphere." I have confidence in the Father to believe that when He gives us the capacity to do anything He does not make a blunder. Leave women, then, to find their sphere. And do not tell us before we are born even, that our province is to cook dinners, darn stockings, and sew on buttons..."

Attachment 4

1. The tone of the passage can best be described as
 - a. pedantic and cynical
 - b. flippant and irreverent
 - c. reverent and somber
 - d. indignant and argumentative
 - e. ambivalent and resigned

2. A major hypothesis presented by the speaker is that
 - a. religion is the cause of women's position in the United States
 - b. women are not as intelligent as men
 - c. education is the only way to cure the evils of society
 - d. the questions of Women's Rights is a philosophical issue
 - e. women and African Americans are on the same level

3. What can the reader infer based upon the sentence found in the middle of paragraph 1 that begins with "I was disappointed..." and ending with "and the housekeeper"?
 - a. Lucy Stone is not a religious person
 - b. Teaching was not considered a worthy profession
 - c. The speaker is an adventurer
 - d. Stone values the opinions of others
 - e. She is married with children

4. The theme of the passage is best expressed in
 - a. paragraph 1, sentence 3 ("When, with my brothers...")
 - b. paragraph 1, sentence 7 ("In education...")
 - c. paragraph 2, sentence 1 ("The question...")
 - d. paragraph 2, sentence 6 ("This is seen..")
 - e. paragraph 3, sentence 9 ("Wendell Phillips says...")

5. Stone develops her speech using all of the following except:
 - a. an ad hominem argument
 - b. an anecdote
 - c. direct quotations
 - d. facts
 - e. an ethical appeal

6. In light of the passage, how can the following sentence near the end of the first paragraph best be characterized? “It shall be the business of my life to deepen this disappointment in every woman’s heart until she bows down to it no longer.”
- ironic and paradoxical
 - analytic and pedantic
 - formal and detached
 - informal and anecdotal
 - allegorical and ambivalent
7. Based on a careful reading of the passage, one can assume that the speaker
- believes that women are superior to men
 - believes that religion is the salvation of women
 - believes in fate and destiny
 - believes that foreign countries are more enlightened about women’s rights than the United States
 - is disappointed with her female contemporaries
8. In the sentence beginning with “Wendell Phillips says...” in the middle of paragraph 2, Lucy Stone develops her point using
- an analogy
 - a straw-man argument
 - a syllogism
 - an ad hominem argument
 - sarcasm
9. The speaker’s purpose is most probably to
- explain
 - exhort
 - amuse
 - describe
 - narrate

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Logical Fallacies

Lesson 8
Period

One Class

Aim: How can we recognize a straw-man argument?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Watch the very short clip with Stephen Colbert. 2. Why is the clip funny? What does Stephen Colbert do to the response he is given to his question? How is this not a “fair” way to argue?
- Watch the video about the straw-man fallacy from PBS Digital Studios. 2. Work with a partner to think of an important issue for teens today, create a valid point to make, and then construct a straw man argument to attack it. Students will share their responses.

Instructional Materials:

- Stephen Colbert Clip https://www.youtube.com/watch?v=_AcKITXHncs
- The Strawman Fallacy | Idea Channel | PBS Digital Studios <https://www.youtube.com/watch?v=cGZkCPo7tC0>
- Computers, Internet access, Smartphones, Flip Cameras, or similar

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** Your descriptions of the picture will be addressed as we proceed through our new unit and today we’re going to take a look at the logical fallacy of the straw-man argument.
- Students will copy the definition of a straw-man logical fallacy into their notes.
- Straw-man argument: The speaker/writer attributes false or exaggerated characteristics or behaviors to the opponent and attacks him on those falsehoods or exaggerations.

- Students will work with a partner to create a short video that demonstrates an example of the straw-man fallacy.

Summary:

- Exit response that will be collected:
- 5) What is an example of the straw-man argument?
 - 6) Is a straw-man argument effective? Why or why not?

Extension Activity:

- Students will complete and edit their straw-man example videos.

GRADE LEVEL: 12
Big Idea: Injustice: Perception and Persuasion
Lesson Topic: Logical Fallacies

Lesson 9

One Class Period

Aim: How can we recognize an ad hominem argument?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Watch the short clip from A Time To Kill. 2. Why is the attorney attacking the doctor’s character? Is this a “fair” way to argue?
- Watch the video about the ad hominem fallacy from PBS Digital Studios. 2. Work with a partner to think of an important issue for teens today, create a valid point to make, and then construct an ad hominem argument to attack it. Students will share their responses.

Instructional Materials:

- A Time To Kill clip <https://www.youtube.com/watch?v=Q5ktq5Cccac>
- The Ad Hominem Fallacy | Idea Channel | PBS Digital Studios
<https://www.youtube.com/watch?v=IVFK8sVdJNg>
- Computers, Internet access, Smartphones, Flip Cameras, or similar

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** Your descriptions of the picture will be addressed as we proceed through our new unit and today we’re going to take a look at the logical fallacy of the ad hominem argument.
- Students will copy the definition of the ad hominem logical fallacy into their notes.
- Ad hominem argument: This literally means to “argue against the man.” This technique attacks the person rather than dealing with the issue under discussion. (Example: We all know Sam has several speeding tickets on his record. How can we trust him to vote for us on the issue of a trade agreement with Europe?)
- Students will work with a partner to create a short video that demonstrates an example of an ad hominem fallacy.

Summary:

- Exit response that will be collected:
- 7) What is an example of the ad hominem argument?
- 8) Is an ad hominem argument effective? Why or why not?

Extension Activity:

Students will complete and edit their ad hominem example videos.

GRADE LEVEL: 12

Lesson Topic: Crafting Essays

Lesson 10: Crafting Essays

One Class Period

Aim: How can we review the skills for the AP Language Synthesis Essay?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Is it better to shower at night or in the morning? Choose a side to argue and write a list of as many reasons as possible to defend your argument.
- Students will watch a short clip “Night Showers Vs. Day Showers”. Note all of the points mentioned in the video that you agree with or disagree with. Be sure to clearly label each point with an “A” for agree or a “D” for disagree.

Instructional Materials:

- Film clip from youtube.com <https://www.youtube.com/watch?v=JJGr13pHAMI>
- Room for Debate <http://www.nytimes.com/roomfordebate/2015/09/28/is-there-too-much-tv-to-choose-from> (**Attachment 1**)
- (**Attachment 2**)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class. Students must develop a clear argument to make and defend it with evidence from the video clip or from their own notes.
- **Transition:** The skill of annotating we just practiced is an important part of preparing for the synthesis essay on the AP Language exam. Today you will work to read and annotate several different sources in preparation for writing a synthesis essay.
- Students will read and annotate the Room For Debate article with the purpose of underlining evidence with which they agree and disagree. Students will label evidence with the letters “A” and “D” for pre-planning purposes.

- After some thought and focus on the most prevalent ideas in the passage, we will discuss how to select the best evidence from the passage and how to use that evidence to develop a clear thesis statement.

Summary:

- Exit response that will be collected:

- 1) What evidence best supports your argument? Why?
- 2) Write a clear thesis statement that is supported by the evidence you selected.
- 3) Write a brief outline for a five paragraph essay that has an introductory paragraph with a clearly worded thesis statement, two body paragraphs with the best evidence to support your argument, a third body paragraph that concedes some point on the other side, and a conclusion paragraph that answers the question “So what?”

Extension Activity:

- Students will write a first draft of a synthesis essay in response to the Room For Debate article. Students should have five paragraphs that correspond with the basic outline they created in class.

Attachment 1

NY Times Room For Debate

Is There Too Much TV To Choose From?

<http://www.nytimes.com/roomfordebate/2015/09/28/is-there-too-much-tv-to-choose-from>

SEPTEMBER 28, 2015

Is There Too Much TV to Choose From?

INTRODUCTION



Yesha Callahan, a staff writer and editor for TheRoot.com, is a television writer and comic creator. She is on Twitter.

UPDATED SEPTEMBER 28, 2015, 3:21 AM

My D.V.R. currently says it's at 95 percent capacity and the fall television season has barely begun. My Netflix queue? I don't even want to think about how many shows are collecting dust, but currently I'm binging on FX's "The League" and I'm three seasons behind. From "The Walking Dead" to "black-ish." From "The Knick" to "Empire." Television is one of my favorite things, and although there may be a lot to choose from nowadays television is like stock options: Diversification is a good thing.

Must-see TV has a new meaning nowadays. We must see diversity. We must have options. And we must be able to converse about it with others in real time.

Last week, we saw Viola Davis make history by becoming the first black woman to win for lead actress in a drama. We also saw Davis competing against Taraji P. Henson, Claire Danes and Robin Wright. In 2015, this category alone gave us an amazing example of just how many choices we have in television and how diverse it has become. I can go from seeing Henson's Cookie cursing out her ex-husband to watching Wright in the politics of "House of Cards." In society that's purported to be post-racial, diversity and choices in television viewing options are a welcomed change.

But with so many options, gone are the days of the water cooler conversation. When you have so many shows premiering, and some getting the axe before they can build a following, the only conversation most people can keep track of is what's trending on social media.

Social media has proven to drive ratings and the conversation around television shows. It's driving it so much so, that Nielsen started keeping track of it all. If a show isn't trending on its night, that could be a bad sign for network executives. And if a show is cancelled, and it was popular on social media, you can rest assured a petition to get it back on the air will follow.

Must-see TV has a new meaning nowadays. We must see diversity. We must have options. And we must be able to converse about it with others in real time.

So Many Choices in TV Shows Leaves No Common Culture

Barry Schwartz, a professor of psychology at Swarthmore College, is the author of several books, including "The Paradox of Choice: Why More Is Less."

UPDATED SEPTEMBER 28, 2015, 3:21 AM

There seems to be a consensus that we are living in a new golden age of television, and I, for one, am thrilled by the availability of a diverse set of high-quality shows. I'm not sure the wheat to chaff ratio is any better than it ever was, but since there are only so many hours in a day, there is seldom any need to dip into the chaff. Despite my own work on the problems associated with too much choice, my sense is that current TV comes closer to embodying Chris Anderson's vision of the "long tail" than my vision of choice-induced paralysis.

The diversity of offerings while catering to a diversity of tastes has also produced a splintering of experiences.

That said, there is one aspect of the combination of many, many choices of shows and many, many choices of times and places at which to watch them that troubles me. Television may not ever have been the highest possible expression of a common culture, but it was nonetheless an expression of a common culture. Everyone watched the hot show on Sunday night and then everyone talked about it on Monday. Those days are gone. The only shows that command viewers at a given time are live events, which may help explain why nearly all of the most highly rated shows are N.F.L. games. I'm O.K. with people talking about football, so long as that's not the only thing they talk about.

Moreover, the diversity of offerings while catering to a diversity of tastes has also produced a splintering of experiences. I'm finding that even people who seem very much like me are watching different shows than I do. This leaves us little to talk about aside from work and politics. And even in politics, the availability of MSNBC, CNN and Fox means that almost no one ever has to encounter and think about an idea he or she disagrees with. When everyone watched the nightly news, both liberals and conservatives would sometimes have their noses rubbed in facts that were not congenial to their ideological commitments. Those days are gone, and I think this contributes in no small measure to the nation's polarization (a point Cass Sunstein made some years ago in "Republic.com 2.0").

How Long Can These Good TV Times Continue?

Robert Thompson, the director of the Bleier Center for Television and Popular Culture, is a professor at the S.I. Newhouse School of Public Communications at Syracuse University.

UPDATED SEPTEMBER 28, 2015, 3:21 AM

This year's Emmy Awards presentation opened with the premise that there is too much TV. We saw the host sequester himself in a bunker for a year just to catch up on all the really good stuff.

For viewers, this is a good thing. Unless you're a TV critic obliged by job description to watch it all, you should celebrate the fact that a medium that once specialized in stories about flying nuns and talking horses now offers such a bounty of literate and sophisticated programming — current and vintage — that can be seen on demand, by streaming, on D.V.D. or live on ye olde TV set.

For viewers, there is no such thing as too much good television. For the business, it may be another story.

There is, of course, reason to mourn the passing of the old days when so much of the population watched the same thing at the same time and shared a common subject of conversation the next morning. The unifying cultural glue provided by the three-network oligopoly is missed in ways

we probably don't even realize yet. But the distribution limitations that characterized television for 60 years have been lifted. I'm sure people in the countryside of Greece used to gather for discussion the morning after a wandering bard had performed "The Iliad." Then somebody wrote it down and the classic age of water-cooler epic poetry was over. After that, you couldn't talk about the death of Achilles or the vanquishing of Troy without giving a spoiler alert to those in the agora who may not have read it yet.

There is some question, however, as to how long these good times can continue to roll. The number of current scripted TV series is now around 400. The quantity of fancy, expensive television is growing exponentially; the size of the total potential audience and the number of hours in the day in which they can watch are not. For us, there is no such thing as too much good TV. For the business, it may be another story.

Chat Rooms Are the New Water Coolers For TV Viewers

Lindsey Weber is a writer and editor in Los Angeles. She is on Twitter.

UPDATED SEPTEMBER 28, 2015, 3:21 AM

While our D.V.R.s are filled to capacity and our streaming passwords passed around like drinks at a well-stocked bat-mitzvah, event TV is still very much alive – and well! Not just the live TV events, but shows that manage to shock (ABC's "Scandal"), obsess (AMC's "Mad Men") or just plain confuse (HBO's "Game of Thrones") the viewer.

Company-sanctioned open forums like Slack encourage employees to not only schedule meetings, but they also allow workers to discuss pop culture.

Bottom line: No matter our impressive streaming capabilities, it's just way more fun to be completely caught up on your favorite shows. This especially thanks to the quick draw memes of Twitter or Facebook but, of course, the dread that there's a good chance you could (God forbid!) accidentally get spoiled.

But aside from stocking up on recaps, where do we vent about what we just saw? Not every show comes with a Talking Dead palate cleanser, a recap show that airs directly after AMC's "The Walking Dead."

Turns out, so much of the after-show chatter is happening in chat rooms. Company-sanctioned open forums like Slack encourage employees to not only schedule meetings and do various

office chores, but they also allow them to freely create specialty channels about a glut of topics – often, ones dedicated to discussing pop culture.

It isn't just co-workers hanging out in these chat rooms – instant messaging is quickly losing favor to group conversation, as friends hang out in their Slacks for hours on end. In one of my chat rooms, an episode of "True Detective" birthed #thefukanagazone (named for the show's director, Cary Fukunaga); in another, the absolute absurdity of the newest "Empire" prompted a quick #empire-chat.

We may not be meeting up at the water cooler, but these channels serve similar purpose: to clarify any confusing plot, to commiserate over any poor character decisions, to take virtual bets on what's to come or even to mourn the passing of a fictional doctor (R.I.P. McDreamy).

TV Bridged the Personal and Professional Divide

Jeffrey Sanchez-Burks is a social psychologist and associate professor of management and organizations at the University of Michigan Ross School of Business.

UPDATED SEPTEMBER 28, 2015, 3:21 AM

There is a disappearing common experience among coworkers. Regardless of the many different ways we spend time after hours, we remained in sync through television. If only once a week, we could temporarily bridge that divide between the personal and professional. We related more closely with our coworkers while trying to figure around the water cooler, what it meant on last night's episode, when our beloved character said, "I choose me."

There is a disappearing common experience among coworkers, and evidence shows that interpersonal connections foster the trust and rapport necessary for successful collaborations. The dizzying array of shows now available, highlighted by Andy Samberg during this year's Emmy Awards, is only partly to blame. Even when we watch the show, chances are that we are watching them with different tempos. Binge-watching means it is now unwise to bring up a critical moment in a show for fear of being labeled a spoiler. We have gone from having substantive conversations about a common experience to settling for, "it's a good show, you should watch it." Imagine if people start taping football on their V.C.R. and wait to watch the entire season after the Superbowl!

These disconnects are part of a broader pattern of relational work styles where norms of professionalism limit how much of our personal lives we can bring into the office. The divide can be striking.

Recently, a colleague and I conducted a study on this divide in a national retail bank. To examine how much coworkers know about each other, our survey included a question asking the names of their colleague's children. It turns out, very few even knew if their coworkers had children. Though many may find such boundaries healthy and productive, much evidence shows that interpersonal connections foster the trust and rapport necessary for successful collaborations.

What good is water-cooler conversation when we have our individual water bottles at our desks?

GRADE LEVEL: 12

Lesson Topic: Crafting Essays – Analysis Essay

Lesson 11: Crafting Essays

One Class Period

Aim: How can we understand the AP English Language Analysis Essay prompt?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. What is the best book you have read so far in high school? What is your favorite passage or section from that novel? What about that passage is so memorable or meaningful? Student responses will be shared.
- Students will watch a clip from the film *The Great Gatsby* demonstrating one of the best passages of the novel. <https://www.youtube.com/watch?v=oa5bRR8EHt8>
- Students will discuss the passage and its importance.

Instructional Materials:

- Film clip from The Great Gatsby youtube.com
<https://www.youtube.com/watch?v=oa5bRR8EHt8>
- Computers/Smartphones/Internet and or School Library Access
- Which Kinds of Questions Are Asked in the Analysis Essay? (**Attachment 1**)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** Thinking like a test maker is an important part of preparing for the Analysis essay on the AP Language exam. Today you will work to select an appropriate prose passage in preparation for writing an analysis essay.
- Students will use computers or smartphones with Internet access, or books available in the school library to select appropriate passages for use as an analysis essay prompt.
- Students will share their selections. After some thought and focus on the most prevalent ideas in the passage, we will discuss and review the handout Which Kinds of Questions Are Asked in the Analysis Essay?, adapted from 5 Steps To A 5.

Summary:

- Exit response that will be collected:
- 4) Which question did you select? Why?
- 5) Write a clear thesis statement that is supported by the evidence you selected.
- 6) Write a brief outline for a five paragraph essay that has an introductory paragraph with a clearly worded thesis statement, three body paragraphs with the best evidence to support your argument, and a conclusion paragraph that answers the question “So what?”

Extension Activity:

- Students will write a first draft of an analysis essay in response to the passage and question they selected. Students should have five paragraphs that correspond with the basic outline they created in class.

Attachment 1

Which Kinds of Questions Are Asked in the Analysis Essay? (from 5 Steps To A 5)

1. Analyze an author's view on a specific subject.
2. Analyze rhetorical devices used by an author to achieve his or her purpose.
3. Analyze stylistic elements in a passage and their effects.
4. Analyze the author's tone and how the author conveys this tone.
5. Compare/and or contrast two passages with regard to style, purpose, or tone.
6. Analyze the author's purpose and how he or she achieves it.
7. Analyze some of the ways an author re-creates a real or imagined experience.
8. Analyze how an author presents him- or herself in the passage.
9. Discuss the intended and/or probable effect of a passage.

GRADE LEVEL: 12

Lesson Topic: Crafting Essays – Argumentative Essay

Lesson 12: Crafting Essays

One Class Period

Aim: How can we understand the AP English Language Argumentative Essay prompt?

Common Core Learning Standards:

Standard	Grade	Standard Number
RL	12	1,4,5,6,10
W	12	1, 2

Motivation:

- Journals- 1. Carefully read and respond to the following quote: “Television is the triumph of machine over people.” – Fred Allen.
- Students will respond to the following questions: Do you agree with the quote? Do you disagree with the quote? Do you agree with some aspect of the quote and disagree with another aspect of the quote?
- What evidence can you generate to support your position?
- Student responses will be shared.

Instructional Materials:

- Sample writing prompt by Newton Minow from 5 Steps To A 5 (**Attachment 1**).
- Brainstorming An Outline (**Attachment 2**)

Procedures and Pivotal Questions:

- Students will complete the Journal Writing as a pre-reading activity to clarify thoughts about their upcoming reading/writing topic. Once they are finished writing, students will share responses with partners and a few will share with the class.
- **Transition:** The Argumentative essay prompt on the AP English Language exam will ask you to read a short prompt and to take a position that agrees with it, disagrees with it, or qualifies it (some of what is stated is correct and some of it is incorrect).
- Students will then examine a sample prompt and begin a pre-writing exercise by completing the Brainstorming An Outline activity (**Attachment 2**).
- Students will share their outlines. After some thought and focus on the most prevalent ideas in the passage, we will discuss and review the best evidence to support student’s arguments.

Summary:

- Exit response that will be collected:
Which position did you select? Why?

Extension Activity:

- Students will write a first draft of an argumentative essay in response to the passage and the position they selected. Students should have five paragraphs that correspond with the basic outline they created in class.

Attachment 1

In his famous “Vast Wasteland” address to the National Association of Broadcasters in May of 1961, Newton Minow, the Chairman of the Federal Communications Commission, spoke about the power of television to influence the taste, knowledge, and opinions, of its viewers around the world. Carefully read the following, paying close attention to how timely it is today, especially in light of the worldwide Internet.

Minow ended his speech warning that “The power of instantaneous sight and sound is without precedent in mankind’s history. This is an awesome power. It has limitless capabilities of good—and for evil. And it carries with it awesome responsibilities—responsibilities which you and [the government] cannot escape...”

Using your own knowledge and your own experiences or reading, write a carefully constructed essay that defends, challenges, or qualifies Minow’s ideas.

Attachment 2

Brainstorming An Outline

1. Refer specifically to the prompt; clearly state your position on the given issue.
2. Plan the body of your essay- Brainstorm ideas about Minow's own three-part warning (Good, Evil, and Responsibility) to the NAB. Each topic should be developed into its own body paragraph.
3. The concluding paragraph should briefly answer the question "So what?".

AP Style Essay Prompts

Question 1

Carefully read Martin Luther King Jr.'s speech. In a well written essay, identify Martin Luther King, Jr.'s purpose and analyze the rhetorical strategies he uses to convey his purpose. Consider such items as figurative language, organization, diction, and tone.

“I Have A Dream” by Martin Luther King, Jr., 1963

<https://kinginstitute.stanford.edu/king-papers/documents/i-have-dream-address-delivered-march-washington-jobs-and-freedom>

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. [applause]

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves [Audience:] (Yeah) who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. (Hmm)

But one hundred years later (All right), the Negro still is not free. (My Lord, Yeah) One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. (Hmm) One hundred years later (All right), the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later (My Lord) [applause], the Negro is still languished in the corners of American society and finds himself in exile in his own land. (Yes, yes) And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence (Yeah), they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men (My Lord), would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. (My Lord) Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked insufficient funds. [enthusiastic applause] (My Lord, Lead on, Speech, speech)

But we refuse to believe that the bank of justice is bankrupt. (My Lord) [laughter] (No, no) We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. (Sure enough) And so we've come to cash this check (Yes), a check that will give us upon

demand the riches of freedom (Yes) and the security of justice. (Yes Lord) [enthusiastic applause]

We have also come to this hallowed spot (My Lord) to remind America of the fierce urgency of now. (Mhm) This is no time (My Lord) to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. [applause] (Yes, Speak on it!) Now is the time (Yes it is) to make real the promises of democracy. (My Lord) Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time [applause] to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time (Yes) [applause] (Now) to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent (Yes) will not pass until there is an invigorating autumn of freedom and equality. (My Lord) 1963 is not an end, but a beginning. (Yes) And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. [enthusiastic applause] There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: in the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. (My Lord, No, no, no, no) [applause] We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. (My Lord) Again and again (No, no), we must rise to the majestic heights (Yes) of meeting physical force with soul force. (My Lord) The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people (Hmm), for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny [sustained applause], and they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone. And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" (Never) We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. (Yes) We can never be satisfied [applause] as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. [applause] We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. (Yes) We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating for whites only. [applause] (Yes, Hallelujah) We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. (Yeah, That's right, Let's go) [applause]

No, no, we are not satisfied and we will not be satisfied until justice rolls down like waters (Yes) and righteousness like a mighty stream. [applause] (Let's go, Tell it)

I am not unmindful that some of you have come here out of great trials and tribulations. (My Lord) Some of you have come fresh from narrow jail cells. (My Lord, That's right) Some of you have come from areas where your quest for freedom left you battered by the storms of persecution (Yeah, Yes) and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith (Hmm) that unearned suffering is redemptive. Go back to Mississippi (Yeah), go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities (Yes), knowing that somehow this situation can and will be changed. (Yes) Let us not wallow in the valley of despair. (My Lord)

I say to you today, my friends [applause], so even though we face the difficulties of today and tomorrow (Uh-huh), I still have a dream. (Yes) It is a dream deeply rooted in the American dream. (Yes)

I have a dream (Mhm) that one day (Yes) this nation will rise up and live out the true meaning of its creed (Hah): "We hold these truths to be self-evident, that all men are created equal." (Yeah, Uh-huh, Hear hear) [applause]

I have a dream that one day on the red hills of Georgia (Yes, Talk), the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream (Yes) [applause] that one day even the state of Mississippi, a state sweltering with the heat of injustice (Yeah), sweltering with the heat of oppression (Mhm), will be transformed into an oasis of freedom and justice.

I have a dream (Yeah) [applause] that my four little children (Well) will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. (My Lord) I have a dream today. [enthusiastic applause]

I have a dream that one day down in Alabama, with its vicious racists (Yes, Yeah), with its governor having his lips dripping with the words of "interposition" and "nullification" (Yes), one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a dream today. [applause] (God help him, Preach)

I have a dream that one day every valley shall be exalted (Yes), every hill and mountain shall be made low, the rough places will be made plain (Yes), and the crooked places will be made

straight (Yes), and the glory of the Lord shall be revealed [cheering], and all flesh shall see it together. (Yes Lord)

This is our hope. (Yes, Yes) This is the faith that I go back to the South with. (Yes) With this faith (My Lord) we will be able to hew out of the mountain of despair a stone of hope. (Yes, All right) With this faith (Yes) we will be able to transform the jangling discords of our nation (Yes) into a beautiful symphony of brotherhood. (Talk about it) With this faith (Yes, My Lord) we will be able to work together, to pray together, to struggle together, to go to jail together (Yes), to stand up for freedom together (Yeah), knowing that we will be free one day. [sustained applause]

This will be the day, this will be the day when all of God's children (Yes, Yeah) will be able to sing with new meaning: "My country, 'tis of thee (Yeah, Yes), sweet land of liberty, of thee I sing. (Oh yes) Land where my fathers died, land of the pilgrim's pride (Yeah), from every mountainside, let freedom ring!" (Yeah)

And if America is to be a great nation (Yes), this must become true. So let freedom ring (Yes, Amen) from the prodigious hilltops of New Hampshire. (Uh-huh) Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. (Yes, all right) Let freedom ring (Yes) from the snow-capped Rockies of Colorado. (Well) Let freedom ring from the curvaceous slopes of California. (Yes) But not only that: (No) Let freedom ring from Stone Mountain of Georgia. [cheering] (Yeah, Oh yes, Lord) Let freedom ring from Lookout Mountain of Tennessee. (Yes) Let freedom ring from every hill and molehill of Mississippi. (Yes) From every mountainside (Yeah) [sustained applause], let freedom ring.

And when this happens [applause] (Let it ring, Let it ring), and when we allow freedom ring (Let it ring), when we let it ring from every village and every hamlet, from every state and every city (Yes Lord), we will be able to speed up that day when all of God's children (Yeah), black men (Yeah) and white men (Yeah), Jews and Gentiles, Protestants and Catholics (Yes), will be able to join hands and sing in the words of the old Negro spiritual: "Free at last! (Yes) Free at last! Thank God Almighty, we are free at last!" [enthusiastic applause]

Source: MLKEC-INP, Martin Luther King, Jr. Estate Collection, In Private Hands

Question 2, SYNTHESIS ESSAY, CULTURES IN CONFLICT, from The New York Times Room For Debate, and 5 Steps To A 5.

<http://www.nytimes.com/roomfordebate/2014/03/23/making-vaccination-mandatory-for-all-children>

MAKING VACCINATIONS MANDATORY

Recently, parents around the nation and around the world have objected to vaccinations for their children.

Carefully read the following sources (including any introductory information). Then in an essay that synthesizes at least three of the sources, take a position that supports, opposes, or qualifies the claim that vaccinations should be made mandatory. Make certain that you take a position and that the essay centers on your argument. Use the sources by their letters (Source A, Source B, etc.) or by the identifiers in the parentheses below.

Source A (Jeff Topping Introduction)

Source B (Feemster Eliminate Vaccine Exemptions)

Source C (Margulis Parents Deserve to Have a Choice about Vaccination)

Source D (Elders Religious Beliefs Are the Only Valid Reason to be Exempted from Vaccination)

Source E (Elliman In Britain, Vaccinate with Persuasion, Not Coercion)

Source F (Facebook, Photograph, Baby Elijah caught chickenpox because he was too young to be immunized)

Source A

INTRODUCTION



Jeff Topping for The New York Times

An outbreak of measles in Manhattan showed that even doctors had overlooked the disease as childhood vaccination became widespread. But over the last decade more people have objected to immunization. Along with the religious exemptions that almost all states allow, 19 states allow exemptions for philosophical reasons.

But are broader outbreaks like those in Britain evidence that parents should no longer be allowed to get any exemption from having their children immunized?

Source B

“Eliminate Vaccine Exemptions”

Kristen A. Feemster is a pediatric infectious diseases physician and health services researcher at the Children’s Hospital of Philadelphia and University of Pennsylvania School of Medicine.

UPDATED MARCH 5, 2015, 5:48 PM

At the crux of this question is whether individual choice can be subverted for public good. Vaccines work by protecting individuals, but their strength really lies in the ability to protect one’s neighbors. When there are not enough people within a community who are immunized, we are all at risk.

Vaccines protect our neighbors -- like following traffic laws, drug tests at work, paying taxes -- they are a shared responsibility.

Personal and religious belief exemptions should be curtailed because some people, whether because of age or compromised immune systems, cannot receive vaccines. They depend on those around them to be protected. Vaccines aren’t the only situation in which we are asked to care about our neighbors. Following traffic laws, drug tests at work, paying taxes -- these may go against our beliefs and make us bristle, but we ascribe to them because without this shared responsibility, civil society doesn’t work.

Public health is no different.

To justify the subversion of individual choice to public good, there are some conditions that need to be met. The behavior or intervention needs to be safe and effective, and the risk of not participating in the behavior needs to outweigh any risk from the behavior. The currently recommended vaccine schedule meets those criteria. Vaccines are safe and effective. The significant reduction in illness and death from vaccine-preventable diseases is testimony to how well they work. Yet this success likely contributes to the reason requests for personal belief exemptions have proliferated.

We are fortunate to live in an era when we rarely see many vaccine-preventable diseases -- the risk of these diseases seems minimal while the perceived risk of vaccination becomes larger. This is compounded by the proliferation of misinformation, readily available from the news media and other sources. This has resulted in what many describe as the “vaccine confidence gap.” There is no doubt that this gap needs to be addressed. It is the responsibility of the

scientific and public health community to ensure that vaccines are safe. It is that community's responsibility to listen to concerns and provide accurate and clear information.

However, it is also the scientific and public health community's responsibility to support the health of patients and ensure the health of the communities in which they live. As more people choose not to vaccinate based on personal belief, our communities are at risk -- we have seen recent outbreaks of diseases like measles, mumps and whooping cough throughout the U.S. It is prudent policy to limit such exemptions to protect our own and the public's health.

Source C

“Parents Deserve to Have a Choice About Vaccination”

Jennifer Margulis, a fellow at the Schuster Institute at Brandeis University, is the author of "The Business of Baby."

UPDATED MARCH 23, 2014, 7:01 PM

This January lawmakers in the United Arab Emirates mandated that women breastfeed for two years, announcing that breastfeeding is a “duty, not an option.”

Officials should encourage childhood vaccinations, but they shouldn't have the right to force parents to vaccinate their children.

Should public health officials do everything they can to encourage, inform and facilitate breastfeeding? Yes. Do they have the right to force women to breastfeed? Not in a country that believes in freedom of choice.

There is tremendous evidence showing vaccinations prevent childhood diseases. Should public health officials do everything they can to encourage, inform and facilitate childhood vaccinations? Yes. Do they have the right to force parents to vaccinate their children? Absolutely not.

An American parent could reasonably decide not to follow the C.D.C.'s current vaccination schedule by choosing to vaccinate on the schedule they use in Norway, which has one of the lowest infant mortality rates in the world. In Norway no childhood vaccinations are routinely given in the first three months of life whereas a 2-month-old American infant has been vaccinated against at least four diseases. At the same time, 99 percent of Norwegian infants are breastfed when they leave the hospital and generous family leave policies facilitate successful (and exclusive) breastfeeding. For an American mom who is exclusively breastfeeding and not putting her child in daycare, following the Norwegian schedule would be a philosophical, evidence-based, demonstrably better choice.

It is a news media-driven misperception that parents who claim philosophical or religious exemptions are uneducated or misinformed. Most parents who individualize the vaccine schedule are actively educating themselves, continually assessing their family's specific health needs, and doing everything they can to keep their children safe and healthy.

Unlike in the United Arab Emirates, in America we believe parents are capable of making their own decisions about their children's health. We believe in freedom of choice. This freedom of choice extends to when — and even whether— parents vaccinate their kids.

Source D

“Religious Beliefs Are the Only Valid Reason to Be Exempted From Vaccinations”

Joycelyn Elders is the former surgeon general of the United States.

UPDATED MARCH 23, 2014, 7:49 PM

When I was director of the Arkansas Department of Health in the 1980s, I had to personally approve any parent’s application for a religious exemption from immunizing their children. I recall that there were fewer than 100 a year. They usually came from a particular church. Their pastor would send a letter explaining the request.

It was a very small group and they had their beliefs, so I didn’t feel it was cheating the other children. We’d sometimes have tiny outbreaks of measles or other diseases, but it was rare and it didn’t happen at a greater rate than in other groups. So religious exemptions to immunization should not be a problem.

When I was Arkansas health director, a few people got religious exemptions from vaccination. But wider exemptions would be dangerous.

But broader exemptions are. I was a pediatrician, so I immunized lots of babies. If any parent didn’t want to do it, I felt it was my responsibility to convince them why it needed to be done. We have 95 percent or more immunized because parents took the responsibility to get it done.

When you choose not to have your child immunized you're cheating other kids. Their vaccinations protect your child. Not getting a child immunized is child abuse, even if you’re not using a strap.

The only exemption from immunization should be for religious reasons. If you feel that strongly that immunization is not a good idea, then don’t send you kids to school. Don’t make other children, or your child, suffer.

Source E

“In Britain, Vaccinate With Persuasion, not Coercion”

David Elliman is a community pediatrician at Whittington Health in London and the immunization expert for the Royal College of Pediatrics and Children's Health. Helen Bedford is senior lecturer in children's health at University College London Institute of Child Health.

UPDATED MARCH 23, 2014, 7:45 PM

Recently there was a large increase in cases of measles in the United Kingdom. This was largely due to a controversy that arose from an article in the *Lancet*, a prestigious medical journal, in 1998, that was interpreted as showing a possible link between the measles, mumps and rubella vaccine and autism. The publicity that followed publication resulted in a fall in vaccinations, especially when the then-prime minister, Tony Blair, refused to say whether his young son had had the vaccine.

As a result of a country wide campaign in 2013, primarily by general practitioners, the number of measles cases is down again and the proportion of young children who got the vaccine is at its highest level ever, at 93.2 percent. All this was achieved without any element of compulsion.

Publicity about the dangers of not being vaccinated, and clinics open at times that suited families, were the key. Would things have been different if any form of compulsion had been introduced? It is very unlikely. Even where immunization is generally mandatory, in a free democracy, there has almost always been the provision for parents with conscientious objections to withhold their children from the immunization program. When smallpox vaccination was made compulsory in the 19th century in the United Kingdom, it was the poor who suffered. If they persisted in refusing immunization, they were fined or even sent to jail, for inability to pay. On the other hand, the affluent simply paid their fines and the children remained unimmunized. It was not long before conscience clauses were introduced and any element of compulsion abolished in 1948 with the introduction of the National Health Service.

In an era when people are less accepting of authority and do not expect to do something because the government says so, trying to enforce immunization may actually make matters worse and create martyrs. Those who have genuine religious objections are unlikely to allow their children to be immunized, whatever the penalty. Parents who are hesitating about their vaccine decision because of concerns over vaccine safety may change their minds if given time and an opportunity to discuss their concerns with a well-informed health professional.

Immunization rates in the United States are on a par with those in the United Kingdom and vaccine-preventable disease rates are, if anything, lower, so it would not seem appropriate to make vaccine avoidance any harder than it already is. It is much better that parents have their children immunized, because that is what they want.

Indeed one might speculate whether some of the vaccine avoidance in the United States is because it is a requirement rather than because of a genuine objection to the vaccines. If parents are coerced into vaccinating their child, it may not only damage their relationship with their health providers, but be counterproductive. Although very vocal, the truly antivaccine parents are in a very small minority. Now would not seem the time to be more coercive.

Source F

(Facebook, Photograph, Baby Elijah caught chickenpox because he was too young to be immunized, he was hospitalized because blisters on the inside of his mouth and throat caused him to refuse drinking his bottle)



Question 3, from 5 Steps To A 5

In his essay “The Wilderness Idea,” Wallace Stegner states the following.

Without any remaining wilderness we are committed wholly, without chance for even, momentary reflection and rest, to a headlong drive into our technological termite-life, the Brave New World of a completely man-controlled environment.

Write a well-constructed essay that defends, challenges, or qualifies Stegner’s statement using your own knowledge, experience, observation, or reading.

AP Style Multiple Choice Questions

10 AP Style Multiple Choice Questions based on “On the Death of Martin Luther King, Jr.” by Robert F. Kennedy, from 5 Steps To A 5.

“On the Death of Martin Luther King Jr.” by Robert F. Kennedy

Ladies and Gentlemen,

I'm only going to talk to you just for a minute or so this evening, because I have some -- some very sad news for all of you -- Could you lower those signs, please? -- I have some very sad news for all of you, and, I think, sad news for all of our fellow citizens, and people who love peace all over the world; and that is that Martin Luther King was shot and was killed tonight in Memphis, Tennessee.

Martin Luther King dedicated his life to love and to justice between fellow human beings. He died in the cause of that effort.

In this difficult day, in this difficult time for the United States, it's perhaps well to ask what kind of a nation we are and what direction we want to move in. For those of you who are black -- considering the evidence evidently is that there were white people who were responsible -- you can be filled with bitterness, and with hatred, and a desire for revenge. We can move in that direction as a country, in greater polarization -- black people amongst blacks, and white amongst whites, filled with hatred toward one another.

Or we can make an effort, as Martin Luther King did, to understand, and to comprehend, and replace that violence, that stain of bloodshed that has spread across our land, with an effort to understand, compassion, and love.

For those of you who are black and are tempted to fill with -- be filled with hatred and mistrust of the injustice of such an act, against all white people, I would only say that I can also feel in my own heart the same kind of feeling. I had a member of my family killed, [and] he was killed by a white man. But we have to make an effort in the United States. We have to make an effort to understand, to get beyond, or go beyond these rather difficult times.

My favorite poem, my -- my favorite poet was Aeschylus. And he once wrote:

Even in our sleep, pain which cannot forget
falls drop by drop upon the heart,
until, in our own despair,

against our will,
comes wisdom
through the awful grace of God.

What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence and lawlessness, but is love, and wisdom, and compassion toward one another, and a feeling of justice toward those who still suffer within our country, whether they be white or whether they be black.

So I ask you tonight to return home, to say a prayer for the family of Martin Luther King -- yeah, it's true -- but more importantly to say a prayer for our own country, which all of us love -- a prayer for understanding and that compassion of which I spoke.

We can do well in this country. We will have difficult times. We've had difficult times in the past, but we -- and we will have difficult times in the future. It is not the end of violence; it is not the end of lawlessness; and it's not the end of disorder.

But the vast majority of white people and the vast majority of black people in this country want to live together, want to improve the quality of our life, and want justice for all human beings that abide in our land.

And let's dedicate ourselves to what the Greeks wrote so many years ago: to tame the savageness of man and make gentle the life of this world.

Let us dedicate ourselves to that, and say a prayer for our country and for our people.

Thank you very much.

1. The primary purpose of RFK's speech is most probably to
 - a. inform the people of the event
 - b. praise the accomplishments of Martin Luther King, Jr.
 - c. offer condolences to King's family
 - d. call for calm and unity between blacks and whites
 - e. offer condolences to the black community at large

2. Which of the following paragraphs does not contain examples of parallel structure?
 - a. paragraph 3 beginning with "In this difficult..."
 - b. paragraph 6 beginning with "My favorite poet..."
 - c. paragraph 7 beginning with "What we need..."
 - d. paragraph 9 beginning with "We can do well..."

- e. paragraph 10 beginning with “But the vast majority”
3. Paragraph 5 contains an example of
- a. understatement
 - b. figurative language
 - c. sarcasm
 - d. logical fallacy
 - e. analogous example
4. The tone of the speech can best be described as
- a. elevated and conciliatory
 - b. angry and inflammatory
 - c. formal and detached
 - d. informal and emotional
 - e. accusatory and bitter
5. To keep his speech from leading to violence, RFK makes use of which of the following?
- I. constantly repeating King’s name and his desire for unity between the races
 - II. an ethical appeal based on the power of religion
 - III. emphasizing a common bond to show the connection between himself and the audience
- a. I
 - b. II
 - c. III
 - d. I and III
 - e. I, II, and III
6. All of the following paragraphs give support to the inference that RFK expected violence to follow the assassination except:
- a. paragraph 3 beginning with “In the beginning...”
 - b. paragraph 4 beginning with “Or we can...”
 - c. paragraph 6 beginning with “My favorite...”
 - d. paragraph 7 beginning with “What we need...”
 - e. paragraph 9 beginning with “We can do well...”
7. RFK most probably chose to refer to the Greeks in paragraph 11 for all of the following reasons except:
- a. to impress the audience with his scholarship
 - b. to consistently restate the theme of the speech
 - c. to provide a healing thought for the people to remember
 - d. to elevate the level of discourse

- e. to reinforce the ideals of democracy with which the Greeks are associated
8. Paragraphs 7 and 8 are constructed around which of the following rhetorical strategies?
- a. analysis
 - b. definition
 - c. narration
 - d. process
 - e. cause and effect
9. The quotation given in paragraph 6 can best be restated as
- a. the process of healing is inevitable
 - b. time heals all wounds
 - c. sleep numbs those in pain
 - d. God is the source of humankind's grief
 - e. sleep is the only escape from pain
10. All of the following are effects of the repetition in paragraphs 11 and 12 except that it
- a. links the speaker to the audience
 - b. refers to paragraph 2 and King's dedication
 - c. emphasizes dedication so that the audience will remember it
 - d. reinforces the tribute to Martin Luther King, Jr.
 - e. elevates the occasion to one which is worthy of honor

ANSWERS to 10 AP Style Multiple Choice Questions based on "On the Death of Martin Luther King, Jr." by Robert F. Kennedy, from 5 Steps To A 5.

- 1. d
- 2. b.
- 3. e
- 4. a
- 5. e
- 6. c
- 7. a
- 8. e
- 9. a
- 10. d

