

Advanced Placement English Language and Composition
Course Syllabus
Danielle Crandall

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Hours: 7:45 a.m. to 3:45 p.m.
Location: Room 9124, Freshman Academy Building

Course Description:

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

The course is organized into four units that focus on movements in American Literature while emphasizing the skills assessed on the AP Language exam. We structure the course—and choose texts based on teaching critical reading and familiarizing our students with pieces of American literature. While we work within the framework of American literature and the choices of texts and their sequencing are primarily based on the canon, we also include a variety of contemporary texts in each unit. Composition study is organic in its approach, and all papers go through several revisions, incorporating feedback from the instructor and peers.

Because our students live in a visual world, we also study the rhetoric of visual media such as photographs, films, advertisements, comic strips, and music videos.

Goals of the Course (via the College Board):

- *Analyze* and *interpret* samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;
- *Apply* effective strategies and techniques in their own writing;
- *Create* and *sustain* arguments based on readings, research and/or personal experience;
- *Write* for a variety of purposes;
- *Produce* expository, analytical and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary sources, cogent explanations and clear transitions;
- *Demonstrate understanding and mastery* of standard written English as well as stylistic maturity in their own writings;
- *Demonstrate understanding* of the conventions of citing primary and secondary sources;

- Move effectively through the stages of *the writing process*, with careful attention to inquiry and research, drafting, revising, editing and review;
- *Write* thoughtfully about their own process of composition;
- *Revise* a work to make it suitable for a different audience;
- *Analyze* image as text; and
- *Evaluate* and incorporate reference documents into researched papers.

Objectives:

Curricular Requirements for College Board AP English Language and Composition

C1—The course teaches and requires students to write in several forms (e.g., narrative, expository, analytical, and argumentative essays) about a variety of subjects (e.g., public policies, popular culture, personal experiences).

C2—The course requires students to write essays that proceed through several stages or drafts, with revision aided by teacher and peers.

C3—The course requires students to write in informal contexts (e.g., imitation exercises, journal keeping, collaborative writing, and in-class responses) designed to help them become increasingly aware of themselves as writers and of the techniques employed by the writers they read.

C4—The course requires expository, analytical, and argumentative writing assignments that are based on readings representing a wide variety of prose styles and genres.

C5—The course requires nonfiction readings (e.g., essays, journalism, political writing, science writing, nature writing, autobiographies/ biographies, diaries, history, criticism) that are selected to give students opportunities to identify and explain an author's use of rhetorical strategies and techniques. If fiction and poetry are also assigned, their main purpose should be to help students understand how various effects are achieved by writers linguistic and rhetorical choices. (Note: The College Board does not mandate any particular authors or reading list, but representative authors are cited in the AP English Course Description.)

C6—The course teaches students to analyze how graphics and visual images both relate to written texts and serve as alternative forms of text themselves.

C7—The course teaches research skills, and in particular, the ability to evaluate, use, and cite primary and secondary sources. The course assigns projects such as the researched argument paper, which goes beyond the parameters of a traditional research paper by asking students to present an argument of their own that includes the analysis and synthesis of ideas from an array of sources.

C8—The course teaches students how to cite sources using a recognized editorial style (e.g., Modern Language Association, The Chicago Manual of Style, etc.).

Learning Outcomes for College Board AP English Language and Composition:

Upon completing the AP English Language and Composition course, students should be able to:

LO1—analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques;

LO2—apply effective strategies and techniques in their own writing;

LO3—create and sustain arguments based on readings, research, and/or personal experience;

LO4—write for a variety of purposes;

LO5—produce expository, analytical, and argumentative compositions that introduce a complex

central idea and develop it with appropriate evidence drawn from primary and/or secondary sources, cogent explanations, and clear transitions;

LO6—demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;

LO7—demonstrate understanding of the conventions of citing primary and secondary sources;

LO8—move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing, and review;

LO9—write thoughtfully about their own process of composition;

LO10—revise a work to make it suitable for a different audience;

LO11—analyze image as text; and

LO12—evaluate and incorporate reference documents into researched papers.

Course Texts:

Heinrichs, Jay. *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion*. New York: Three Rivers Press, 2017 (or older).

(Responsibility of student to acquire and read before first day of semester)

Jolliffe, David A., and Hephzibah Roskelly. *Writing America: Language and Composition in Context*. AP ed. Boston: Pearson, 2014. **(Supplied by teacher)**

Kirsznner, Laurie G. and Stephen R. Mandell. *Patterns for College Writing: A Rhetorical Reader and Guide*. 11th ed. New York: Bedford/St. Martin's, 2010. **(Supplied by teacher)**

Grading System:

Major Grades 45%: Formal Essays, Tests, Projects

Minor Grades 25%: Research and Writing Process (Proposal, Annotated Bibliography, Analysis Notes, Outline), Journals, Quizzes, Socratic Seminars, Fishbowls, Pinwheels, Vocabulary Activities

End of Course Milestone – American Literature: 20%

Portfolio: 10%

Basic Course Overview:

The following course outline follows the sections that will appear on the AP Language exam. Each unit will include formal and informal writing assignments, selected readings, writing workshop and revision, vocabulary study, and class and small group discussion.

- I. Introduction to the AP Language and Basics of Rhetoric/Rhetorical Analysis**
 - a. Visual Analysis**
 - b. Rhetorical Analysis**
- II. Synthesis/Exposition**
 - a. Expository Writing**
- III. Argument**

- a. Controversial Issue Argument
- IV. Narrative
 - a. Verbal Narrative
- V. Practice and AP Exam Preparation
- VI. Portfolio – Reflection and Revision

Basics of the Writing Process:

- I. Prewriting
- II. Drafting
- III. Revising
- IV. Editing
- V. Publishing

All extended writing assignments must show evidence of all steps of the writing process.

Course Schedule:

In each unit, students will read a *sampling* of texts, as reflected in the unit text section, from multiple genres.

Unit 1: Building America Through Rhetoric

Unit Overview:

Here the groundwork is laid for the entire semester. Rhetorical strategies are identified in selected essays, analyzed as to how they are used, and evaluated according to their effectiveness. For each reading assignment, students maintain a journal that records author's purpose, style, and audience. They identify rhetorical strategies such as logos, pathos, ethos, stylistic schemes, tropes and grammatical rules then incorporate these tools in their own essays and paragraphs. Different techniques are introduced as they are encountered in multiple essays, *The Autobiography of Benjamin Franklin*, *The Crucible*, various political speeches, and debates. Visual images such as photographs, print advertisements, paintings, and film are all evaluated for their meanings.

Unit Texts:

- "Plagiarism Lines Blur for Students in Digital Age" from the *New York Times* (article)
- "The Cutting of My Long Hair" (from *The School Days of an Indian Girl*) by Zitkala-Sa/Gertrude Simmons Bonnin (narrative essay)
- "Kill the Indian and Save the Man" by Capt. Richard Henry Pratt (persuasive essay)
- *The Crucible* by Arthur Miller, highlighting Miller's commentary (drama)
- "Why I Wrote *The Crucible*" by Arthur Miller (essay)
- "Sinners in the Hands of an Angry God" by Jonathan Edwards (sermon)
- "Speech to the Virginia Convention" by Patrick Henry (speech)
- "Crisis No. 1" by Thomas Paine (speech)
- "Notes Concerning the Savages" by Benjamin Franklin (pamphlet)
- "A Witch Trial at Mount Holly" by Benjamin Franklin (satirical article)

- *The Autobiography of Benjamin Franklin* by Benjamin Franklin (autobiography)
- “Keynote Address to the Democratic Convention 1984” by Mario Cuomo (speech)
- Transcripts of 2008 and 2016 Presidential and Vice Presidential Convention Speeches and Debates
- *Washington Crossing the Delaware* by Emanuel Gottlieb Leutze (painting)
- Excerpts from *Everything’s an Argument* by Andrea A. Lunsford, John J. Ruszkiewicz, Keith Walters
- Excerpts from *Everyday Use: Rhetoric in Our Lives* by David A. Jolliffe and Hephzibah Roskelly
- Excerpts from *They Say, I Say* by Gerald Graff and Cathy Berkenstein

Quizzes:

- Vocabulary
- Reading: daily knowledge-based designed to reward consistent daily close reading
- Grammar: clauses (subordinate, adverb, noun, adjective), phrases (gerund, participial, infinitive, appositive, prepositional), sentence types (simple, complex, compound, compound-complex), syntax, diction

Journals: Collected periodically throughout each unit. Graded according to thoughtful, creative effort and adherence to prompts. Also may include graphic organizers, free-writing, and imitation exercises.

Short Compositions:

- *Prompt:* Determine the rhetorical situation in “Plagiarism Lines are Blurred for Students in Digital Age.” Identify context, purpose, speaker, audience, and message.
- *Prompt:* In at least one paragraph using and commenting on textual references, identify rhetorical strategies that Zitkala-Sa/Gertrude Bonnin uses in “The Cutting of My Long Hair” and how they express her thesis.
- *Prompt:* In at least one paragraph using and commenting on textual references, identify rhetorical strategies that Richard Henry Pratt uses in “Kill the Indian and Save the Man” and how they express his thesis.
- *Prompt:* In at least one paragraph using and commenting on textual references, identify rhetorical strategies that Benjamin Franklin uses in his autobiography and how they reveal his tone.
- *Prompt:* In at least two paragraphs, explain Arthur Miller’s claim about “diabolism” and politics. Support your assertions with textual evidence.
- *Prompt:* Choose a seminal American speech and compare the rhetorical strategies used to those found in a contemporary speech or debate, identifying the similarities. This composition should be at least three paragraphs in length.

(Others can be added based on the direction that student interest and classroom discussion lead.)

Essays: (two drafts minimum, edited by peers and teacher)

- **Visual Analysis**
Prompt: Analyze the techniques Emanuel Leutze uses to express meaning in his painting *Washington Crossing the Delaware*. Focus specifically on context, and explore the

following questions: Who is reflected in this image? Who is missing from the image? What do the colors tell us about the tone and mood of this scene? What is the focal point of the image, and what does it tell us about the message? What does the space surrounding the focal point tell us about the message of the image? What other details lend to the overall effect of the image?

- **Rhetorical Analysis**

Prompt: Write a rhetorical analysis synthesis essay comparing the rhetorical techniques used in Zitkala-Sa/Gertrude Bonnin's "The Cutting of My Long Hair" and Captain Richard Henry Pratt's "Kill the Indian, and Save the Man." Build a claim that address which author you believe best supports his/her claim about Native American assimilation. Clearly identify and address the main ideas, tones, intended audiences, structures, and rhetorical strategies for each piece and discuss how these elements are developed. This essay will undergo several stages of both peer and self-editing, with periodic teacher consultation as needed. Because this is the first extended essay, the teacher will model the writing process before the assignment with model essays, will give several lessons on the writing process using rhetorical strategies, and will work with students throughout the process.

Unit 2: Establishing Identity Through Language

Unit Overview:

In this unit, students will build upon their knowledge and application of various rhetorical strategies. Students will continue to engage in rhetorical analysis of in-class reading and current events articles. Students will explore America's expansion through multiple literary and nonfiction genres, using their journals to compare paired texts, as they continue to build upon their synthesis skills. At the end of this unit, students will complete a midterm assessment, which will focus primarily on their rhetorical analysis and synthesis writing skills.

Unit Texts:

- "The Commission of Meriwether Lewis" by Thomas Jefferson (letter)
- "Ain't I a Woman" by Sojourner Truth (speech)
- "The American Scholar" by Ralph Waldo Emerson (essay)
- "The Poet" by Ralph Waldo Emerson (essay)
- "Self-Reliance" by Ralph Waldo Emerson (essay)
- "Where I Lived, and What I Lived For" from *Walden* by Henry David Thoreau (essay)
- "Civil Disobedience" by Henry David Thoreau (essay)
- Various short stories by Edgar Allan Poe (fiction)
- "The Minister's Black Veil" by Nathaniel Hawthorne (fiction)
- "The Flight of Two Owls" from *House of the Seven Gables* by Nathaniel Hawthorne (fiction)
- "The Devil and Tom Walker" by Washington Irving (fiction)
- *A Modern Mephistopheles* by Louisa May Alcott (fiction)
- *Just After Sunset* by Stephen King (collection of short stories)

- Excerpts from *Song of Myself* by Walt Whitman (poem)
- “To a Locomotive in Winter” by Walt Whitman (poem)
- Excerpts from *Democratic Vistas* by Walt Whitman (nonfiction)
- “I like to see it lap the Miles” by Emily Dickinson (poem)
- “The brain is wider than the sky” by Emily Dickinson (poem)
- “Thanatopsis” by William Cullen Bryant (poem)
- “The First Snowfall” by James Russell Lowell (poem)
- *Into the Wild* by Jon Krakauer (nonfiction)
- *The Wild Truth* by Corine McCandless (memoir)
- *The Great Debaters* (film)

Assessments:

Quizzes:

- Vocabulary
- Reading: daily knowledge-based designed to reward consistent daily close reading

Tests: Sample AP Exam Midterm

Journals: Collected periodically throughout each unit. Graded according to thoughtful, creative effort and adherence to prompts. Also may include graphic organizers, free-writing, and imitation exercises.

Short Compositions:

- *Prompt:* In one of the unit two readings, identify at least three rhetorical strategies, providing specific examples, and explain their effects on their piece. This composition should be written in at least three paragraphs and will be shared in small groups.
- *Prompt:* In one of the unit two readings, identify at least two shifts, providing examples, and explain their effects on the piece. This composition must be at least two paragraphs in length.
- *Prompt:* In one of the unit two course readings, identify a stylistic element, employed by the author, and in at least two paragraphs, discuss the author’s purpose for employing the stylistic element.
- *Prompt:* Using four of the unit two course readings, construct a claim, and create an outline for a synthesis essay.
- *Prompt:* In at least two paragraphs, discuss contrasting tones of two of your unit two course readings with similar subject matters. Discuss the stylistic elements that lend to the contrasting tones. Then, create a visual representation of the contrasting tones, adapting the written stylistic elements to be portrayed through a visual arts medium. (Others can be added based on the direction that student interest and classroom discussion lead.)

Unit 3: Division and Synthesis

Unit Overview:

This unit facilitates student exploration of structural and stylistic nuances in a variety of genres. Students will apply their knowledge of structural and stylistic nuances (i.e. tone, diction, organization, transitions, juxtaposition, dialect, dialog, jargon, point of view, etc.) to rhetorical analysis, personal narratives, and expository compositions. As students study works from America's Realism movement, they will also begin researching current events and debated controversial topics and will compose an exposition, which will serve as the foundation for unit four's debate project and presentation and introduce students to process writing.

Unit Texts:

- "Letter to His Son" by Robert E. Lee (letter)
- *The Marrow of Tradition* by Charles Chestnutt (fiction)
- *How the Other Half Lives* by Jacob Riis (photography)
- *The Jungle* by Upton Sinclair (novel)
- "To Build a Fire" by Jack London (fiction)
- *Into Thin Air* by Jon Krakauer (non-fiction)
- *Adventures of Huckleberry Finn* by Mark Twain (fiction)
- "Mark Twain: Not an American but THE American" by Sarah Churchwell (article)
- "What to the Slave is the fourth of July?" by Frederick Douglass (speech)
- *Narrative of the Life of Frederick Douglass* by Frederick Douglass (autobiography)
- *Incidents in the Life of a Slave Girl* by Harriet Jacobs (memoir)
- *The Autobiography of Malcolm X* by Malcolm X (autobiography)
- *I Have A Dream* by Martin Luther King, Jr.
- *Address to a Joint Congress and the American People, September 20, 2001* by George W. Bush
- Excerpts by Maxine Hong Kingston, including *The Woman Warrior: Memoirs of a Girlhood among Ghosts* (memoir)
- "What Is a Homosexual?" by Andrew Sullivan (essay)
- "Why and When We Speak Spanish in Public" by Myriam Marquez (essay)
- "A Patriotic Left" by Michael Kazin (essay)
- "Suite for Ebony and Phonics" by John Rickford (essay)
- "Why Shouldn't the Epidermally Challenged Get Help?" by Angella Neustatter (essay)
- "Men Should Have Better Things To Do" by Louisa Young (essay)
- "One Picture is Worth a Thousand Diets" by W. Charisse Goodman (essay)
- various print and television media

Assessments:

Quizzes:

- Vocabulary
- Reading: daily knowledge-based designed to reward consistent daily close reading

Journals: Collected periodically throughout each unit. Graded according to thoughtful, creative effort and adherence to prompts. Also may include graphic organizers, free-writing, and imitation exercises.

Research: Five primary and secondary sources are required for the culminating research project including a minimum of two books and three web sites, magazine articles, or newspaper columns using citations in standard MLA format. Before a rough draft is presented, students must present their sources for teacher approval.

Short Compositions:

- *Prompt:* Describe the worst day you had last week in the style of Maxine Hong Kingston by using a fantasy to parallel your everyday experience as a way to express meaning.
- *Prompt:* Write a memoir in which you descriptively narrate your experience with an important person, object, or place.
- *Prompt:* Compose a personal narrative in which you describe a major event in your life that helped formulate your moral code.
- *Prompt:* Compose a personal narrative in which you use aspects of memoir and parable to reveal a truth about life.
- *Prompt:* After reading Lee's "Letter to His Son," compose a reply letter, from the point of view of Lee's son. This letter should be three to four paragraphs in length and reference specific material from Lee's letter.
- *Prompt:* Write at least one paragraph stating whether you agree or disagree with Malcolm X's views on the use of violence. Give examples that support your position.
Expository techniques are analyzed as students revisit their summer reading: Malcolm Gladwell's *Outliers* and Jon Krakauer's *Into Thin Air*. Both Krakauer and Gladwell's ability to synthesize researched information to develop a thesis will be studied. Similar research methods will be practiced as students research a chosen, teacher-approved issue in contemporary American life (e.g. energy policy, abortion, drug legalization, immigration, war, etc.)
- *Prompt:* In at least three paragraphs, discuss the organization structure of one of the unit three course readings, considering structural elements like introduction, conclusion, transitions, shifts, and interaction between/juxtaposition of paragraphs, and explain how the organizational structure affects the rhetorical effectiveness of the text
- *Prompt:* In at least one paragraph, explain whose argument is more effective on the topic of male plastic surgery: Angella Neustatter's or Louisa Young's. Use specific examples to support your position
- *Prompt:* Choose any of the essays you've read so far and write at least three paragraphs using textual evidence analyzing the author's rhetoric. Evaluate whether the author's argument is credible.

(Others can be added based on the direction that student interest and classroom discussion lead.)

Oral Presentation:

- *Prompt:* Using any one of the narratives you've composed during this unit into a verbal narrative. You must use some extra form of media such as visual aids slides, Powerpoint, video, art, or music to assist you.

Essays:

- *Exposition*

Prompt: Research an issue in discussed in the current news media. Give the background, history, and inherent problems with the issue. Weigh the pros and cons and synthesize a conclusion about the selected issue. Use at least five primary and secondary sources including two books and three web sites, magazine articles, or newspaper columns citing sources with footnotes and a bibliography using standard MLA format. Include three images embedded in your paper that adeptly communicate the ideas in your thesis. Students will work in pairs as they formulate their own arguments, will do a “Silent Discussion” to further understand the pieces. After their second draft, students will work in a writer’s workshop to edit each other’s papers. The teacher will work with students during this process to make sure they use sophisticated vocabulary, effective rhetorical terms, maintain consistent tone, focus and style, and will also help them develop voice. This project will undergo several stages of both peer and self-editing, with periodic teacher consultation as needed. This exposition will serve as a foundation for unit four’s student debates.

Unit 4: Arguments for Change

In the final unit of this course, synthesis, persuasion, and rhetorical analysis studies will be applied to students’ development of their own argumentative compositions and debate presentations. Using what they have learned in exposition and analysis, students develop their ability to recognize and employ persuasive techniques. Having begun reading *The Autobiography of Malcolm X*, from a rhetorical perspective, the focus shifts to analyzing his persuasive techniques. As an introduction to argument, students take a position on whether they agree or disagree with Malcolm X’s statements about achieving goals and the history of “white” America. Several essays on a variety of topics in American, that use different persuasive techniques to support their claims, are also included in this unit. Multiple varieties of argument, such as emotional, value-based, character-based, humor-based, and logical, are introduced. In their journals, students maintain a working analytical record of the ones utilized and evaluate their effectiveness. Different persuasive mediums, beyond written and digital words, such as television, film, cartoons, websites, and political campaign advertisements, are studied. To complete the unit, students must take a position on a controversial issue in contemporary American life or debated episode from American history. They must research their issue in the same manner as their previous Exposition paper with the new task of arguing a position on the issue. Upon completion of the essay, students develop their position into a persuasive speech and live debate, using visual aids (videos, Powerpoint presentations, posters, etc.) that contribute to their perspective messages.

Unit Texts:

- *The Great Gatsby* by F. Scott Fitzgerald (fiction)
- “We Real Cool” by Gwendolyn Brooks (poem)
- “I, Too, Sing America” by Langston Hughes (poem)
- “Harlem” by Langston Hughes (poem)
- “America” by Claude McKay (poem)
- Malcolm X and Dr. Martin Luther King Jr. (interviews)

- *The Danger of Silence* by Clint Smith by Chimamanda Ngozi Adichie (TED talk)
- *The Danger of a Single Story* (TED talk)
- “Mother Tongue” by Amy Tan (memoir)
- “The Nobel Lecture in Literature” by Toni Morrison (speech)
- “The Poem that Made Sherman Alexie Want to ‘Drop Everything and Be a Poet’” by Joe Fassler (interview with Sherman Alexie)
- “We Wear the Mask” by Paul Dunbar (poem)
- “Elegy for the Forgotten Oldsmobile” by Adrian C. Louis (poem)
- *Omnivore’s Dilemma: A Natural History of Four Meals* by Michael Pollan (nonfiction)
- *FED UP* by Stephanie Soechtig (documentary film)
- *Sicko* by Michael Moore (documentary film)
- *Fahrenheit 9/11* by Michael Moore (documentary film)
- *Wag the Dog* by David Mamet (film)
- *Born on the Fourth of July* by Oliver Stone (film)
- clips from *The Daily Show with Jon Stewart*
- clips from *The O’Reilly Factor*
- clips from *Hannity and Colmes*
- clips from *Real Time with Bill Maher*
- various print and television media
- “My Grandmother” by John Updike (essay)
- “One Writer’s Beginnings” by Eudora Welty
- “Flying” by James Salter
- “When We Were Kings” by Leon Gast

Assessments:

Quizzes:

- Vocabulary
- Reading: daily knowledge-based designed to reward consistent daily close reading

Journals: Collected periodically throughout each unit. Graded according to thoughtful, creative effort and adherence to prompts. Also may include graphic organizers, free-writing, and imitation exercises.

Short Compositions:

- *Prompt:* Write a short narrative from the point of view of a voiceless character in *The Great Gatsby*. Include elements of dialect and dialog in your narrative.
- *Prompt:* Write at least one paragraph stating whether you agree or disagree with Malcolm X’s views on the use of violence. Give examples that support your position.
- *Prompt:* How does Oliver Stone use visual imagery to contribute to a theme in *Born on the Fourth of July*

Essays:

- *Argument*
Prompt: Choose a controversial issue in contemporary American life or a debated episode in American history and write an essay in which you research the topic thoroughly and

argue for a position on the issue. As with your previous paper, at least five primary and secondary sources are required including two books and three web sites, magazine articles, or newspaper columns. All sources must be cited with footnotes and a bibliography using standard M.L.A format. Use at least three graphics that contribute to your position. “The teacher will provide feedback on vocabulary used, sentence structure (subordination and coordination), logical organization enhanced with rhetorical strategies, the balance of general to specific details, and effective use of rhetoric, including controlling tone, establishing voice, and achieving appropriate emphasis through diction and sentence structure” (AP Guide). This project will undergo several stages of both peer and self-editing, with periodic teacher consultation as needed. Students will present their speeches, research, and knowledge in a live in-class debate.

Speeches and Oral Presentations:

- *Prompt:* Compose and present a TED Talk-style speech, based on social issue for which you have a passion.
- Students will persuasive speech research projects in a live in-class debate.

The teacher reserves the right to make adjustments in course content as needed.