



**PROFESSIONAL DEVELOPMENT**

# **AP<sup>®</sup> English Language and Composition**

**The Rhetoric of Monuments and  
Memorials**

**CURRICULUM MODULE**

**The College Board  
New York, NY**

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# Contents

<b>Introduction</b> , by Renee Shea.....	1
<b>Connections to the AP® English Language and Composition Curriculum</b> ....	2
<b>Connections to the AP English Language and Composition Exam</b> .....	4
<b>Instructional Plan</b> .....	4
<b>Assessments</b> .....	5
<b>Prerequisite Knowledge</b> .....	6
<b>Instructional Time and Strategies</b> .....	7
<b>Lesson 1: Foundation: Rhetorical Analysis of Visual Arguments</b>	
Allison Beers, Mabi Ponce de León.....	9
<b>Lesson 2: Analyze a Monument (Close Reading)</b>	
Eva Arce.....	19
<b>Lesson 3: Multimedia Analysis of a Visual Argument</b>	
Renee Shea, Allison Beers.....	27
<b>Lesson 4: Propose Your Own Monument or Memorial</b>	
Eva Arce, Mabi Ponce de León .....	39
<b>Works cited/Resources</b> .....	52
<b>Appendixes</b> .....	54
<b>Contributors</b> .....	72



# Introduction

Renee Shea

Controversy is nothing new to monuments and memorials. Critics of the now-beloved Lincoln Memorial once argued that the figure of Abraham Lincoln was too large, even godlike; others expressed concern that he wore an expression of weariness rather than triumph. Initial resistance to the Vietnam Veterans Memorial, with divergent interpretations of the marble wall filled with names of the fallen, has become almost legendary. More recently, the Martin Luther King Jr. National Memorial inspired controversy on several counts: its placement on the National Mall among monuments to American presidents; the choice of Lei Yixin, a Chinese sculptor, rather than an African American artist; and the stance of Dr. King with arms crossed on his chest. The most spirited criticism revolved around the choice of the quotation, “I was a drum major for justice, peace and righteousness,” an excerpt from Dr. King’s longer statement that began, “If you want to say I was a drum major, say I was a drum major for justice, peace and righteousness.” Stakeholders from every sector weighed in — poet Maya Angelou, Dr. King’s son Martin Luther King III, Interior Secretary Ken Salazar, even political satirist Stephen Colbert — on what one journalist described as turning “a modest and mellifluous phrase into a prideful boast.” The outcry resulted in a decision to rechisel the original phrase into the monument.

Why such heated responses? Why does who is remembered, and how, matter so deeply? Why not engage students in these conversations? These are some of the questions that led to this curriculum module on the rhetoric of monuments and memorials — an inquiry into the arguments made about remembrance and commemoration. In these four lessons, AP<sup>®</sup> English Language and Composition teachers Allison Beers and Eva Arce, along with AP Studio Art and Art History teacher Mabi Ponce de León, explore the politics and history of public works of memory. They analyze monuments and memorials from the past, such as the Alamo or the Jefferson Memorial, and more contemporary projects still in process, such as the 9/11 Memorial. With their students, they study changing ways of remembering, such as the AIDS Memorial Quilt or landscape designs, whose ephemeral quality is part of the message.

In Lesson 1, the foundational unit, Beers and Ponce de León offer students opportunities to analyze how images — with or without words — argue, influence, and persuade. They focus on visual representations of women in popular culture and how these images make arguments about gender norms, standards of beauty, and femininity and power. A central goal of this lesson is to challenge students’ assumptions that photographs and video footage represent “truth” that is absolute and not subject to interpretation and manipulation. Investigating such preconceptions involves acquiring a working vocabulary to discuss how visual images are intentionally and purposely used to convey arguments. Beers and Ponce de León illustrate similarities between rhetorical analysis of written texts and visual images and the language used to describe both.



In Lesson 2, Arce integrates the arts and history into her AP English Language and Composition course by asking students to research and analyze a monument or memorial using the same strategies they would use in a close reading of a written text. She guides them through the process of choosing a monument or memorial, researching its history, and preparing a rhetorical analysis. Arce emphasizes the political and social dimensions of memorializing, encouraging students to delve into the history of who originally proposed the memorial, what its purpose was intended to be, who the original audience was, and any controversy that ensued during the design stage.

In Lesson 3, an example of inquiry-based learning, Beers and Shea take the visual analysis a step further as students present their rhetorical analysis of a monument or memorial in a multimedia format (documentary video, photo essay, slide show, etc.). Like the previous lesson, this one engages students in research and collaboration, but research in this case includes primary sources. These teachers encourage students to think broadly about what constitutes a monument or memorial, and to select a local example (such as a park or building, a temporary marker, or possibly a “living memorial” such as the AIDS Memorial Quilt) so that they can visit the site and interview those who are visiting or were perhaps involved in the design process.

In the cross-disciplinary Lesson 4, students apply their knowledge of the rhetoric of monuments and memorials as they practice their persuasive skills in the real world. Arce and Ponce de León begin with a case study of the Vietnam Veterans Memorial, designed by Maya Lin. They show how students, working collaboratively, can develop a proposal to commemorate a person or an event they believe deserves such commemoration and then propose their plans to an authentic audience who would have an interest in financing this public work. To complete this project, students must synthesize multiple sources, analyze how to appeal to a target audience, argue for a particular site and design, anticipate and address objections to their proposal, and determine the best means to communicate with their chosen audience.

Throughout these four lessons, students explore the rhetoric of the visual image; the collective values that public monuments embody; the audience(s) to which they appeal; and the language to discuss, critique, and design a memorial. In this process, they are studying rhetoric and preparing for an AP Exam. But they are also contributing to a larger philosophical inquiry: the collective need — of a nation, a religious or ethnic group, a local organization, or a school community — to remember a person or event in their own era and remind those who follow why that remembrance matters.

## Connections to the AP<sup>®</sup> English Language and Composition Curriculum

The *AP English Language and Composition course description* emphasizes the flexibility available to teachers as they develop their course within broad guidelines; that is, the course “engages students in becoming skilled readers of prose written in a variety of rhetorical contexts, and in becoming skilled writers



who compose for a variety of purposes.” All four of these lessons offer approaches and activities designed to improve students’ reading of many different kinds of texts: photographs and videos as well as opinion pieces in Lesson 1; research on the purpose, history, and controversy of monuments and memorials in Lessons 2 and 3; case studies of architects and artists who have designed monuments and memorials and responses from those who support or challenge those designs in Lesson 4. The very definition of “compose” is expanded in this module, as students enter into dialogue with published opinion pieces in Lesson 1, research and analyze the rhetoric of a monument or memorial in Lesson 2, develop a visual argument that includes written text in Lesson 3, and craft a proposal to an authentic audience in Lesson 4.

The Course Description for AP English Language and Composition emphasizes “the process of composing,” including activities that take students through “several stages or drafts with revision aided by teacher and peers.” All four modules address the writing process, including journaling, drafting, peer responses, and various kinds of group work, to support the development of effective essays and presentations. In addition, the Course Description states that students should “write in both informal and formal contexts to gain authority and learn to take risks in writing.” Lesson 1 engages students in a comparison between a visual and written text, Lesson 2 involves them in researching and developing outlines that are developed into group presentations, Lesson 3 focuses on a multimedia presentation incorporating both primary and secondary sources, and Lesson 4 guides students through a process of selection and design to propose a memorial to an authentic audience. The research components of Lessons 2, 3, and 4 reflect the Course Description’s statement that students be guided beyond “uncritical citation of sources and, instead, take up projects that call on them to evaluate the legitimacy and purpose of sources used.” The final two lessons provide opportunities for students to reflect on the pre- and postproduction process of multimedia authoring and how it compares to a written product.

This module directly links to the Course Description’s explanation of the need to bring critical analysis to visual texts: “... to reflect the increasing importance of graphics and visual images in texts published in print and electronic media, students are asked to analyze how such images both relate to written texts and serve as alternative forms of texts themselves.” The foundational Lesson 1 provides specific instruction on how to analyze photographs and videos, and includes explicit connections in both terminology and concepts between the rhetorical analysis of written and visual texts. Subsequent Lessons 2, 3, and 4 offer ways to apply and expand that analysis to monuments and memorials.

“Memory” is one of the five canons of classical rhetoric (invention, arrangement, style, delivery, and memory), and all four lessons in this module actively engage students in conversations about the intersection of public memory and visual texts as embodied in monuments and memorials.



## Connections to the AP English Language and Composition Exam

All four of these modules contribute to the critical thinking required to write the three free-response essays and succeed on the multiple-choice section of the AP English Language and Composition Exam. More specifically, the activities in these modules develop, apply, and extend the rhetorical analysis that is at the heart of the AP English Language and Composition Exam, including terminology and examination of meaning, purpose, and effect in a rhetorical situation; the close-reading essay and all multiple-choice passages explicitly test students' understanding of rhetoric. All four lessons address the ways visual texts constitute argument, which is especially important on the synthesis essay question that includes one to two visuals. Lessons 2, 3, and 4 focus on the synthesis of multiple sources, a skill essential to the synthesis-essay question. Finally, Lessons 3 and 4 engage students in the design and development of their own arguments, which is required in the open-essay prompt.

## Instructional Plan

Teachers should have a clear understanding of rhetorical analysis — not necessarily the history and philosophy of classical rhetoric but rather a practical working knowledge of rhetoric as Aristotle defined it: as using the available means of persuasion. This knowledge includes the Aristotelian triangle, with appeals to ethos, pathos, and logos, as well as the basic terms to describe stylistic features of syntax and diction. By focusing on visual texts, primarily the public art of monuments and memorials, this curriculum module applies and expands rhetorical analysis to texts that may include the written word but are primarily visual. Once students have analyzed how a memorial makes an argument, they have the opportunity to develop their own arguments through a visual medium.

The four lessons are designed to be used individually, in pairs, or as a full sequence of four. For those familiar with visual texts, Lesson 1 offers a review of rhetorical analysis as it applies to photographs and videos from popular culture and advertising; for those less familiar, it provides a foundation to embark on subsequent lessons by making explicit connections between the rhetorical tools that a writer or speaker uses and the tools a visual artist or designer employs. Lesson 2, perhaps the lesson most directly linked to the AP English Language and Composition Exam, applies rhetorical analysis to monuments and memorials, and it engages students in research to synthesize multiple sources. Lesson 3 extends the skills from the previous lesson by moving into evaluation of a monument's effectiveness in achieving its purpose; it also engages students in developing a multimedia presentation. Lesson 4 brings together all of the skills found in the previous three by asking students to propose their own monument or memorial to commemorate a person, event, or organization.

A multidisciplinary, student-centered approach is central to this module. Analyzing a monument or memorial requires some understanding of art and architecture and the cultural and historical context of public art. In the best of worlds, teachers will be able to collaborate with colleagues in other disciplines

as they did in the development of this module, though the lessons are written to provide basic principles in design and art history for those who do not have this opportunity. The Resources section includes a list of materials teachers can consult to expand their knowledge of the history, design, and rhetoric of monuments and memorials. In addition, Lessons 3 and 4 require familiarity with digital media, from basic PowerPoint to more sophisticated tools such as Adobe Photoshop and iMovie. The teacher–authors encourage collaborations with colleagues in media or instructional technology, although they are mindful that students themselves have remarkable expertise in digital media — a point that underscores the student-centered approach of this module.

This module incorporates inquiry-based learning, with activities that involve students in explorations of concepts, development of hypotheses, and reflection on their own learning. Although structured with systematic sequences of activities, all four lessons explore abstract philosophical issues such as what constitutes a monument or memorial and how a society’s identity is expressed in the way it chooses to preserve memory. Collaborative and group activities predominate, with students selecting the questions on which they want to focus, the direction their research will take, and the methods of presentation that will best demonstrate their learning.

## Assessments

Differentiation characterizes assessment as well as instruction in this module. Each of the four lessons ends with a summative assessment that engages students in activities to demonstrate their understanding of how authors and artists make meaning using written and visual texts — i.e., rhetorical analysis. Some of these activities are written, many involve collaboration, and several are presentations with visual media. Lesson 1 culminates in an essay comparing and contrasting a written text and a visual image. Since all three subsequent lessons are based on the fundamentals of rhetorical analysis as they apply to visual images, this assessment is key to teachers’ determining whether and how to modify materials in order to give students an opportunity for additional practice. The Reflections section of the module offers suggestions.

In Lessons 2 and 3, the concept of reciprocal teaching is at work: With the teacher’s guidance, students teach and present concepts to their peers. Students are given the choice of an essay or presentation for the summative assessment for Lesson 2. In either case, they research a monument or memorial individually and develop an outline analyzing it; after sharing with one another in small groups, they select one to develop into a presentation to the full class.

In Lesson 3, after continuing with rhetorical analysis of a monument or memorial that they actually visit, students present a multimedia argument about the effectiveness of the monument in achieving its intended purpose. This assessment shows the extent to which students have mastered rhetorical analysis of visual images, interpretations of visual images as arguments, and the development of an argument using visual media. Since students collaboratively develop the assessment rubric, they are participants in the assessment of



their own work and that of their peers. This last point is key because although students frequently post photographs and videos online, they do so without the deliberation and purposefulness that goes into the development of a multimedia argument such as the one required for this module.

When students design their own monument or memorial in Lesson 4, their summative assessment involves considerable choice. Through a process of critical thinking and decision making, they select an event or person worth commemorating, develop a physical design, and determine how best to present their proposal to an authentic audience. The lesson includes an assessment rubric for both a written proposal and a face-to-face presentation.

### **Prerequisite Knowledge**

The lessons in this curriculum module provide a developmental sequence for those teachers who want to use all four. However, for the teacher who wants to use this module to introduce rhetorical analysis, Lesson 1 provides the fundamentals of rhetorical devices and argument as they apply to both written and visual texts. For those who choose to begin with Lesson 2, students should bring sufficient background knowledge of rhetorical analysis so that the transition to thinking rhetorically about monuments and memorials will be gradual and smooth. To approach that lesson, which focuses on a complex visual text (i.e., a monument or memorial), students benefit from experience in composing rhetorically effective texts that synthesize multiple sources and in analyzing how stylistic devices create meaning.

Lesson 3 requires similar background knowledge of rhetoric and argument. Since this lesson is a collaborative effort, experience working with and presenting in groups would be helpful, though not essential; effective collaborative practices can easily be incorporated into the instruction and inquiry. Knowledge of the equipment and technology needed to make a multimedia presentation is important for those students who choose a documentary-style video, but the lesson allows for students to present their analysis as a photo essay or PowerPoint presentation. Further, the inquiry-based approach in this lesson facilitates students' teaching one another as they define and carry out their self-selected investigation.

Also a collaborative effort, Lesson 4 assumes that students bring prior knowledge of rhetorical analysis and argument, an understanding of the rhetoric of monuments and memorials, and solid research skills. They need this background and preparation in order to apply and extend their competencies as they design and develop their own monument or memorial and argue its worth to an authentic stakeholder audience.

## Instructional Time and Strategies

Lesson 1, an introduction to the module, can be taught in one or two 40–50 minute class periods if the unit is a review of rhetorical analysis as it applies to visual images. If students are unfamiliar with rhetoric, several additional days should be allocated.

Lesson 2 requires a minimum of two weeks for students to conduct their research and prepare presentations. Much of this time, however, is relegated to homework. The actual classroom time is five to seven days: one to two days for introduction and selection of topic, one day to guide research, one day for peer editing, one day for small group work, and one to two days for presentations, depending upon class size.

A series of complex activities, Lesson 3 requires three to four weeks from start to finish, though much of it can be done outside of the classroom. Students will need time in class to meet with their groups to select a monument or memorial, conduct background research, and meet with the teacher to discuss progress and any problems. It is optimal to allow several weekends to give students the opportunity to visit their choice of monument, possibly more than once. Students will need time in or outside of class to organize and edit their photographs or, if they choose the video option, edit. Classroom time to make the presentations will vary, depending upon the number of students in the class.

Like Lesson 3, Lesson 4 involves collaborative activities that begin in the classroom and develop with outside homework activities. Actual class time is required to provide context for the project and guide development:

- Examine case study of Maya Lin (one to two class periods)
- Select a topic (one class period working in pairs or groups)
- Share findings, consolidate evidence, and plan visual representation (one to two class periods)
- Organize and develop an outline of a proposal (one class period)
- Peer edit and receive feedback on proposal (one class period)

Outside class, students need approximately two weeks to research their topic, conduct interviews as needed, and develop evidence for their proposals. They will need an additional week of homework time to develop a visual representation of the monument or memorial and likely another week to polish their proposals after feedback from peers and the teacher.



# Lesson 1: Foundation: Rhetorical Analysis of Visual Arguments

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## *Essential Questions*

The AP English Language and Composition course focuses on how writers use rhetorical devices in order to make effective arguments. This foundational unit gives students a chance to analyze how visual images — with or without words — argue, influence, and persuade. While the objective is the same for all students, teachers should consider their students’ existing abilities in the basic elements of argumentation and rhetorical strategies before beginning this unit. For some students, this lesson might work best toward the end of the school year, when they are already familiar with rhetoric and therefore more likely to grasp the parallels between written arguments and visual ones. Regardless of when the unit is taught, students should grapple with these essential questions:

- What makes a visual text argumentative?
- What are the elements of a visual analysis?
- What are the similarities and differences among rhetorical strategies in written and visual texts?
- How are visual images used to make immediate and subtle arguments?

## *Lesson Summary*

This introductory lesson is broken up into four parts.

- Students will first attempt to define visual rhetoric and identify the benefits of using visual images to make arguments.
- Students will acquire a working vocabulary by which they can discuss how visual images are intentionally and purposely used to convey particular arguments — just as rhetorical strategies help writers influence and persuade.



- Students' preconceived ideas about the nature of visual texts will be challenged; many will revise their definitions after they begin isolating, identifying, and interpreting elements of particular visual arguments taken from pop culture.
- Students will have an opportunity to examine how visual arguments pair with textual arguments, identifying and analyzing similar rhetorical strategies.

### ► ***Connections to the AP Subject***

While this unit focuses on nonprint texts, such as photographs and video, the underlying instructional focus is the same as if using written texts: rhetorical analysis. That is, students will:

- Interpret and analyze texts.
- Connect visual elements (and related rhetorical techniques) to artistic intent in visual texts.
- Acquire a sophisticated vocabulary to discuss how visual arguments are made.
- Think critically about social perceptions and constructs.

### ► ***Student Learning Outcomes***

As a result of this lesson, students will:

- Develop a definition of visual rhetoric and identify where and how these visual arguments are used.
- Use a vocabulary of art concepts to explain (interpret and analyze) visual texts.
- Understand the purposefulness, subtlety, and complexity of visual rhetoric that makes an argument.
- Understand how photographers and television producers manipulate and influence viewers in specific, if subtle, ways.
- Understand the similarities and overlaps between rhetorical strategies in visual and written texts.
- Appreciate how visual rhetoric can communicate in ways that spoken or printed rhetoric sometimes cannot.

### ► ***Prerequisite Knowledge***

Students should be familiar with the principles of rhetorical analysis and argument, including a basic understanding of rhetorical devices and how they are used in print texts (e.g., diction, syntax, metaphor, parallel structure, allusion, repetition, analogy, juxtaposition, contrast). Students should also have a familiarity with common forms of visual rhetoric (e.g., print and television ads, political propaganda, cartoons, news photos).

Teachers may want to delay using this unit until students have become comfortable discussing rhetorical analysis of print text, given that this unit builds on this foundation and draws many parallels between print and nonprint texts.



## ► **Common Student Misconceptions**

While most students understand that advertisers manipulate and distort images to sell products or ideas, many do not hold the same beliefs about artistic, sports, or documentary photographs and video footage. Students often contend that there is no specific intent behind the latter categories of visual text, believing them to be random or accidental. They often describe photographs and film footage as simply moments in time caught on film, rather than deliberate attempts to capture a photographer's *interpretation* of events at that moment. At the beginning of such a unit, students often argue that photographs represent fact or "the Truth," which is absolute and not vulnerable to manipulation. Many believe that because what we see in the picture actually happened, that the visual text captures all of the context and perspective required to understand the image.

## ► **Teacher Learning Outcomes**

As a result of this lesson, teachers will understand that:

- Visual text can be analyzed in much the same way as written text.
- Specific techniques often used in print text (e.g., contrasts, metaphors, repetition) are also used in nonprint texts to further a particular purpose or argument.

## ► **Materials or Resources Needed**

The following activities are intended as a guide or a template of how a particular group of visual images challenged students' preconceptions, developed the necessary vocabulary, and encouraged students to think about visual texts as another form of rhetoric.

Recommended Resources:

- Visual images (still or video) that will be relevant and meaningful to a particular group of students. Specific links and suggested images are provided in the body of the lesson.
- *Elements and Principles of Design Posters, Teacher's Guide*, published by Crystal Productions (available through art supply catalogs). Many visual examples and explanations of the elements and principles can be found online as well.

## **Step 1: Journaling Exercise**

This journaling experience gives students a chance to think and write in a safe environment where they may be more comfortable taking risks. It also offers them an opportunity to select their own examples to support their ideas, which results in a more diverse array of images that broaden and diversify the class discussion. This activity can be assigned for homework or completed during class time, if students have access to the Internet or other sources for securing visual examples relating to their ideas.



Consider the following broad journal questions:

- How are photographs used in our daily lives?
- Why would somebody communicate an idea with a visual representation instead of with words?
- How do visual representations make arguments in ways that sometimes words can't?
- How are visual arguments different from spoken or written arguments?

Use examples to support your answers.

As student misconceptions (e.g., “photographs don't lie; they capture the truth”) are revealed and explored during class discussion, teachers can get a better sense of how to proceed. At this stage, the main concern is getting students to use their own examples to consider the following:

- Are visual images, particularly photos and film, factual or true?
- Are they vulnerable to manipulation? How?
- Why might someone use a visual image rather than a text?
- What is suggested or argued by the images they used as examples?

## ***Step 2: Parallels Between Visual and Textual Rhetoric***

It is critical that students are able to speak clearly and correctly about what it is that they see in the images they are analyzing in order for them to discern the intent and purpose behind the image. In the previous lesson, for example, a student may have been able to identify that a car commercial was successful in advertising a particular vehicle because one car was bigger than the other car. Student[s] can recognize that this use of size is important and effective, but they are unlikely to have the vocabulary to identify this as the design element of scale or a tool of argument. A brief discussion of the rhetorical strategies that may be employed in visual and text-based examples will give students a common language for exploring the topic further.

The chart in Appendix A pairs photographs with specific design elements, so students can see how photographers intentionally shoot using a particular angle, light, composition, etc., to convey a specific message. Students see that design choices in visual images intentionally elicit specific responses. They will also learn the terms for particular design strategies. Using the right side of the chart, the teacher can help guide students through the ways in which design elements match up with the familiar rhetorical strategies students use to analyze written texts. Students or teachers can also suggest examples of familiar texts that showcase the rhetorical strategy and aligned design element.

### **► *Formative Assessment***

## Step 3: Images as Rhetoric

Now that the students have a vocabulary to discuss what they see and basic knowledge of how these elements relate to visual arguments, they can begin applying this knowledge to more complex examples of visual rhetoric.

For the purposes of this formative assessment, the activity focuses on visual representations of women and how these images make arguments about gender norms, standards of beauty, and femininity and power. While this activity is guided, teachers should give students enough leeway to identify on their own what it is that they see and what they think these images convey.

The following visual examples will be used:

- **Evolution of Beauty — Dove Campaign for Real Beauty:** A commercial examining how standards of beauty are distorted by advertising. <http://www.youtube.com/watch?v=IHqzlxGGJFo>.
- U.S. soccer goalie Hope Solo on the cover of ESPN's 2011 "The Body Issue." "Dancing with the Stars' Hope Solo Gets Naked for ESPN Body Issue." *Us Magazine*, Oct. 7, 2011. Accessed March 4, 2012. <http://www.usmagazine.com/celebrity-body/news/dancing-with-the-stars-hope-solo-gets-naked-for-espn-body-issue-2011710>.
- **Hope Solo & Maksim Chmerkovskiy — Viennese Waltz — Week 1.** Video footage of Hope Solo's first dance on the 2011 season of *Dancing with the Stars*. <http://www.youtube.com/watch?v=zWrGX7q3T1M>.

As students look at these examples, they should think about and take notes on the following questions:

- What do you notice?
- What message is being conveyed (directly and indirectly)?
- How can you tell?

Students will use the design elements learned in the previous activity to communicate their answers, and they should be prompted to connect what they see to the broader issue of what that image is *arguing*. Teachers can monitor and assess student progress through class discussion; specifically, what is suggested by the editing choices the filmmakers and photographers made?

After discussing these ideas, students should be asked to read the following:

- **Hope Solo's Revealing Moment: It's More Than Skin Deep:** An essay by Sarah Kaufman that first appeared in *The Washington Post* that compares and analyzes the above "Body Issue" photo and the *Dancing with the Stars* footage. [http://www.washingtonpost.com/lifestyle/style/hope-solos-revealing-moment-its-more-than-skin-deep/2011/10/17/gIQAkwXsL\\_story.html](http://www.washingtonpost.com/lifestyle/style/hope-solos-revealing-moment-its-more-than-skin-deep/2011/10/17/gIQAkwXsL_story.html).

This piece is an excellent example of how one writer analyzed visual images, extracted meaning from them, and then used this information to craft an *argument* of her own. This is an example of what students will potentially be asked



to do later in this module for the summative assessment. Teachers might discuss the following with their students:

- How did the writer’s analysis of these images compare to their own?
- Is her analysis of what she saw convincing and well supported?
- How does she connect her analysis to her argument?

Students will be in a continuous feedback loop with the teacher during these discussions. Areas of confusion will be evident, and teachers can revisit and review any skills that need extra attention. Teacher questions can guide students to “read” visually. Once students have demonstrated proficiency, they can move on to the summative assessment, which requires students to work more independently and with less teacher guidance.

### ► **Summative Assessment**

## **Step 4: Writing Assignment to Compare and Contrast Text and Visual Image**

The purpose of Activity 4 is to give students the chance to demonstrate mastery of the concepts they learned during guided practice in Activities 1 and 2. Teachers may find it best to stick with a similar topic: gender norms. But if students show a high degree of mastery, teachers might substitute their own visual images and texts for this assignment.

Students will read and analyze the following:

- Sports photographs of tennis pro Serena Williams. There are many to choose from on the Internet, but here are links to two that we think work well.
  - \* Martinez, Paul. “Serena, Umpire Leave Tournament.” *Women’s Sports Photo World*. Accessed March 4, 2012. [http://www.wspw.com/articles/04-0908\\_usopen.htm](http://www.wspw.com/articles/04-0908_usopen.htm).
  - \* Hewitt, Mike. “Multiple Sports.” Bleacher Report, June 19, 2011. Accessed March 4, 2012. <http://bleacherreport.com/articles/740408-rory-mcilroy-nba-draft-serena-williams-and-todays-late-sports-news>.
- *Washington Post* newspaper article examining the narrow definition of beauty. This article, “A Unique Take on Beauty,” is reprinted in *The Language of Composition*, edited by Renee H. Shea, Lawrence Scanlon, and Robin Dissin Aufses, 482–85. Boston: Bedford St. Martins, 2008.

Teachers can assign their students an analysis of the visual image using their vocabulary of newly acquired design concepts. The students should make direct comparisons between the visual text and the written one, looking for similarities in the types of strategies used (symmetry and parallel sentence structure, for example).

## Samples of Student Work

Susan Ojo:

The photographer of Serena Williams (in the pink tennis outfit) and Donna Britt use similar and effective strategies to convey their opinions of Serena and make their audiences focus on her unique characteristics. Britt starts off her article with paragraphs that have sentence lengths and pauses of several varieties. Britt cuts off the sentence, “Gwyneth Pallid — I mean Paltrow,” for instance, to try to catch the readers’ attention to emphasize her distaste for some of the well-known, glamorous actors and how we see them as beautiful. This kind of variety in her syntax also serves to keep the reader hooked. The photographer uses contrast in the photo of Williams with the same intent of getting the reader interested by having Williams, who is wearing the hot pink outfit against the deep blue background of the tennis court. Britt also uses techniques like alliteration — “full-figured” — to describe some of these overlooked women and create an admiring tone that relates to her opinion that some of these unconventional woman are, in fact, beautiful. Similarly, the photographer creates a sense of flow and movement in the picture by making the viewers’ eyes follow in a horizontal direction, focusing on Serena’s arm and the power of her bicep and deltoid.

Miranda Gindling:

The photographer uses contrasting colors in the same way that Britt uses contrasting diction to show that Serena is unusual. Serena’s pink dress makes her stand out against the bright blue background, and the bright pastel colors of her clothing and the background highlight her skin. The contrast shows how different Serena is by making her stand out from the rest of the photograph. Even the small details of the pink wristband, white earrings and the white check on her headband draw attention to Serena’s dark skin, something which makes Serena unusual among girls who typically appear on magazine covers. Britt uses carefully chosen diction as she describes Serena and the other “beautiful” women to bring attention to this same difference. In her description of classically pretty women, Britt uses short and simple phrases (“blond, slim and busty”) and words which are often used in everyday conversation. Her descriptions of these girls are bland, expected, dull. However, when describing Serena, she uses unusual diction, long, colorful words that create images, like “powerhouse” and “voluptuousness.” These phrases are not used in everyday speak and are seldom connected to conventional beauty. By the contrasts of her word choice, Britt shows show Serena stands out against her background, in this case the other pretty girls in the world.

**LESSON 1:**  
Foundation:  
Rhetorical Analysis



Her descriptions of Serena have a different syntax than those of the others as well. Her descriptions of the other women are homogenous, the words containing the same number of syllables and the same letters: “ample upper-body upholstery” and “blond...busty...beautiful.” They sound very much the same and therefore boring and flat. However, when she describes Serena, Britt alters her word lengths to provide a more interesting pattern, interspersing short words with long. The phrases flow together smoothly, providing a marked contrast to the short, sharp descriptions of the others. This, again, highlights how different Serena is from the pack. The photographer uses texture in much the same way that Britt used syntax: while the blue background is a flat, homogenous color, Serena’s skin contains hundreds of different shades. The light reflecting on her arm gives light to some areas and shading to others, making the images fluid and flowing. With this technique, the photographer shows how powerful and energized Serena is compared to her static surroundings.

Raymond Lopez:

“A Unique Take on Beauty” by Donna Britt challenges the standard idea of beauty that most people have today. As a writer, Britt makes her argument using several rhetorical devices such as contrast, rhythm and syntax. But these devices can also be used as visual strategies as seen in the photograph of Serena Williams. This image has a different argument from the article, but both use similar strategies to convey their ideas. Williams appears very tall and muscular in the picture. The photographer used figure/ground relationships to make Serena appear bigger than life. This view of Serena makes her seem threatening and huge as the eyes of the viewer are drawn upwards toward her broad shoulders and bulging arms. Similarly, Britt used arrangement and careful selection of detail for a similar purpose. By including colorful quotes from her son and friend that praise Serena — “bomb-diggity” — Britt leads the reader to view Serena as a force. Britt also emphasized how repetitive and mundane the general concept of beauty is by repeating the descriptions of “beautiful women” which are “blond, thin, busty.” She contrasts these descriptions to Serena who has “satin skin, cornrows and is voluptuous.”

### ► **Reflection**

Following are suggestions for teachers who feel their students need additional practice or exposure:

- Assign students to bring in three ads or photos from the newspaper to use while answering the opening journal questions. Having examples to look at may help some students answer the questions.
- If students need more practice after Activity 3, teachers can assign as homework the task of bringing in their own visual images to discuss with other students in small groups (either continuing with the theme of sports/body image photos or something totally different [or simpler], such as advertising). The students can then present their findings and analysis to their classmates, using the design elements vocabulary they have learned, and then each group could present one ad or image to the entire class.

- After Activity 2, teachers might assign students to find or write textual examples of the rhetorical strategies that the class aligned with a design element. This would create a much more detailed graphic organizer to which students could refer during the rest of the lesson.
- In addition to or before Activity 4, teachers might assign students to bring in an article, column, or essay from the newspaper that has corresponding photographs. Students can analyze the relationship between the written text and the visual image. Teachers might choose to focus on content and/or rhetorical/design strategies.

**LESSON 1:**  
Foundation:  
Rhetorical Analysis





## Lesson 2: Analyze a Monument (Close Reading)

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### *Essential Questions*

- How do the elements of a rhetorical analysis transfer to visual texts?
- How do societies commemorate influential people or major events?
- How do the arts both challenge and reflect cultural perspectives?
- How are characteristics of a society’s identity expressed in a monument or memorial?

### *Lesson Summary*

Lesson 2 integrates the arts into AP English Language and Composition instruction by asking students to research and analyze a monument or memorial using the same devices they would use in a close reading of a written text. By changing the composition from a written text to a three-dimensional, visual one, the teacher provides students with the opportunity to practice their reading skills with a different form.

As students go through the process of choosing a monument or memorial, researching its history, and preparing a rhetorical analysis, they will apply concepts of the rhetorical triangle and stylistic devices to comprehend the meaning or message of the piece. This rhetorical analysis, using art as text, revitalizes a key concept of the course. Furthermore, it serves to initiate interdisciplinary discourse among English, history, and art teachers.

### ► *Connections to the AP English Language and Composition Course*

By focusing on a visual text, students are working with rhetoric and argument, key elements of the AP English Language and Composition course. That is, students will:



- Do a close reading of a text.
- Analyze the rhetorical elements of a text.
- Apply appropriate and ethical research methods.

### ► ***Student Learning Outcomes***

As a result of this lesson, students will:

- Apply understanding of visual rhetoric to a public monument or memorial.
- Critique the author's (speaker's) purpose and decisions regarding choices in a text.
- Critique the author's (speaker's) choice of textual features of the monument.
- Use social/cultural/historical contexts to interpret the monument.
- Apply ethical research methods to the specific composing tasks (e.g., ethical use of the Internet to gather data; ethical interview practices).
- Incorporate information selected from a variety of appropriate sources during the composing process.
- Evaluate ways that experiences, attitudes, beliefs, and demographic characteristics affect the interpretation of a visual message.
- Evaluate the efficacy of the monument in light of audience and purpose.

### ► ***Prerequisite Knowledge***

Students should bring to this lesson a basic understanding of how to compose rhetorically effective texts, including the use of Standard Written English. They also need to know how stylistic devices create meaning in a text. Understanding the concepts of the Aristotelian triangle and being able to apply these to an analysis of a visual image would be helpful. Most students would benefit by having the teacher model an analysis of a visual, taking into consideration the image's assertion, claims, purpose, and audience, along with the devices that deliver its message.

For example, teachers might explain to students that structures (such as cathedrals) were used by literate authorities (in this case the church) to deliver meaningful stories of instruction to the masses.

### ► ***Common Student Misconceptions***

Often students see art and architecture as aesthetically pleasing or as a matter of taste, but they fail to see the political or social aspects of the work. Some do not realize the importance of context in identifying a monument's message. Also, some students believe that visual and written works have few or no commonalities when, in fact, art was prehistoric people's primary means of communicating with future generations.

### ► ***Teacher Learning Outcomes***

Along with reviewing how to read a text closely and how to research a topic, teachers will learn to apply skills for rhetorical analysis to a public work of art. Teachers will also learn to work collaboratively with colleagues from other departments to develop interdisciplinary, project-based assessments.

### ► *Materials or Resources Needed*

Students will need about six weeks to complete this project from choice of topic to presentation. Much of the time spent will be outside of class doing research, analysis, and drafting. They will need access to the Internet and/or the library for their research. Criteria charts can be generated by the class, and the teacher can use these charts to finalize the rubric. For peer editing of drafts, students can use colored pencils or pens to write their commentary.

Activity	Time	Material
<b>Introduction and Choice of Topic</b>	One to 1½ hours of class time; one evening of homework	Access to the Internet and/or the library
<b>Research and Analysis</b>	30 minutes to one hour of class time; two weeks of homework for research time	At-home access to the Internet and/or the library
<b>Drafting</b>	One week of homework to draft the document; 30 minutes to one hour for peer editing; one night of homework for self-editing after receiving peer editing comments	Students' drafts; colored pencils/pens for peer editing
<b>Presentations</b>	One class period for small group work; four nights of homework to develop group presentation; one class period for group presentations	Criteria charts generated by students Rubric (see summative assessment)

## *Step 1: Introduction and Choice of Topic*

The teacher can introduce the lesson by presenting the essential questions to students for an oral discussion. A useful strategy is to place students in four different groups, with each group discussing a different question. Individual groups then report their conclusions to the class and take questions or comments from their classmates.



Having engaged the students on the topic of monuments, the teacher can give students an overview of the lesson along with the following objectives:

- Identification of elements of the rhetorical triangle as these apply to the monument.
- Analysis of a monument using rhetorical devices.
- Examination of controversial aspects of the monument.

The next step is to engage students in some brainstorming activities exploring definitions of “monument” and “memorial” so that they will be able to identify suitable topics.

Next, the class can identify specific monuments or memorials. Students will probably initiate a discussion of the more popular monuments such as the Statue of Liberty, the Vietnam Veterans Memorial, the Lincoln Memorial, the 9/11 Memorial, Mount Rushmore, or the Washington Monument. Teachers can suggest some that are less known and/or more controversial: e.g., Stevie Ray Vaughan Memorial, Texas; Forest of the Martyrs, Jerusalem; Flight 93 National Memorial, Pennsylvania; Dinosaur National Monument, Utah; Crazy Horse Memorial, South Dakota; Jefferson Davis Monument, Kentucky; Memorial to the Murdered Jews of Europe, Berlin; Che Guevara Statue, Bolivia; Eva Peron’s Tomb, Recoleta Cemetery, Buenos Aires; Parque de Eva Peron, Madrid; Statue of the Fallen Angel, Parque del Buen Retiro, Madrid; African Renaissance Monument, Senegal; AIDS Memorial Quilt.

Finally, each student will choose a monument or memorial and submit it for the teacher’s approval. This can be done as homework or as a class assignment in a computer lab or library. If possible, students should study a monument that they can visit before completing their final analysis. “I asked students not to choose the Alamo Cenotaph because this is the monument that I selected as my model. I also asked students to choose a site they would visit or one that they have visited and found inspiring. For me, being able to stand in front of the structure after having done the research proved to be an emotional as well as insightful experience — even though I’ve been going to this site since I was four years old” (Eva).

### ► **Formative Assessment**

To ensure that students are giving this activity serious thought and not simply plucking a topic from a Google search for “monuments,” the teacher could do the following:

Ask students to develop an initial proposal or a chart stating what they know or believe about the monument and explaining why they are interested in this piece, or how it’s personally relevant to them. The table on the next page provides a model for this process.

Choice of Topic: The Alamo Cenotaph		
What do I know or believe about this topic?	Why am I interested in this monument?	What do I want to know about this topic?
The Alamo is one of the most sacred sites in Texas.	As a little girl, I loved the Davy Crockett Disney movie.	Who were these heroes and what really happened?
The battle of the Alamo was the ultimate motivation for Texans to become an independent republic.	His heroic ballad was one of the first songs I memorized.	What myths surrounded these men and events? If this is an empty tomb, where are the bodies?

**LESSON 2:**  
Analyze a  
Monument

Using the student's chart, the teacher has the opportunity to give students feedback. The teacher can easily see the student's choice of topic as well as review the types of questions the student is considering for research. If the student has chosen a particularly obscure and difficult topic to research or if several students have chosen the same memorial for analysis, this is the time to redirect them by suggesting some alternative topics. Also, if the answers to a student's questions are a simple "yes" or "no," then this is the time to guide him or her through more complex inquiries.

Based on the amount of feedback given to a class, the teacher may need to do a lesson on how to develop questions for research. Here are some suggested questions that apply to most topics:

- How does the monument or memorial illustrate the topic?
- What is the primary physical feature of the monument or memorial? Is this the focal point? If so, why?
- What is the historical context for this monument or memorial?

► ***Step 2: Research and Analysis of the Monument or Memorial***

Before sending students to do research, the teacher might want to review rules of ethical citation and explain why and how academic writers give credit to their sources. This is a good time to discuss plagiarism and its consequences to their grade as well as their reputation.

- Review rules of ethical citation. (Give credit to sources.)
- Evaluate sources.
- Develop questions for research. (Students can generate their own questions, or the teacher can guide them.)

The following sites are useful sources to review the research process:

- **How to Prepare an Annotated Bibliography:**  
<http://www.library.cornell.edu/olinuris/ref/research/skill28.htm>



- **Writing a Research Paper:**  
<http://owl.english.purdue.edu/owl/resource/658/01/>
- **How to Write a Research Paper:** [http://www9.georgetown.edu/faculty/kingch/How\\_to\\_Write\\_a\\_Research\\_Paper.htm](http://www9.georgetown.edu/faculty/kingch/How_to_Write_a_Research_Paper.htm)

To guide students in their search for credible sources, I shared some of my sources and evaluated them in light of the topic that I had used as a model, the Alamo Cenotaph. The list below has notes that model the thinking process of skimming through sources.

- Davis, William. *Three Roads to the Alamo*. New York: Harper Perennial, 1999. (Note: This book has an impressive, thorough bibliography with several primary documents.)
- "Alamo Cenotaph." *Handbook of Texas Online*. Accessed Jan. 19, 2012. <http://www.tshaonline.org/handbook/online/articles/gga02>(Note: This is an official document published by the Texas State Historical Association.)
- "The Deposition of the Alamo's Defenders' Ashes." Texas A&M University. Accessed Jan. 5, 2012. [http://www.tamu.edu/faculty/ccbn/dewitt/adp/history/1836/the\\_compound/ashes.html](http://www.tamu.edu/faculty/ccbn/dewitt/adp/history/1836/the_compound/ashes.html). (Note: This is published by Texas A&M, one of the state's major universities.)
- Meyers, John Myers. *The Alamo*. Lincoln, NE: University of Nebraska Press, 1948. (Note: Meyers' voice is full of Texan colloquialisms. Might he be biased? Might he add more to myth?)
- Montgomery, Murray. "Angel of the Alamo...Remembering Adina De Zavala." *Texas Escapes*, April 20, 2004. Accessed Dec. 12, 2011. <http://www.texasescapes.com/MurrayMontgomeryLoneStarDiary/Savior-of-The-Alamo.htm>.

### ***Step 3: Development of an Outline***

Having done their research, students draft a documented outline and edit the draft. They will:

- Develop their own outline, including parenthetical documentation.
- Peer edit the outline for content and citation of sources. (This can be done as an in-class pair-share activity.)
- Self-edit the outline for content and citation of sources.
- Create a Works Cited page. (See "Outline: Monument Analysis" in Appendix B.)

## Step 4: Peer Presentation

- Each student should share his or her outline with a small group of five to six students in the class.
- Each small group will then select the best (i.e., the most interesting and thorough) outline to develop into a group presentation for the class. The author of the outline becomes project manager and delegates duties for presentation, including speaking points for all members, possibly additional research, a visual element, and a final Works Cited page.
- As the small groups deliver their presentations to the class, other groups should take notes on elements of effective monuments or memorials, looking for commonalities and differences in how monuments create meaning.

### ► **Summative Assessment:**

To characterize the most and least successful papers, the rubric for the AP English Language and Composition and Language Exam for Question 2 (the analysis question) is used, although it has been changed slightly to fit our assignment. This rubric is available in Appendix E.

### ► **Reflection**

If students are struggling with their analysis, the teacher can model using a monument that no student has chosen. This model could even be a class project that requires all individuals to add one comment with one source cited. In this manner, the teacher and students can evaluate credible, reliable sources as well as identify features of the monument as a text. To ensure student success, the teacher may want to check students' outlines after each major section. The first check would take place once the students have completed their introductions. Another check could be a brief composition or journal entry that simply defines, describes, and analyzes the controversial elements surrounding the monument.





## Lesson 3: Multimedia Analysis of a Visual Argument

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### *Essential Questions*

While Lesson 2 of this module focuses on analyzing a monument or memorial, this lesson takes an additional step to assess the effectiveness of a monument as a source of remembrance. As students select, study, and analyze their monument or memorial, they will consider the following:

- What constitutes a monument or memorial?
- How do monuments and memorials affect the way we remember important people and events?
- What visual elements are used, and what messages do they convey?
- What makes an *effective* monument or memorial?

### *Lesson Summary*

In this project-based lesson, students will construct a collaborative multimedia presentation (documentary video, photo essay, slide show, etc.) that will incorporate the following components:

- Research and information about a monument or memorial and its construction.
- Analysis and interpretation of the monument or memorial's visual and design elements.
- Arguments about its effectiveness and appropriateness that are based on a rhetorical analysis.



This assignment requires students to:

- Work collaboratively with classmates.
- Select a suitable monument or memorial they can visit in person.
- Consider multiple points of view.
- Analyze visual rhetoric using a visual medium.
- Consider how to present material in a clear, logical, and visually interesting way.

### ► ***Connections to the AP English Language and Composition Course***

While this assignment requires students to rely more on cameras than the traditional pen and paper, the underlying task is the same: rhetorical analysis and argumentation. Students are still being asked to develop well-supported, effective, and convincing arguments, but these arguments will be made visually rather than in writing. Much as they would in writing an effective argumentative or analytical essay, students will:

- Gather evidence that supports a thesis.
- Interpret, analyze, and extend the meaning of what they see.
- Consider their audience when deciding the most effective, engaging, and interesting way to develop and present an argument.
- Plan, organize, draft, edit, and revise their work.

The AP English Language and Composition course trains students to be careful and close readers, thoughtful and purposeful writers, and critical thinkers who can synthesize and make meaning from multiple sources. These are precisely the skills necessary to the production of a documentary video analyzing visual arguments.

### ► ***Student Learning Outcomes***

As a result of this lesson, students will be able to:

- Make arguments visually as well as with words.
- Understand that visual elements are, in some cases, more appropriate or compelling than written words or are best used in combination with written text.
- Understand that the same skills for writing essays are used to develop multimedia presentations (e.g., analysis, composition, editing).
- Teach their classmates, taking responsibility for a lesson.
- Appreciate the need to compromise or come to consensus when disagreements arise with other group members.
- Appreciate that collaborative projects can yield superior results to independent work.

### ► *Prerequisite Knowledge*

In order to complete this project successfully, students must be:

- Able to work successfully in groups.
- Knowledgeable about local monuments and memorials.
- Able to conduct background research on the memorial using reliable sources.
- Familiar with the design concepts that architects and artists use to make visual arguments (see Lesson 1).
- Able to visit the monument or memorial they choose to analyze.
- Familiar with the equipment and technology needed to make a multimedia presentation (still or video cameras; editing software).

Students should be encouraged to think broadly about what constitutes a monument or memorial; they need not be limited to large, national tributes. Many of the best projects focus on the small, unknown, or unexplored memorials that exist in almost every community.

If students do not have a high degree of skill or experience with technology, they may want to consider the photo essay rather than a documentary film. PowerPoint is more user-friendly than video-editing software. Also, teachers should consider enlisting their school technology coordinator or media specialist to assist in using the available equipment.

### ► *Common Student Misconceptions*

Students taking the AP English Language and Composition class are accustomed to instruction and practice with written rhetorical analysis of both print and visual texts. This assignment is more complex in that it asks students to draw connections between their interpretation of the monument or memorial and their evaluation of its appropriateness and effectiveness using a medium with which they are less familiar. This added complexity can pose a challenge for students, and weaker projects may exhibit one or more of the following problems:

- Students think too narrowly about what constitutes a monument or memorial; smaller, local ones might be better candidates for exploration.
- They focus only on the informational elements of the monument or memorial rather than analytical and argumentative ones.
- They make poor editing decisions (e.g., sound, length, camera angles, interviews, music, narration, tone) because they fail to engage in the same revision process as they do when writing essays.
- They include unnecessary or superfluous footage that does not contribute to the analysis.

## LESSON 3: Multimedia Analysis of a Visual Argument



### ► ***Teacher Learning Outcomes***

This project shows teachers alternative approaches to rhetorical analysis and evaluation of arguments. While written compositions are intrinsic to the AP curriculum, they are not the only way to assess student growth and progress. Moreover, by incorporating collaborative, inquiry-based assessments, teachers require students to use a broader array of technical, social, and critical-thinking skills.

### ► ***Materials or Resources Needed***

This is a complex, multifaceted activity that requires a significant amount of time both inside and outside of class. But considering how many higher-order thinking skills — research, application, composition, synthesis — the activity requires student to use and develop, it seems well worth the time investment.

From beginning to end, students will need three to four weeks to complete this assignment, but much of this work can be done on their own time outside the classroom. Student groups will need some class time each week to choose a monument or memorial, conduct background research in the school library or computer lab, and meet with the teacher to discuss progress and troubleshoot any problems. Students should be given several weekends to make the necessary visits to the monument or memorial, and to organize and edit the footage and photos. They will need still or video cameras and appropriate computer software to edit the photographs and video footage. Many students today are extremely comfortable with technology, which is becoming more and more accessible with cell phones that have video capabilities. Students' familiarity with technology allows the teacher to focus less on technical issues and more on conceptual ones.

## ***Step 1: Introduce the Medium of Documentary Film***

This introductory activity can serve as a formative assessment, allowing the teacher to assess students' levels of comfort with critiquing visually presented messages before having them proceed further into creating their own documentaries or photo essays.

For many students, this will be the first time they have ever made a multimedia presentation of this nature, and some students may have very limited exposure to documentary films. Students benefit from being given a point of reference. A good strategy is to select a handful of short, student-created documentaries to view, study, and critique. If this is the first time a teacher has assigned this type of multimedia project, using one of the sources below is likely to be helpful. Once a teacher has amassed a library of his or her own students' projects that specifically deal with monuments and memorials, those can be used as samples, and future classes of students can learn from the strengths and weaknesses of their predecessors.

- **C-SPAN StudentCam — Past Winners:** Six years of winning student documentaries submitted to C-SPAN’s StudentCam competition. [http://www.studentcam.org/past\\_winners.htm](http://www.studentcam.org/past_winners.htm).
- **Media That Matters Film Festival: Short Films That Inspire Action:** A wide range of award-winning student documentaries and short films that cover a variety of social issues. [http://www.mediathatmattersfest.org/watch/6/a\\_girl\\_like\\_me](http://www.mediathatmattersfest.org/watch/6/a_girl_like_me).

Questions students should consider as they view the documentaries include the following:

- Is the video engaging? How do the filmmakers capture the viewers’ interest?
- How are images used to convey information or make arguments?
- How is the video organized and structured? How does it help or hinder the viewer’s ability to understand the video’s purpose?
- What type of information is included? Why is it included?
- How was editing used? What did the filmmakers decide to include? What may they have left out? What is missing that might have improved the film?
- What other strategies (e.g., soundtrack, interviews) are used to convey information? Are they effective?

Viewing the sample videos, including ones produced by their peers, gives students exposure to the medium in which they will be working, and the discussion questions help teachers identify and address areas of student weakness or confusion. Teachers can use discussion to guide students to a deeper understanding of how documentary films argue positions.

If the results of this activity indicate that students might benefit from further practice with analyzing arguments presented in this multimedia format, the teacher may wish to provide students with an outline or checklist of argumentative terms — including thesis statement, evidence, and counterargument — and ask students to identify those elements in one of the short documentaries listed above. If students can readily identify these basic elements of argument in a visual example, they will be better equipped to proceed in creating a visual work of their own.

## ***Step 2: Explain and Assign the Project***

Most students will need guidance and structure as they begin. It is best to give them a sense of the depth and scope of the required analysis so they have a firm grasp of the complexity of the assignment, and it should be emphasized that they **will be developing an argument about the effectiveness of someone else’s argument**. Such an overview also gives students a chance to ask questions about the assignment before they break up into groups or begin any research.



### Multimedia Analysis: Assignment Overview (Lesson 3)

Organize yourselves into groups of three and select a monument or memorial to analyze rhetorically. Think broadly before you choose. It can be a building, statue, battlefield, park, temporary marker, “living memorial” such as the AIDS quilt — pretty much anything that provides opportunities to publicly preserve memory. It can be well known or obscure.

Using the guiding questions below, analyze the rhetoric of the monument or memorial. Think about the messages and arguments that are conveyed visually and in written text, if there is any. Then, using a visual medium — photographs or video — make your own argument about how effectively the monument or memorial achieves its purpose.

Be sure to identify and state the major argument(s) the monument or memorial is making. What evidence supports the argument(s)? Consider explicit as well as implicit evidence. What is your analysis of this argument and its expression? How does it affect the way events or people are remembered? Is this memory fair and accurate?

Questions to guide your inquiry:

- *What does the monument memorialize?*
- *What is the geographical space of the monument? The psychological space? Is it sacred space? What is the relationship to the surrounding landscape?*
- *What is the history of the monument? (This is especially important when there has been some controversy.)*
- *What are the visual elements of the monument? Include sculpture, painting, designs, moving images, or photographs. Pay particular attention to whether the monument is representational or abstract or both. What messages do these visual elements convey?*
- *What written text or texts are part of the monument? Analyze them rhetorically. What was their original context? Who wrote them? Why are they appropriate?*
- *How do the visual elements and the written language interact?*
- *Is the monument a metaphor or a symbol? Explain.*
- *How does the viewer experience the monument?*
- *What does the monument ask the viewer to remember, commemorate, or reflect upon?*

Videos should be about 10 minutes in length. Photo essays should include a minimum of 30 photos, but the focus should be on the quality of what is produced. The time frame and number of required images is a guide. You should include footage of the monument or memorial to support *your argument*. Consider composition. You might also include other materials, e.g., background research about the monument or memorial, interviews, or news footage. This is *not* a factual report. It is a *visual argument*.

In addition to showing your video to the class, you will be responsible for making a brief presentation that will include answering questions from the teacher and class about the memorial, your analysis and interpretation, and how you gathered your information and footage.

Along with the assignment for this project, teachers should provide students with due dates for the documentary or photo essay and identify smaller project checkpoints or teacher meetings leading up to that date. A project of this length is an excellent opportunity for teachers to help students hone their planning, organizational, and time-management skills for the kinds of projects likely to be required of them in college.

### ***Step 3: Develop a Rubric/Criteria for Evaluating Collaborative Projects***

Students' answers to the questions in Activity 1 will lead to the development of a rubric by which the teacher will assess the students' final projects. This will be the first time that many students will have made a documentary or photo essay, and many will have thought very little about how to produce a thorough, convincing, and compelling project. In order to get the best projects possible, it helps to involve students at the very beginning in creating the rubric that will be used to evaluate their work.

Identifying the criteria themselves helps students see the level of detail with which they need to study, analyze, and argue about the memorial. It also helps them avoid oversimplifying the analysis and enables them to take more responsibility for their work.

Students work in their groups to come up with criteria. Their findings are then shared with and discussed by the class with the teacher's guidance. The final rubric might look something like:

- **Style:** Is the documentary cohesive, interesting, engaging, and creative? Is it reasonably professional and fluid? Is the theme or argument supported by what is being shown? Do the students make effective choices in terms of tone/diction, music selection, incorporation of nonbiased interviews (if necessary), organization of delivery, and smooth transitions between ideas?
- **Technical Elements:** Can the interviews and narration be heard clearly? Is the lighting sufficient? Is the camera steady? Did the narrator use a script for the voice over? Is any written material clear, articulate, and proofread? Is the video tightly edited with carefully and purposefully chosen content?



- **Background Information and Research:** Does the project contain all the relevant and necessary background information so that viewers have a clear understanding of the context in which the monument or memorial was built? Does it address any controversies? Does historical research help the viewer understand why, how, where, and when the memorial was built and who was responsible for building it?
- **Interpretation and Analysis:** Is there a strong and detailed analysis of the memorial or monument's visual features that goes beyond reporting and actually explores how these features work? Do these students show a thorough understanding of design elements and how visual images communicate ideas and arguments? Do the students use visual elements to communicate their own ideas about the memorial's meaning or argument (i.e., show versus tell)?
- **Argument:** Do the students have a clear, concise and convincing argument about the monument or memorial's effectiveness or appropriateness? Is the argument fair and balanced, showing an understanding of the monument's purpose and an acknowledgement of a viewpoint counter to the students' opinion? Does the argument show a complex understanding of the issues? Is the argument nuanced? Well supported? Persuasive?

Teachers can award students points in each of the five broad categories above so that students can see where their strengths and weaknesses lie.

### ***Step 4: Students Select, Research, and Study a Local Monument or Memorial***

Picking the right monument or memorial is critical to the success of this project. Working in their small groups during class, students should discuss and agree upon one that is not only interesting to them but also practical for them to visit in person. It is essential that students see and experience the monument in its setting, rather than relying on photographs that invariably portray someone else's view of it.

Students should be encouraged to think broadly when selecting — consider smaller monuments/memorials, “living” memorials, or ones that are little known. This will help avoid simply rehashing work that has already been done, and it will expand students' idea of what a monument can be.

Once a suitable monument/memorial has been chosen:

- Students can begin researching the monument's history and context.
- Teachers can reinforce good researching skills and choices: use of credible and reliable sources, proper use of citations, primary versus secondary sources, and interviewing skills/techniques (if necessary).

Once monuments or memorials have been chosen and each group can articulate basic background information and justify their reasons for choosing a selected



memorial, it may be helpful for groups to conference with the teacher or informally present their ideas to the class. Here, a few additional questions may be considered:

- Is there sufficient information available about this monument or memorial?
- Where else might students locate information, and how much of their work will be library research versus interviews or interactions with people?
- If interviews are an element of research, when and how will these be arranged?

## ***Step 5: Making the Documentary or Photo Essay***

Students should have a clear idea of their task at this point, and the vast majority of the work of creating the documentary or photo essay must and should be completed outside of class (including visiting the monument and memorial to gather photos and footage, and editing the material). However, teachers should provide opportunities during class time for students to ask questions, share successes, get troubleshooting assistance, and consult with their group-mates. This does not have to happen every day or last an entire class period; the frequency and duration of such sessions should be determined by the needs of the students.

Teachers should also use class time to schedule periodic meetings with each student group to get updates on progress and provide guidance. The schedule for such conferences should be determined ahead of time, and ideally teachers can assign each group to complete an outline, graphic organizer, checklist, or questionnaire that describes where the students are in various stages of the project to ensure that each group is progressing successfully.

During these check-in meetings, students may share:

- Research they have gathered so far.
- Film footage they have gathered so far.
- Visual elements that are present.
- Analysis and interpretation of visual elements and their purpose.
- Arguments they are making about effectiveness, and their supports.
- How they plan to express their arguments visually.
- The work they have left to do.
- The problems they are facing.
- The things with which they need the teacher's help.

During the production stage and in meetings with students, teachers should emphasize that just as in the composition of a well-written and well-argued essay, the video and photo projects should be carefully planned, deliberate, and thoughtful in their incorporation of information, evidence, and ideas, and in their use of visual rhetoric.



## ***Step 6: Presenting to the Class [Summative Assessment]***

Students essentially become teachers when they show their projects to the class. Successfully completing the project — according to the criteria identified in the student-generated rubric, developed in Step 3 — shows mastery of the skills taught throughout this module: rhetorical analysis of visual images, connecting interpretations of visual elements to arguments about their effectiveness, and developing arguments using visual images.

During their presentations, students should be able to explain clearly the choices they made to develop their video projects and answer questions by classmates and teachers about the monument or memorial, their argument about its effectiveness, editorial decisions, and the filming experience.

### **► *Samples of Student Work***

Many of the most successful projects worked because the subject matter was compelling and visually interesting. Here are a few samples and comments about why they were effective:

- **“The Right Will Prevail”**: This World War I marker honors the men and women from Prince George’s County, Maryland, who died during the Great War. Its obscurity and location — hidden among the bail bond agencies that surround the county courthouse — make for a good study in contrast and context. These students used somber and instrumental music in the background and used video footage from their car on fast-forward to show how far this marker was from populated areas, thus supporting their argument that the monument is ineffective because no one knows about it or notices it.
- **“Arlington National Cemetery”**: While large or famous monuments can be overwhelming for students, this particular project was successful because the students visited it with an open mind. When they arrived they had a tentative argument already in the works: that the ordinary soldiers buried there had been overshadowed by the more popular Tomb of the Unknown Soldier and the Kennedy grave. But after being there and interviewing other visitors, they realized that these famous markers actually drove more people to the cemetery where they saw the sea of ordinary headstones, the volume of which was even more compelling than the two most well-known graves. The cemetery itself is sad and beautiful, lending itself well to video.

- **“Memorials to Students on a School Campus”:** Students don’t have to travel far to find a monument or memorial to study. One group analyzed a memorial garden and a memorial bench: two markers at their school that honored students who had been killed and one who had committed suicide. The vast majority of the students they interviewed did not know these markers existed or that they memorialized former students. Much of the analysis focused on the level of disrepair and the fact that the rotting bench was mostly used as a place for the lacrosse players to change their shoes due to its location overlooking athletic fields. However, the student being memorialized had been a lacrosse player, so some people found its location appropriate.
- **“9-11 Memorial at the Pentagon”:** The analysis of this relatively new memorial focused primarily on the starkness of the landscape, the hard lines and materials, the benches that don’t encourage people to linger (on what is essentially a grave) and the loud Black Hawk helicopters that patrol the skies for security reasons. These students questioned the placement of the memorial because, they argued, security needs had destroyed the solemnity of the memorial and the public’s ability to access it freely.
- **“Marker for the ‘I Have a Dream’ Speech on the Steps of the Lincoln Memorial”:** This project essentially focused on contrast and issues of scale and size. While the Lincoln Memorial is huge and imposing — presenting the former president as an almost godlike figure — the small, horizontal stone commemorating Martin Luther King Jr.’s speech blends right in with the other stones on the steps. Most visitors do not even realize it is there as they walk over it.

These projects owe much of their success to the level of planning, thinking, and curiosity the students brought to the assignment.

Some of the most common problems students experience include:

- **Selecting a monument or memorial they don’t feel passionately about.** If the students are bored by their choice, their project will also be boring. It is important to encourage students to choose carefully and not to pick a monument just because it is the easiest to get to.
- **Neglecting technical issues.** Students need to practice with their cameras and microphones before they venture out to visit the memorial. If the audience can’t hear an interview because the microphone is weak or the wind is blowing, the students have wasted their time. Background music should not be so loud that the audience cannot hear the narration.
- **Including unnecessary photos or footage.** Students tend to want to include everything, even if it is weak or doesn’t add to the argument, especially if the footage was hard to get. They need to learn to be firm editors of their own work.
- **Planning poorly.** Editing video is very time consuming, especially if the students don’t have a lot of experience with the software. They cannot be warned strongly enough to budget a full day just for editing.



## ► **Reflection**

There are many ways to add practice studying or analyzing monuments or critiquing documentary films — both of which give students more exposure to arguments made through visual images. Teachers should assess the needs of their students to determine how much class time they need to devote to these skills in order to ensure that students can produce a well-developed and thoughtful project. These could be mini-lessons that are used during class when students are not actively working on their projects.

- For students who seem to be struggling with the concept of analyzing a monument or memorial, teachers may want to assign the reading of Maya Lin’s essay “Making the Memorial.” This essay, which describes the process of designing the Vietnam Veterans Memorial, gives students an inside look at the purposefulness involved in creating a memorial. Lin, Maya. “Making the Memorial.” *New York Review of Books*, Nov. 2, 2000. Accessed Oct. 8, 2012. <http://www.nybooks.com/articles/archives/2000/nov/02/making-the-memorial/?pagination=false>.
- When viewing the student films and photo essays, teachers have the option of creating a peer review or critique activity for the class. Students can use the rubric to assess the strengths and weaknesses of the student projects. This provides more feedback for the students and an additional opportunity for students to use their analytical skills.

## Lesson 4: Propose Your Own Monument or Memorial

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Eva Arce  
James Bowie High School, Austin, Texas

Mabi Ponce de León  
Bexley High School, Bexley, Ohio

### ***Essential Questions:***

- Who or what is worth commemorating?
- How do societies commemorate influential people or major events?
- How do the arts both challenge and reflect cultural perspectives?  
(Note: This essential question is also recommended in the *AP French Course and Exam Description*.)
- How are aspects of a society's identity expressed in a monument?

### ***Lesson Summary***

This cross-disciplinary lesson gives students the opportunity to practice their persuasive skills in the real world. Students develop a proposal to commemorate a person or an event to whom or to which they are highly committed, and propose their plans to an authentic audience who could finance their project. Students can organize the final project on presentation boards, digital slide shows, three-dimensional models, drawn or painted designs, or other methods. They will use their documentation to present their memorial proposal to administrators and the audience for approval.

### **► *Connections to the AP English Language and Composition Course***

The skills covered by this lesson connect to the AP English Language and Composition course curriculum in that students will:

- Synthesize multiple sources in order to develop a proposal to be presented to a specific audience (e.g., a city council, PTA, student council, or arts council).



- Synthesize common elements and ideas in multiple texts to construct an original interpretation or argument based on those ideas and themes.
- Identify the purpose, audience, and occasion.
- Use relevant prior knowledge to compose rhetorically effective text.

### ► ***Student Learning Outcomes***

Learning to synthesize is a major outcome of this lesson. Although students are working on developing a monument or memorial, they are still applying the same skills and thought process that is necessary to develop a written text. As a result of this lesson, students should be able to:

- Synthesize an idea or concept for designing a physical work of art.
- Research the topic, location, materials, costs, and impact to the community.
- Anticipate and address possible objections to their monument.
- Persuade an authentic audience that their project is worth the investment of time and money.
- Work collaboratively in groups, delegate tasks, and find strengths of each group member.
- Write persuasive proposals or deliver oral presentations of their proposals to an authentic audience who could fund this project.

### ► ***Prerequisite Knowledge***

Before beginning this lesson, teachers should consider how well students understand visual analysis (see Lesson 1). In addition, students might benefit from knowledge of the following topics:

- Knowledge of the art concepts (see Lesson 1).
- Digital manipulation software skills; or, if technology is unavailable, skills in achieving “analog manipulation” of photos (see “Teacher Learning Outcomes,” below).
- Some understanding of art styles (such as neoclassicism, minimalism, and postmodernism).
- Skills for brainstorming ideas for visual products (key words and themes, rough sketching).

### ► ***Common Student Misconceptions***

Students who have completed Lessons 2 and 3 will already have explored many topics related to monument design. However, misconceptions might arise for those who have not researched and pondered monuments before tackling this lesson. For instance, students might assume that monuments:

- Commemorate only major events or iconic figures.
- Consist only of sculptures of important figures or individuals.
- Have recognizable forms and cannot be abstract.
- Are always in important cities.

- Are always big in scale.
- Are always funded publicly.
- Are always commissioned by the government.
- Always address a big audience.
- Are always located in public sites.

### ► *Teacher Learning Outcomes*

Interdisciplinary lessons provide opportunities for English teachers to work with colleagues in different departments. This collaborative planning not only encourages non-English teachers to help teach language skills but also enables students to invest more time and energy on a project that counts for two or more classes. For example, this lesson could serve as a project-based assessment not only for their English class but also for social studies, art, and technology classes. Thus, it promotes:

- Collaboration with other disciplines.
- Knowledge of art concepts to design a monument.
- Knowledge of historical sites and their social implications.
- **Digital manipulation:** using Adobe Photoshop, GIMP, Sumopaint, or other digital manipulation software to create an overlay monument design over a digital photograph of an existing site.
- or*
- **Analog manipulation:** using transparencies to create a monument design over photographs of an existing site.

### ► *Materials or Resources Needed*

For research purposes, students will need access to computers, Internet, or library.

The teacher may suggest some of the following tools for students to create their visual representations:

- Adobe Photoshop (if available), Sumopaint (free upload), or GIMP (free upload) for designing the memorial.
- Overhead projector transparencies to sketch the monument and overlay on the photo of the site (nondigital design option).
- A digital camera to photograph the site.
- PowerPoint or other slide show software for final presentations.

## *Step 1: Examine a Case Study: Maya Lin*

### ► *Background*

Before students develop their own ideas for a monument or memorial, it may be helpful for them to learn about another designer's process in detail. Because a wealth of resources exists about the work and methods of memorial designer/sculptor/architect Maya Lin — creator of a series of permanent public monuments,



most famously the Vietnam Veterans Memorial in Washington, D.C. — a case study of her work can be a useful introduction. Much of the following information is based on her book *Boundaries*.

### ► **Research**

When faced with designing a memorial on a given topic, Lin prefers to think verbally and write her initial thoughts, working through her research of the site and slowly developing her ideas and unique point of view through a “process of percolation, with the forms eventually finding its way to the surface.” (Lin 2000, p. 3:07) She states that in the long process of thinking and writing about her initial ideas, she spends time researching the site, its topography, its history, and its people.

“I begin by imagining an artwork verbally. I try to describe in writing what the project is, what it is trying to do... I try not to find the form too soon. Instead, I try to think about it as an idea without the shape.” (Lin 2000, p. 3:05)

“I want to understand conceptually what the piece is about or what its nature should be before I visit the site.” (*Maya Lin: A Strong Clear Vision*, 1994)

“When making these works, I spend much time researching the site —not just the physical aspects...but the cultural content of it as well: who will use the site, the history of the place, the nature of the people who live there.” (Lin 2000, p. 3:05)

### ► **Audience, Purpose, and Design**

At the outset, Lin considers how the ideas of the people who have commissioned her to design a monument relate to the site, and what or whom they have asked her to commemorate. In fact, she prefers to do extensive research before she visits the site. Artists designing monuments often use video, photographs, collages, drawings, notes, documents, and facts about a proposed public art site not only to sell their idea to municipalities, private donors, and others but also to document their work for posterity. And because financial donors need to visualize the end product before they commit, the monument-design process “requires [the artist to] present the design to others at an early stage.” (Lin 2000, p. 3:11) However, only after Lin has considered the people, the theme, the site, and the history related to a memorial commission does she begin to think about the physical and aesthetic concerns of the monument itself. According to Maya Lin, the naming of the memorial comes at the end of the design process.

### **Alternate Monument Designers**

Teachers may also explore the process through which monument designers develop their works by looking at other monument designers. Not all designers would come up with the same ideas given the same audience and site. Understanding the thinking process that precedes the designing stage is essential before students attempt to design a monument. Other monument designers students can research may include Michael Arad (9/11 Memorial, New York City), Friedrich St. Florian (World War II Memorial, Washington, D.C.), or Gutzon Borglum (Mount Rushmore National Memorial, South Dakota).



## Follow-up Activity Suggestions

Students might view the documentary *Maya Lin: A Strong Clear Vision*, read excerpts from *Boundaries*, or read Lin’s essay “Making the Memorial” in order to better understand her work and process as they anticipate their own work. The following questions focus discussion:

- What did you notice about Lin’s process of designing a memorial? What surprised you about the way she works in developing and then presenting her plans?
- What is the relationship between Lin’s process of writing and designing memorials?
- How are Lin’s memorials a departure from the work of earlier artists?
- What was Lin trying to convey in her design of the Vietnam Veterans Memorial? How did she design a space that communicated her point of view?

## Step 2: Choose a Topic

As students choose a topic for this lesson, they should explore a person who they feel is significant, an event of particular importance to them as individuals or to their community, or perhaps an idea or concept that they feel is worth commemorating. Whatever they choose, remind them to be passionate about it! The first step is to write a preliminary proposal of their intent for this project that addresses the following questions:

- Whom or what are you commemorating?
- Why is this a worthwhile topic?
- Who will be the primary audience of your proposal? (Who would fund this project?)
- Who will be the audience for your monument?
- What is a logical location for this monument? Why is this an ideal site?
- What issues or controversies can you foresee because of this monument?
- How will you address opposing views?

Student groups should develop their brainstorming using pencil and paper, with each group member jotting down words, ideas, and images — anything that comes to mind as they discuss the project.

### ► **Formative Assessment**

The first step in the formative assessment is for the teacher to schedule individual conferences with each group. Once the students have given some thought to answering the questions in the brainstorming task, the teacher can meet with them and offer guidance.

Feedback is important at this early stage before students invest too much time and energy in this project. Because some students may suggest inappropriate topics, this first activity will present an opportunity for the teacher to discuss the possible reaction of an authentic public audience and the consequences of a student’s choice. For example, one group of students in Eva’s class wanted to commemorate a party scene of one of their male buddies who had donned Carmen Miranda attire. The young man who was to be the object of the monument agreed



to be ridiculed by his friends, saying it would be fun. The group believed they would have no problem funding the monument because they would be taking cash donations from their peers, and in a school of 3,000 socially upper-middle-class students, a few dollars from each would go a long way. When Eva gathered the students for their project conference, she asked them to consider not only their audience but also the reputation of their friend. How would his family react to the monument? How would this monument affect his applications for jobs, to colleges, and for scholarships? In a Socratic manner, she simply asked the questions while the students talked themselves out of this monument because of the serious consequences that could affect their friend.

The next instructional step for the teacher is to review citation of sources with students and remind them that gathering information about the source is vital in order to give credit when necessary. Students need to know how to document, how to cite and select appropriate sources, and how to choose a variety of perspectives in order to engage a real audience.

### ***Step 3: Research the Topic***

Students will explore the opinions and evidence from multiple sources and varying points of view. As part of their research, they will interview stakeholders. Students should ponder the following questions:

- What do you know or believe about the topic?
- What political and/or social elements have you considered about your topic?
- How has your research affected your feelings or opinions about the subject?
- What evidence can you present to show that this is a worthwhile topic to commemorate? Consider logical, ethical, and emotional appeals of the information that you are gathering for your specific audience.
- Who might oppose it? Why? What message (counterargument) would the opposition present?
- What evidence can you provide to the opposition in order to persuade them that your memorial is valuable?

#### **Guide for Interviewing Stakeholders:**

Students can begin their research by charting what they know or believe about their topic and validating or revising their opinions based on their research. See the chart below.

<b>What I know or believe</b>	<b>What I learned from my research</b>	<b>Source</b>

Students need to evaluate their sources and their evidence, using the following chart (or a similar one) to organize their evaluation.

Evidence	Logical, Emotional, or Ethical Appeal	Source (match a letter to your working bibliography)	Source's audience	Author's or Speaker's Credentials	Bias	Primary or Secondary Source

**LESSON 4:**  
Propose Your Own  
Monument or Memorial

### ***Step 4: Design the Monument or Memorial***

Teachers and students may use the following questions as a guide to the process of designing a monument or memorial.

- What assertions and claims are you making with this monument? How will you plan and design your visual representation to make those claims? Consider the rhetorical strategies that translate into the visual to support your claims.
- How will the elements of the design create meaning about the person or event that you are commemorating? (Apply the criteria developed in the previous lesson.)
- How should the physical form of the monument appear, based on audience and theme? (Discuss and develop aesthetic concepts, paying special attention to whether the design is representational or abstract.)
- What specific site do you plan to use, and why? Consider environmental and thematic issues. Is the site a space for people to experience through participation (such as a garden or a memorial to walk through), or is it intended to be more of a viewing or observational space?

At this stage, student groups should work with their brainstormed ideas and project rubrics to design the actual memorial. Students can print Google Earth images of potential sites for the monument. To visualize the monument in its location, students could use Photoshop or other digital manipulation software to overlay their monument design on the Google Earth picture. Teachers who do not have access to computers or digital software can encourage students to photograph the site from various angles and then draw over the photographs by first placing a transparency over the photo of the location and drawing their design over the site using dry-erase markers. (Teachers who no longer have access to transparencies can use laminator machine scraps as their “transparencies,” or use tracing paper as an alternative.) Regardless of whether students use analog or digital media to develop the memorial’s physical appearance, they must consider the location in their design.



## ***Step 5: Organize and Draft Your Proposal***

Once students have an argument and an idea for the physical design of their monument or memorial, they must consider how to present their proposal to an audience in a compelling way. The following questions should guide their decisions:

- What is the best medium to reach your primary audience? (Persuasive letter? Oral presentation with a model or visual aid?)
- What permissions would be necessary to use the proposed physical site? Would this involve, for instance, letters to the principal, mayor, or student government?
- Use appropriate technologies (e.g., PowerPoint or video) to enhance communication
- Use media in an informed, ethical manner. For example, give credit to your sources.
- Create a proposal to “sell” idea to donors or government entities; for example, develop a promotion plan with visuals.
- Present to teacher, peers, or family for practice and feedback.

Students can use the outline in Appendix D to plan their proposal further.

### **► *Formative Assessment***

Students will submit their proposals, including a visual representation of their monument in its future site, to the teacher and/or their peers for evaluation. If the proposal is to be delivered as a live presentation, teachers will want to remind students that appearance, body language, poise, and confidence are all significant in reaching an audience. (See “Rubric for Oral Presentation,” below.)

To characterize the most and least successful papers, teachers can also use the rubric found in Appendix E, which is also the rubric that was used to assess student presentations in Lesson 2. This reflects characteristics of the scoring guide for the AP English Language and Composition Exam for Question 1 (the synthesis question) on a five-point scale.

Based on the feedback gathered here, students will be expected to make appropriate revisions before delivering their final presentations.

## ***Summative Assessment: Final Presentations to an Authentic Audience***

At this stage, the students are no longer looking to the teacher for validation, although the teacher continues to guide students to polish their presentations. This final step might involve an actual presentation before a live audience or the submission of a written or electronic proposal. For example, if students are going to write a cover letter, then showing them the elements of a business letter and the addressing of an envelope are important lessons.

The oral presentation rubric in Appendix E can be used to assess student performance in delivering presentations.

### ► *Samples of Student Work*

The following comments are from Eva Arce and members of her AP English Language and Composition class:

When I introduced this lesson to my students, some voiced concerns about presenting their projects to an authentic audience, but most seemed eager to propose the creation of a monument to someone or something worthwhile. Topics ranged from rock musicians to cultural awareness, and from world figures to local events.

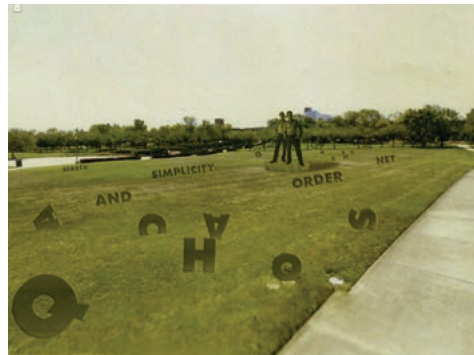
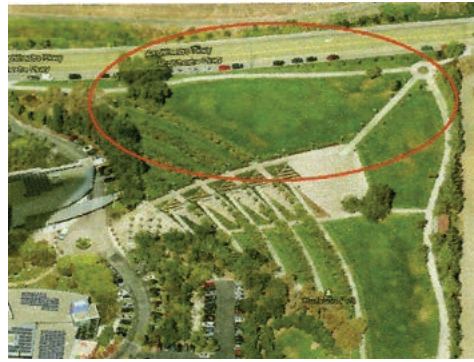
Noah Killeen, one of my students, chose to honor Larry Page and Sergey Brin for their successful development of the search engine, Google. In his proposal, Noah wrote:

The monument will be placed in a field nearby the “Googleplex,” the headquarters for Google Inc. in Mountainview, California. Scattered across the entire area will be medium sized stone letters (about 3 to 4 feet in height), sticking up and out of the ground at random angles. At the center of this array of letters will be a large platform, on top of which will be a slightly larger than life replica of Larry Page and Sergey Brin. As the letters draw closer to the central monument, they will become more concentrated and organized — some even forming into words or phrases. This represents the way Page and Brin created a way to organize the chaos of the internet.

## LESSON 4: Propose Your Own Monument or Memorial



Noah used Google Maps and Adobe Photoshop to create his visual representation for this project.



Another student, Aaron Jimenez, commemorates teachers of underprivileged children in order to “raise awareness of the hardships that the teachers go through to not only teach underprivileged and poverty stricken students but to affect their lives for the better.” Aaron concedes that all teachers deserve praise. Then in a rebuttal of this point, he reminds his audience that teachers often receive bonuses based on their students’ performance on standardized tests on which upper socioeconomic, privileged children score well because of their parents’ resources to supplement their education: vacations to historical sites; trips to museums, zoos, and art galleries; and various tutoring opportunities. Aaron describes his memorial:

This monument will be placed in Washington D.C. This is a logical place for it because it is commemorating nationwide teachers who face hardships teaching the poor, and D.C. is our nation’s capitol [sic].

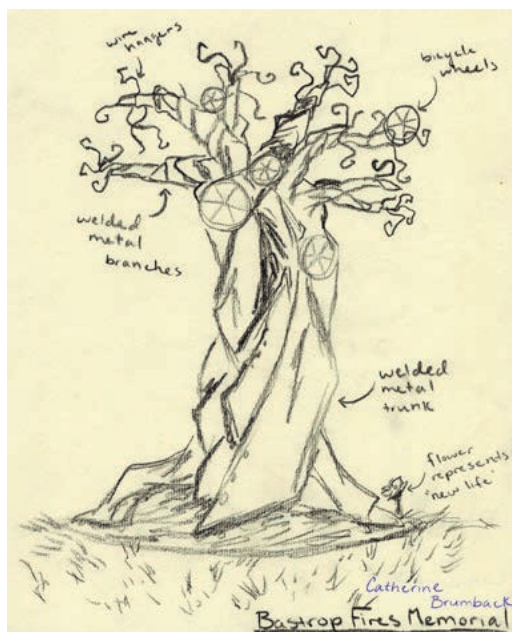
The monument will have the average teacher standing up reading to her students. Her students will be in a semi-circle around her, and in one hand, she will be holding the book [from which] she is reading, and in the other [hand], she will be holding a student’s hand as the student strains and reaches for a gun on the ground. This will show the struggle of the teacher to influence her students’ lives. All the children will be in oversized clothing or missing pieces of clothing such as shoes. The children’s clothes will show the fact they’re in an under privileged society.

Aaron superimposed this concept on a photo of the grounds of Dickinson College:



Although Noah and Aaron worked diligently to meet the assignment requirements and earn their grades, they chose not to submit their final products to their targeted authentic audience. Like many of their peers, they may have lacked the confidence to send their work into the real world. Some students felt the projects would be too costly to be taken seriously, and several students feared that they would have to commit time and energy to follow through with the monuments if their proposals were accepted.

Those students who chose members of their local community as their targeted audience were more willing to submit their monuments for consideration. For example, motivated by seeing the damage of the Bastrop wildfires last summer, Catherine Brumback and Elise Westmoreland wanted to dedicate a work of art that would symbolize the survival instinct of those who lost their home. Catherine sketched a tree that could be composed of pieces of salvaged material from the devastated areas. These students will propose this project to one of the art classes to build, and if it is accepted, they will begin gathering the material from the survivors.



**LESSON 4:**  
Propose Your Own  
Monument or Memorial



Several students chose to pay tribute to favorite teachers, but the two who are seriously planning on seeing their project to fruition are Caitlin Barry and Andie Haddad. These two students chose their drama teacher Betsy Cornwell, one of the most dedicated, effective, and esteemed members of our faculty. They are proposing a small garden of violet flowers because Mrs. Cornwell's favorite color is purple. Within the garden they will place a plaque dedicating the area next to the school's theater to Mrs. Cornwell. Caitlin and Andie will speak to the school principal for permission to use the space and to the Theater Booster Club to pay for material. The girls have already decided that if adults will not provide the money, they will ask our students for donations to pay for the flowers and the plaque, at a cost of less than \$100. They plan for current theater members to plant the garden with the understanding that future theater students will maintain it. Not only does this project commemorate a worthy teacher, it also builds a legacy and a new tradition to unite students of this award-winning group. Of all the proposals I reviewed, this was the most heartfelt, genuine, and practical.

The next time I use this lesson, I will encourage students to consider their subjects in light of monuments or memorials that have already been dedicated to their topic. One of my students, Elana Meyers, chose to honor Willie Nelson with a statue in Austin, Texas. If she had researched local events, she would have realized that a statue to the singer/songwriter was to be revealed in April 2012.

### ► *Reflection*

If students cannot produce a visual representation, they should be able to provide a descriptive essay that vividly and clearly shows the appearance of the monument as well as discusses its effects on the proposed site. Again, students can be advised to use a photo image of the site and design over it. In ideal situations, the teacher and students collaborate with specialists from other disciplines — for instance, technology, library, art history, or studio art — to complete some of the activities.



## Criteria Chart for Rubrics

Teachers may want to allow students to create lists of criteria for evaluating the success of a project or presentation, and then develop their own rubrics for summative assessments. The criteria that are used to build their rubrics may include some or all of the following:

a.	Develop a rubric with which to assess effectiveness of subject and site. Submit an (open) letter to an authentic audience to persuade the reader(s) to commemorate a specific person or event.
b.	Engage in a worthwhile cause or a real goal from their point of view (in order to show enthusiasm or passion for their project).
c.	Use effective elements of persuasion.
d.	Present an informed position (research complex issues; this includes interviewing stakeholders).
e.	Present convincing evidence: Logical appeal: data, facts, statistics, charts, graphs Ethical appeal: expert opinion; common values Emotional appeal: anecdotes
f.	Consider opposing views (keep an open mind to diverse opinions; show a willingness to connect or work with others; state rebuttals with respect).
g.	Edit for quality writing (content, organization, grammar, spelling) to create credibility and to send a clear message.

## Suggested Rubric for All Activities

The following general rubric can be used to guide scoring decisions for all activities.

Score	Description of Student Performance
5	Effective: insightful, and careful consideration of all elements
4	Adequate: good consideration of all elements
3	Inconsistent, general, or vague: did everything but not thoroughly enough to be adequate
2	Inadequate: misrepresentation of sources, or missing elements
1	Little success: little attempt to answer the questions

## LESSON 4: Propose Your Own Monument or Memorial



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## Resources

The following articles, available online, are excellent background readings for students who participate in Lessons 2, 3, and 4.

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- Rothstein, Edward. 2011. "A Mirror of Greatness, Blurred." *New York Times*, Aug. 25, 2011. Accessed Oct. 10, 2012. <http://www.nytimes.com/2011/08/26/arts/design/martin-luther-king-jr-national-memorial-opens-in-washington.html>.

## Recent Publications on Monuments and Memorials

Brown, Thomas. *The Public Art of Civil War Commemoration: A Brief History with Documents*. Boston: Bedford St. Martin's Press, 2004.

Dickinson, Greg, Carole Blair, and Brian L. Ott, eds. *Places of Public Memory: The Rhetoric of Museums and Memorials*. Tuscaloosa, AL: University of Alabama Press, 2010.

Doss, Erika. *Memorial Mania: Public Feeling in America*. Chicago: University of Chicago Press, 2010.

Dupre, Judith. *America's History in Art and Memory*. New York: Random House, 2007.

Lin, Maya. *Boundaries*. New York: Simon and Schuster, 2000.

Savage, Kirk. *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape*. Berkeley, CA: University of California Press, 2009.

## Resources for Documentary Production in Lesson 3

**Stories Worth Telling:** An excellent online source for helping students make documentaries can be found at [http://images.apple.com/education/docs/Documentary\\_Guide\\_10-09.pdf](http://images.apple.com/education/docs/Documentary_Guide_10-09.pdf).

**YouTube Video Editor:** A free online video editor is available at <http://www.youtube.com/editor>. It provides image processing capabilities, color and contrast correction, image stabilization, clip-trimming ability, transitions, titles, and noncopyrighted music.



## Appendix A

### Parallels Between Visual and Textual Rhetorical Strategies

The following pages offer examples of visual design terms that closely parallel selected rhetorical strategies. Students may find these comparisons useful when analyzing the strategies employed in visual and text-based examples throughout this module. This introduction to design terms may also be of assistance as students create their own visual arguments in lessons 3 and 4.

#### Unity/Variety

When a designer wants to make a subject stand out, he or she can surround that subject by objects of a different color, size, placement, and/or shape. To create unity, the designer must instead use objects, colors, placement, and/or shapes that are similar to each other.



Kelsey Stephenson, Bexley High School, Columbus, Ohio

#### Matching Rhetorical Term

Students might relate this to syntactical strategies, such as sentence length and variation, anaphora, epistrophe, epanalepsis, or isocolon, that emphasize particular sentences, words, or clauses. This can be done through repeating a particular word or phrase, or through manipulating the structure of a sentence or series of sentences.

## Balance

To balance compositions, designers can choose to arrange the components of an image symmetrically or asymmetrically, depending on the message they are trying to convey. Symmetry tends to convey order or emphasize the center of the image, whereas asymmetry can convey chaos or simply movement. Similarly, images with a strong horizontal tend to make us feel calm, whereas images that use zig-zags and diagonals tend to give us a sense of motion.



Xavier Oney, Bexley High School, Columbus, Ohio

### Matching Rhetorical Term

Students might relate symmetry to balanced parallel sentence structure and its repeating patterns of language. Language can also achieve balance through reversal: parallelism chiasmus. Writing can also be asymmetrical and chaotic, with short, clipped sentences or a series of mismatched clauses strung together to create energy and disorder.



## Emphasis

Designers use scale (size), color, or placement to emphasize the most important element of a composition or design. Often, the most important element is in the foreground and tends to be bigger, brighter, and more visually important. Viewers subconsciously read this element as the dominant one. Students might relate this to arrangement or ordering in a printed text.



Elijah Jones, Bexley High School, Columbus, Ohio

## Matching Rhetorical Term

Often, the most important sentence or the thesis is deliberately placed at the end of a passage or the end of a paragraph, or it might stand by itself as a single-sentence paragraph. This arrangement is purposeful. Writers can also use sound devices — alliteration, assonance, or consonance — to create emphasis.

## Contrast

To emphasize an element or a section of an element, or to convey the illusion of volume, designers use contrast. Contrast can take the form of changes in lights and darks, color, shape, or placement.



TraVon Bowman, Bexley High School, Columbus, Ohio

## Matching Rhetorical Term

Writers, too, use contrast — through the use of imagery, diction, allusions, tone, or combinations of rhetorical strategies. Consider satire, in which humor is used to deride and make a serious social argument. A serious tone is used in combination with irony, exaggeration, and humor to make a point.



## Rhythm and Repetition

The playful placement and/or repetition of a shape or object can create emphasis and a sense of movement within a design.



Olivia Price, Bexley High School, Columbus, Ohio

### Matching Rhetorical Term

Repeating words or clauses can create rhythm in text too, through anaphora, epistrophe, or anadiplosis. And writers can use syntax — the ordering of words — to create rhythm (think iambic pentameter). Polysyndeton and asyndeton can be used to create a sense of urgency, spontaneity, or a piling effect — all of which creates a physical experience for the reader. Consider the building and listing of vivid imagery during the party scene in *The Great Gatsby* or the never-ending lists of physical and psychological burdens borne by soldiers in *The Things They Carried*. Readers carry this weight too — and plod through the descriptions just as the soldiers plod through Vietnam — because of the use of polysyndeton and asyndeton.



## Proportion/Scale

The size and placement relationships of objects within a composition often create emphasis, balance, and rhythm. This concept enables designers to also play with the idea of size. For instance, viewing a small object from below (“worm’s-eye-view”) makes that object appear bigger, whereas viewing from above (“bird’s-eye-view”) makes us feel bigger than the object. Objects closer to us appear bigger even when they are not.



Leland Bowman, Bexley High School, Columbus, Ohio

## Matching Rhetorical Term

Writers might think of this as arrangement and organization. Which subjects are given more attention and focus while the importance of others is minimized? Think of the use of periodic versus cumulative sentences. If a writer needs to argue something that the audience is likely to view unfavorably, it is probably best to focus first on the supporting evidence and then the argument.



## Figure/Ground Relationships

In design terms, the “figure” is the subject and the “ground” is the space around the subject. Ideally, a balance exists between these two areas. However, a designer can play with this idea to convey a message or emphasize an object. For instance, one can get so close to the subject that it is cropped, and thus we do not see the space around it. We can even make that object appear bigger than life.



Niki Urell, Bexley High School, Columbus, Ohio

### Matching Rhetorical Term

Writers, too, decide which details to leave in and which to leave out, and this is another form of arrangement and organization. These are editorial decisions that are made to emphasize particular ideas. Consider the use of political ads. What is the focus or emphasis? Has important context been deliberately left out? This is what “point of view” entails.

## Color

Designers deliberately use color to emphasize or de-emphasize compositional elements and/or convey a variety of ideas and moods.



Annie Williams, Bexley High School, Columbus, Ohio

## Matching Rhetorical Term

This is very similar to diction. Writers make deliberate and purposeful choices to influence how their audience thinks of a particular subject. It enables them to frame arguments (think of the difference between the terms “free speech” and “hate speech”). Words have denotation and connotation. Connotation can influence and persuade.



## Texture

Texture can be tactile, as in the etched letters on a monument, or implied, as in a photograph of a woven basket or other textured object. The absence of texture is also a texture — a smooth texture.



Jackson Scott, Bexley High School, Columbus, Ohio

### Matching Rhetorical Term

Writers might think of this in terms of cacophonous or euphonious language choices, which also provide a sort of aural texture for the listener. Writers can also use sound devices — alliteration, assonance, consonance — to achieve alter the reader's experience. Snow sounds soft as it falls (notice all the "s" sounds), but the rasping of Mary Oliver's owl in "Blue Pastures" gives the reader chills because its sharp talons can be heard clicking against the rough branches through sound devices.

## Appendix B

### Outline: Monument Analysis (Lesson 2)

**Assignment:** Research a monument or memorial. Consider one controversial aspect of the work. Then write an outline for an oral essay that will analyze and evaluate the piece, taking into consideration a controversial issue surrounding it. Keep a bibliography page, listing sources as “Source A,” “Source B,” etc. Be sure to give credit to your sources. Cite items with parenthetical annotations such as (A) or (C).

**Note:** This outline is to organize your hunt for information. Once you have the facts and details, you need to plan how you will present your own assertion and claims about this monument. Then write your outline for your oral essay.

#### I. Introduction

Identify the monument that you will discuss.

- To whom or what is this monument dedicated?
- Who designed, built, and/or funded it?
- When was it presented to the public?
- Briefly describe the monument and its location. Write a brief description for someone who has never seen it before.
- Who was the primary audience?
- Who is the modern audience?
- How are people intended to interact with this monument?
- What assertion or main idea does this monument present?

#### II. Analysis: Most of these items will need annotation.

- What was the intent of the speaker(s)? (The speaker could be one or all of the following: designer, builder, patron, or benefactor.)
- What was the speaker’s purpose?
- What claims does the speaker make?
- What is the tone of the monument and/or its surroundings?

#### III. Rhetorical Devices: How does the speaker (designer, builder) create meaning?

Identify and discuss as many rhetorical devices as apply to your monument.

- Allusions
- Appeals (logical, ethical, emotional)
- Archetypes (character, situation, symbol)
- Comparisons/contrasts
- Exaggeration (hyperbole or its opposite, understatement)
- Focal point
- Irony
- Juxtaposition
- Metaphor
- Paradox
- Personification
- Point of view
- Structure (parallel lines, composition, material, organization)



- Artistic style (Baroque, rococo, minimalist)
- Symbolism

**IV. Argument** (This task can be integrated into your analysis.)

- What initial controversy surrounded the monument? Who opposed it at its inception and/or upon its revealing? Why was it opposed?
- What controversy surrounds it today? Who opposes it? Why?
- What position are you taking on one or both of the above issues?
- What is the evidence that supports your position?

**V. Conclusion**

- Restate your thesis.
- Comment on one of the following essential questions:
- How do the arts both challenge and reflect cultural perspectives?
- How are aspects of a society's identity expressed in a monument?

## Appendix C

### Multimedia Analysis: Assignment Overview (Lesson 3)

Organize yourselves into groups of three and select a monument or memorial to analyze rhetorically. Think broadly before you choose. It can be a building, statue, battlefield, park, temporary marker, “living memorial” such as the AIDS quilt — pretty much anything that provides opportunities to publicly preserve memory. It can be well known or obscure.

Using the guiding questions below, analyze the rhetoric of the monument or memorial. Think about the messages and arguments that are conveyed visually and in written text, if there is any. Then, using a visual medium — photographs or video — make your own argument about how effectively the monument or memorial achieves its purpose.

Be sure to identify and state the major argument(s) the monument or memorial is making. What evidence supports the argument(s)? Consider explicit as well as implicit evidence. What is your analysis of this argument and its expression? How does it affect the way events or people are remembered? Is this memory fair and accurate?

Questions to guide your inquiry:

- *What does the monument memorialize?*
- *What is the geographical space of the monument? The psychological space? Is it sacred space? What is the relationship to the surrounding landscape?*
- *What is the history of the monument? (This is especially important when there has been some controversy.)*
- *What are the visual elements of the monument? Include sculpture, painting, designs, moving images, or photographs. Pay particular attention to whether the monument is representational or abstract or both. What messages do these visual elements convey?*
- *What written text or texts are part of the monument? Analyze them rhetorically. What was their original context? Who wrote them? Why are they appropriate?*
- *How do the visual elements and the written language interact?*
- *Is the monument a metaphor or a symbol? Explain.*
- *How does the viewer experience the monument?*
- *What does the monument ask the viewer to remember, commemorate, or reflect upon?*

Videos should be about 10 minutes in length. Photo essays should include a minimum of 30 photos, but the focus should be on the quality of what is produced. The time frame and number of required images is a guide. You should include footage of the monument or memorial to support *your argument*. Consider composition. You might also include other materials, e.g., background research about the monument or memorial, interviews, or news footage. This is *not* a factual report. It is a *visual argument*.



In addition to showing your video to the class, you will be responsible for making a brief presentation that will include answering questions from the teacher and class about the memorial, your analysis and interpretation, and how you gathered your information and footage.



## Appendix D

### Lesson 4: Proposal Planning

Use this outline for planning your proposal to your designated audience.

#### Introduction

What are you proposing?

Whom or what are you commemorating?

Why is this a worthwhile project?

- What memorials or monuments already commemorate this person or event?
- What memorials or monuments to your subject are in the planning, revealing, or completion stages?
- How will your memorial or monument differ in meaning from those you found on the same subject?

#### Evidence

Logical: Data, facts, statistics, graphs, etc.

Ethical:

- Expert opinion, common values
- Your writing, as an informed person

Emotional: Anecdotes

- Description of Proposed Monument or Memorial
- Where will this monument/memorial be? Why is this a logical place for it?

Describe the features of the design. How do the elements of the design create meaning? How do these elements define, explain, exemplify, or narrate the subject?

Could comparing and contrasting this design to another established monument or memorial help persuade your audience?

#### Concession and Rebuttal

Show the reader or audience that you have considered opposing views.

- Who is likely to disagree with this project? Why?
- Why is this opposing perspective flawed?

or

- Why should the project continue despite this opposing viewpoint?
- Would a cause-and-effect statement help persuade your audience?



**Conclusion**

Restate why this is a worthwhile project.

Identify who can help fund this project, and explain why this group or benefactor/patron should support it.

## Appendix E

The following rubric can be used to review students' presentation plans before such plans are finalized, as well as to assess the final product.

Assessment Rubric	
5	<b>Effective Presentations and/or Papers:</b> These identify the key issues associated with commemorating the subject. They develop their position by effectively synthesizing at least five sources from their research. The evidence and explanations used are appropriate and convincing. Their prose demonstrates a consistent ability to control a wide range of the elements of effective writing.
4	<b>Adequate Presentations and/or Papers:</b> These adequately identify the key issues associated with commemorating the subject. They develop their position by adequately synthesizing at least five sources from their research. The evidence and explanations used are appropriate and sufficient. The language may contain lapses in diction or syntax, but generally the prose is clear.
3	<b>Inconsistent Presentations and/or Papers:</b> These identify the key issues associated with commemorating the subject. They develop their position by synthesizing at least five sources from their research, and the sources generally develop the student's position, but the links between the sources and the proposal may be strained or inconsistent. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas adequately.
2	<b>Inadequate Presentations and/or Papers:</b> These inadequately identify the key issues associated with commemorating the subject. They develop their position by synthesizing at least three sources, but the evidence or explanations used may be inappropriate, insufficient, or less convincing. The sources may dominate the student's attempts at development; the link between the proposal and the sources may be weak; or the student may misunderstand, misrepresent, or oversimplify the sources. The prose generally conveys the student's ideas but may be less consistent in controlling the elements of effective writing.
1	<b>Presentations and/or Papers with Little Success:</b> These demonstrate little success in identifying key issues associated with commemorating the subject. They may merely allude to knowledge gained from reading the sources rather than citing the sources themselves. These presentations may misread the sources, fail to develop a proposal, or substitute a simpler task by merely summarizing or categorizing the sources or by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose of these essays often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of control.



<b>Rubric for Oral Presentation</b>	
4	Speech is consistently fluent, clear, and understandable. The presentation is delivered with poise, confidence, and enthusiasm. Body language (eye contact, gestures) enhances the presentation. Visual representations are smoothly and seamlessly incorporated into the presentation.
3	Speech may occasionally be halting, including false starts or stumbles. The presentation shows some poise and confidence. Body language may add little to the effectiveness of the presentation. Visuals are incorporated into the presentation.
2	Speech is halting and difficult to understand in places, with stumbles that significantly detract from effectiveness. The presentation is delivered hesitatingly, with little poise, confidence, or enthusiasm. Body language is distracting and takes away from the effectiveness of the presentation. Visuals are not integrated effectively into the presentation.
1	Speech lacks fluency and is hard to understand. The presentation is delivered weakly. Body language detracts significantly from the presentation. The use of visuals is extremely limited or disjointed.

### Effective Presentations and/or Papers

These effectively analyze how the monument’s speaker uses rhetorical strategies to convey the monument’s message to its audience. The analysis is developed with evidence and explanations that are appropriate and convincing. Controversial elements have been addressed with insight. Extensive research is clearly evident. If this is an essay, the prose demonstrates a consistent control of language.

### Adequate Presentations and/or Papers

These adequately analyze how the monument’s speaker uses rhetorical strategies to convey the monument’s message to its audience. They develop their analysis with evidence and explanations that are appropriate and sufficient. Controversial elements have been adequately addressed. Sufficient research is clearly evident. If this is an essay, the writing may contain lapses in diction or syntax, but generally the prose is clear.

### Inadequate Presentations and/or Papers

These inadequately analyze how the monument’s speaker uses rhetorical strategies to convey the monument’s message to its audience. They may

misunderstand, misrepresent, or analyze these strategies inaccurately. The evidence or explanations used may be inappropriate, insufficient, or less convincing. Controversial elements are inappropriate or inadequately addressed. Research is ineffective. If this is an essay, the prose generally conveys the student's ideas but may be less consistent in controlling the elements of effective writing.

### **Presentations and/or Papers Displaying Little Success**

These show little success in analyzing how the monument's speaker uses rhetorical strategies to convey the monument's message to its audience. They may misunderstand the task, misread the monument, fail to analyze the strategies the speaker uses, or substitute a simpler task. Controversial elements have been addressed simplistically or not attempted. Research is minimal or not evident. If this is an essay, the prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of organization, or a lack of control.



## Contributors

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