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FINAL MASTER'S PORTFOLIO

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A Final Portfolio

Submitted to the English Department of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

Master of Arts in the field of English
with specialization in
English Teaching

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Dr. Ethan Jordan, First Reader
Ms. Kimberly Spallinger, Second Reader

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Analytical Narrative

From as early as elementary school, I knew I wanted to teach. I can still recall the makeshift classroom that I set up in front of the door that led from our tiny dining room to the garage. My students were comprised of a wide array of stuffed animals and dolls sprawled out in front of the door facing the chalkboard my dad put up so my parents could keep track of items they needed from the grocery store. I was too small to reach the chalkboard, so I would push one of the dining room chairs up against the door so that I could reach the board and teach my class. I was in my element. Little would I know decades later, that drive to educate never diminished.

Upon graduating with my bachelor's in English, I was hired by the Clark County School District as a Human Resources administrative professional. Fresh out of college, I had a great job, making great money, and my career was set. Given my educational background, I was assigned the responsibility of creating and presenting training material to HR department staff, principals, office managers, directors, etc. and every time I do, I still feel that same tinge of excitement as I did when I was standing on that dining room chair. It was finally time. About a year ago, I decided to pursue my childhood goal and I set out to obtain my master's degree in English with a specialization in English teaching from BGSU. Obtaining this degree will allow me to teach English at the two-year college level which will enable me to both keep my current career and still be able to fulfill the aspiration to teach—to be a real teacher in a real classroom.

In considering which projects to use for the portfolio, my goal was to select those that had the most meaning to me and would be of most use as a first- or second-year college English instructor. Throughout my master's program at BGSU, I was particularly inspired by the instructional practice of multimodality. I tried to use an approach that would make the content directly transferable into the classroom. Each of the projects selected was an attempt to take what

I had learned in reading and applying scholarship of multimodality and infuse it into direct practice that would provide the most effective and inclusive learning environment for students. My intention was to be able to find ways to improve student learning by making the content relevant and engaging.

The first project I selected is the substantive research assignment I wrote during my first semester in English 6040: Graduate Writing. This first paper was challenging for me, as it had been over a decade since I had been a student and since I had been tasked with conducting research to support a focused thesis. While I did earn a good grade on the paper, my professor's initial feedback suggested that I reinforce more of the main concept of teaching multimodality in FYC, and to tie the quotes back to the argument. Using the initial feedback and the additional feedback from him and peer review in this course, I revised the essay to remove some of the sections where my research was over quoted. I also added more material throughout the text to allow my voice to come through more and to present a clearer argument as to why multimodal assignments need to be incorporated in FYC. Several paragraphs were moved around to create better readability and to connect the scholarship to an example of an assignment FYC instructors could implement. Ultimately, through my revision, the goal was to demonstrate that teaching students to communicate multimodally provides the necessary skills they need to be successful in the professional environment.

The second project I chose to revise was a bibliographic essay I completed for English 6460: Professional/Technical Communication and Rhetoric. For this assignment, the professor gave students the option of completing a bibliographic essay rather than a research paper due to the limited knowledge many students had with technical communication. This was the first time I have completed an assignment in this genre and I found it enjoyable to provide more of a

conversation to the reader regarding the research I discovered that supports why technical

writing should be included in college English pedagogy. My first revision was based on feedback

from the professor, which included minor grammatical corrections and suggestions on adding in

ways that college English instructors can integrate technical writing into their curriculum. Then,

the second revision was based off of feedback from Dr. Jordan and peer review in which I

provided more clarity on the argument for teaching technical communication and how it has been

lacking in college English coursework. I also demonstrated more of a cross-pollination of the

argument with my research. My goal was to define what is not currently happening in first- and

second-year college English and to explain ways to overcome roadblocks and seek to improve

the complex communication skills students will need as they transition into their careers.

    My third and fourth projects were both comprised of teaching plans. Unlike many of my

classmates, I am not currently an educator and have no direct experience in the classroom. This

was my first experience with creating a detailed outline for what students will learn and how the

learning will be measured. The completion of these projects has given me such an immense

respect for educators and the amount of work that goes into planning instruction. The first lesson

plan I created was for English 6090: Teaching of Literature, in which I created a multimodal

lesson on teaching the novel *Emma*. My revision was based on feedback from Dr. Jordan, peer

review, as well as what I have learned about lesson planning through my master's courses.

    For this unit on *Emma*, I added additional sources to support the teaching of literature to

first-and second-year college English students, which helped to strengthen my rationale. I also

added a course description, key elements of the lesson, and more detail on what would be taught

during each class period. While I had included screenshots of the PowerPoints and rubrics into

the lesson plan, I was advised to pull them out into their own separate documents and label them as appendices in order for them to be accessible by a screen reader.

Of all of my projects, I am most proud of the final one; a multimodal narrative unit plan I created for English 6800: Multimodal Composition Theory and Practice. I feel like this project represents the culmination of all that I have learned throughout this master's program and will be able to take and incorporate into direct practice into my own classroom. For my revision, I used feedback from Dr. Jordan and incorporated section headers, bullets, and lists throughout the document to improve readability and to make the ideas flow more cohesively. I also cleaned up some minor grammatical errors. With multimodality being the overarching theme of my portfolio, this unit plan is an excellent example of how I was able to combine research and argument to exemplify the efficient integration of multimodality into instruction.

Overall, this portfolio is reflective of the work that I have done in this master's program that has enabled me to become a more proficient communicator. As I prepare to graduate and work towards finally being able to foster learning in my own English classroom, I am thankful for this experience and all of the support I have been given by my professors and classmates. I also owe an inordinate amount of gratitude to my Gammie (Grandma) for always pushing me to succeed even when I wanted to give up. She has inspired me with her profound words of wisdom and humorous anecdotes. Counselor, mentor, and friend, she is the living epitome of tenacity and success. I will forever be grateful for the extraordinarily positive impact she continues to have in my life and I am excited for the new adventures this degree with bring.

Making Composition Less Boring for FYC Students

There is much debate regarding the pedagogy that instructors should be teaching in first year composition (FYC) courses, as well as which methods of instruction are most effective. Are the English, reading, and grammar skills that are being taught in high school preparing students for what is expected when they enter college? Similarly, are those same skills that are being taught in college preparing students for their professional lives? In "Multimodal Composition: Resources for Teachers," Takayoshi and Selfe contend that "In an increasingly technological world, students need to be experienced and skilled in…composing in multiple modalities, if they hope to communicate successfully within the digital communication networks that characterize workplaces, schools, civic life, and span traditional cultural, national, and geographical borders" (3). It's for this reason that educators should be arming their students with the communication, critical thinking, and organizational thought structure using multimodal methods in an effort to assist students with the transition from college into their lives as working professionals. Multimodal composition helps to prepare students for the types of writing they will encounter after college. As educators, we need to work to increase student's awareness of how writing can be used in different ways and how we can help students to develop ways to communicate using a variety of strategies for a variety of audiences. In this essay, I will be discussing the importance of multimodality in FYC and will demonstrate how it can be used by providing an example of a process assignment that can be used in FYC that incorporates a variety of different modes.

As children, especially in elementary school, many of us can remember all of the "fun" and "creative" multimodal ways in which we learned. For example, singing songs, (on a side note, I still remember the lesson that my fifth grade English teacher taught us on linking and helping verbs. She taught us a song to the tune of "London Bridge is Falling Down". I'm now 41

years old, and I still remember that song and I have used it all throughout school and continue to use it today.) using/creating pictures, toys, and games are just a few of the multimodal methods that were utilized by teachers to aid students in learning while keeping the them engaged and excited about the content. The use of "multimodal projects changes students from mere consumers to active producers of knowledge" (Lohani 121). Students have the opportunity to be in control of their learning. They can be creative and have deeper connections to the material while building stronger interactions between their peers as well as with the teacher. This specific set of composing skills will help them to be successful not only throughout academia but also into their professional careers.

If the utilization of various modes was so effective, then why is it that this method of teaching doesn't continue through middle school, high school, and then through college? Knowing that it serves such a great benefit to students to incorporate multimodality into FYC courses, why is it that so many college English instructors still utilize primarily text-based assignments? This is especially concerning when research suggests that by using multimodal teaching methods, we can "equip students with concrete knowledge of writing that will transfer to other literate practices and domains" (Dietrle and Vie 276).

As students progress through their educational careers, the learning slowly transitions from the utilization of a flexible, engaging, exciting, and all-encompassing learning environment to learning that relies heavily on alphabetic texts like essays and research reports. Many formal English assignments that students are tasked with completing still rely heavily on alphabetic text and "look much the same as those produced by their parents and grandparents" (Takayoshi and Selfe 2). Interestingly, these alphabetic texts do not resemble the way that we communicate and convey meaning today. Once anyone opens a page on the internet, and it becomes clear how the

use of multimodalities to convey meaning by using images, sounds, music, color, and animations dominates our current methods of communication.

College faculty are slowly beginning to recognize the effectiveness of the elementary teacher's approach to multimodal teaching and "that students learn best when they read and compose in multiple ways, when they use multimodalities to identify new and effective forms of literacy (podcasts, digital video, audio essays)" (Dieterle and Vie 279). In the 21st century, our world is viewed through a multimodal lens. We live in a multimodal world. When students transition into college, they can't just be pushed into creating solely alphabetic text. College English FYC faculty need to recognize that not all students learn the same and should be able to recognize the skills and abilities that students are bringing with them into the classroom. Using multimodality strengthens those creative and technological knowledges students already have.

FYC Instructors should not be afraid of incorporating multimodality into their curriculum just because it is unfamiliar territory or because they are intimidated by the use of technology. Instructors can feel a level of intimidation because students are often more familiar with using different media than educators are. However, as long as instructors are comfortable with learning these new technologies, they can help to create a learning space that feels both welcoming and familiar to their students. Instructors are not expected to be experts; no one is perfect and mistakes will be made when trying to implement something that is new. However, they should be taking the initiative to learn new skills that will ultimately help their students be more successful: "Thus, the teachers should be, shedding the inhibitions of their technological knowhow, prepared to work alongside the students in helping them overcome their technological hurdles by "becoming "learners" themselves." (Lohani 127). By incorporating media that

students are comfortable with, it helps to create an atmosphere that facilitates learning while also supporting students' needs and interests.

The majority of FYC (non-remedial) courses, are structured in a way that is based predominantly on essay writing. During the semester, students are required to compose essays built off of the five-paragraph model. Students learn how to fully develop ideas, organize them effectively, and express them clearly by writing essays using the five major essay types; argumentative, process, narrative, comparison/contrast, and cause and effect. Since nearly all two-year colleges and even most public and private four-year colleges require English writing placement exams to determine if students have the basic foundational knowledge for FYC in order for students to enroll, it is assumed that upon entrance into FYC, students already know the basics of how to articulate thought into the standard five-paragraph format.

Therefore, requiring students to write several 500 to 1000-word essays to express thought and deliver structured and clearly articulated communication is not effectively teaching them the skills that they need for when they enter the working world. Of course, this does not necessarily refer to those students who plan to be professional writers. However, learning to communicate in other ways that are not primarily text-based will also help these students as well. Instead, FYC instructors need to integrate multimodality into the curriculum so that students are taught how to communicate using various forms of interaction and multiple means of communication and not just learn how to add to their current knowledge of building and composing essays. This new knowledge will help to prepare students for the types of communication that will be required of them as they become working professionals. One of the main reasons why students complain about what they are learning in the classroom is because they can't see how it's related to "real life." How and when will they use this new knowledge? When teachers are able to make the

classroom content relevant to today's students, learning becomes much more powerful and effective.

In the working world, most people are tasked with creating forms of communication that are structured, organized, concise, engaging, and comprehensible. Business communication in the 21st century is more concerned with the exploration of the use of digital media. Employers are looking for people who have the ability communicate effectively both orally and in writing. The majority of the business communication is expected to be relayed in a way that is clear, informative, and brief. Working professionals are no longer required to produce long narratives of written material. Being in such a technologically advanced society, people are used to getting information quickly and thus have shorter attention spans: "In the digital age, where the news is limited to 140 characters and conversations take place in the form of emojis, our attention span has shortened. A recent study by Microsoft Corporation has found this digital lifestyle has made it difficult for us to stay focused, with the human attention span shortening from 12 seconds to eight seconds in more than a decade" (Borelli). Therefore, it's becoming increasing more important for people to be able to communicate less with long narratives and more by delivering compelling presentations or contributing in meetings, composing emails & memos, creating brochures, video chatting, instant messaging, posting on social media, creating newsletters and blogs, etc.

In order to equip students with the skills they will be expected to have as working professionals, FYC educators should focus more on utilizing multimodality to teach communication that doesn't solely rely on alphabetic text. As an example of how to incorporate multimodality into FYC, educators need to consider replacing text-based assignments with a pedagogical approach as detailed in the following assignment, which is meant to take the place

of the conventionally required essay on developing and executing a process. The process essay is designed to provide readers with detailed instructions on how to complete a task or how to carry out a procedure. Therefore, it is important for students to fully understand the task/procedure and then be able to lead the audience effectively through the process. As a part of this assignment, students will be expected to clarify the specific choices that they made to best reach their audience and achieve their goals for the assignment. Jody Shipka similarly requires students to answer a set of questions entitled Statement of Goals and Choices (SOGC) for each multimodal assignment in order for her to understand the student's critical thinking and analysis of why they chose what they chose for the assignment. The set of questions allows her to have a structure for grading, as all students are held to the same standard of answering the same questions: "Instead of relying of instructors to tell them what their problems are and how to remedy those problems, students become more sophisticated and flexible rhetoricians, able to describe and share with others the potentials and limitations of their texts" (Shipka 347). The goal is for students to thoughtfully defend the rhetorical choices that they have made and how those choices are aligned with the purpose of the assignment.

For this activity, students will first watch a quick video on "How to tie a shoelace" in less than one minute. As a class we will discuss the introduction, the audience expectations, materials that were used, steps outlined, and the final outcome. We will also discuss their reactions to the video. What did they think of the video? Was there any information missing? Was there more they wanted to know? Next, we will watch this video, https://www.youtube.com/watch?v=udvQSQzoOjo and discuss the same questions. We will talk about how the videos differ and whether or not one is better and why. Together, we will discuss the characteristics of the writing a process as listed below:

- Consider the subject. How well do you know it? Is there more you need to learn?

- Consider the audience. Who is the audience? What do they already know? How do I make them interested? What are their expectations? What challenges might they face?

- Select a topic. Choose something you are comfortable with.

- Determine the steps. List everything that needs to happen & determine the order. Make sure nothing is missing. Don't assume prior knowledge. Only include necessary information.

- Determine the supplies needed.

- Formulate your process into an explanation. Did you capture all of the steps? How do you engage your audience and keep them interested? Teach the reader instead of giving orders.

Once we are finished with the process discussion, as a brief in-class exercise, all students will have fifteen minutes to prepare an explanation of how to make breakfast and then five minutes to present the process. It can be any breakfast they choose. They will work together with a partner to share their explanations and receive feedback from their partner. They will ask critical questions, such as; was anything missing? Did you talk about all of the necessary materials that are needed? Was prior knowledge assumed? Was the process explanation clear?

Students will then be given the Process assignment to complete individually, and it will be due the following class. The objective is for them to explain any process of their choosing in the form of a live demonstration, narrated PowerPoint, or pre-recorded video. The final product is required to be no less than 5 minutes and no more than 10 minutes in length. A standard process essay rubric will be used, scoring students on their introductions, thesis, background,

clarity/detail of steps, and language use. In addition, students will be required to turn in a SOGC in which they answer the following questions:

1. Describe your goals and process for this project. What are you trying to accomplish? Who is your audience?

2. What specific choices did you make? What challenges did you face? How did you overcome them?

3. What medium did you choose? Why? Did you have any difficulties?

4. What did you have to research? How did you determine where to research?

The process assignment promotes critical thinking by teaching students how to communicate using a variety of multimodal methods since communicating by being able to utilize a variety of different modes will become necessary as students enter their professional lives. The importance and relevance of composing multimodal texts will be discussed with students as well as challenges that can be faced when modes are unfamiliar. To provide context for this discussion, students will also hear from a guest speaker and my current colleague, Nadine Jones, Chief Of Human Resources for Clark County School District (5th largest district in the nation) and former Vice President of Human Resources for MGM Resorts International on the most important skills that companies look for in their applicants and why being able to communicate using various methods is necessary to make students stand out in our current competitive job market.

Instructors can aid students in the transition to multimodal assignments by building on the skills that learners already have that will aid them through college and into the working world. Working adults are required to utilize diverse resources and technologies to analyze, think critically, and stimulate communication. This is all the more reason why, as first year

composition educators, the reliance strictly on printed text is so restrictive: "So much of what is done as working professionals relies on a person's ability to communicate through a multitude of ways. Teaching multimodal composition works at preparing students for the types of composing they will likely encounter outside of school" (Dietrle and Vie 288). By learning how communication takes place outside of school, FYC instructors can connect those practices to both school and non-school literacies. Workplace communications consist mainly of digital media: emails, memos, letters, proposals, reports, graphics, videos etc. Also, due to the recent pandemic, there has been an increase in virtual meetings, presentations, and trainings. Each of these mediums still requires the ability to effectively communicate in writing, which is why teachers should not "treat multimodally as something separate from alphabetic compositions, but rather as a practice that further stretches the scope of such texts and helps address the communication needs of the students in a world increasingly dominated by non-standard media" (Lohani 128). By adding new ways of teaching FYC, it helps to develop a more versatile approach to learning while increasing multiliteracy: "Our job as composition teachers should be to help students understand the literacy contexts they encounter and will encounter" (Shepherd 82). The definition of literacy has shifted and now represents more than alphabetic text on pages of typed 12-point font on 8 ½ by 11 inch paper. If composition instruction is to remain relevant, the way we teach needs to grow and change to reflect current literacy practices.

There are various layers of discussion that shape the discourse on the integration and effectiveness of incorporating multimodal assignments into classroom curriculum. The modes include the use and creation of both written and spoken language as well as visual, audio, gestural, tactile, and special classroom learning activities. It is believed that "multimodality has developed in different ways since its inception around 1996" (Jewitt 246). However, research

suggests that there is evidence that it has actually dated all the way back to the Mayan times as evidenced by indigenous writings (Lohani 125). This means that the concept is not brand new. Integrating multimodality into FYC courses helps to increase engagement and knowledge retention: "Multimodal composing invites students to see writing in a new way—employing multiple modalities, valuing critical thinking, and responding to audience expectations rather than standardized formulas" (Saidy 259). The more resources that students have to select from when composing and creating meaning enables them to become more successful communicators both in and outside of school.

What English educators may not realize is that they think "they're supposed to teach just writing, but with the communication patterns we are engaged in the world these days, it does students a disservice to only teach them how to write without tending to these other modes of communication. It only asks them to learn how to communicate in one incredibly restrictive way" (Ball 114). In her interview with the journal editors for the *Issues in Writing Journal*, scholar and practitioner Cheryl Ball discusses her background on multimodality in composition and in the courses that she's taught. She gives insight on how to implement it, its benefits, and problems it can cause. She also discusses integration, educator learning curves with technology, and proper planning of multimodal assignments. She states that, "Highlighting multimodality, as a method through which we all communicate—not only with writing, but with visual aural, spatial methods too—helps give students a better way to interact, and engage, and communicate, and make change in the world" (Ball 114). It creates a space where every student is comfortable in sharing their thoughts and ideas since most people use various modes in their methods of communication today.

It's important for FYC educators to understand the level of knowledge that their students are bringing with them from high school: "There is a chasm that exists between high school and college educators" that often contributes to the struggle that students experience when they transition into institutions of higher learning (Dennihy 156). Many college educators have an "us" versus "them" mentality and regularly tell their FYC students to "unlearn what they have learned in high school particularly with regard to the five-paragraph essay" because they don't feel that that skills that they have learned will be useful in their college courses (Dennihy 156). College instructors want students to learn how to make their own decisions regarding the creative development and organization of thought rather than having students follow a "rigid structure" that "creates a barrier for growth" and "precludes meaningful thinking"; as an assignment that "detracts from the higher-level thinking and originality required by most freshman composition courses" (Dennihy 161).

Instead of college instructors telling students to "forget what they learned in high school," they should work with the students to uncover the knowledge that they have from high school and build upon it. As writing teachers, we should help students connect these past experiences to their current writing practices. By helping them to make those connections, we can facilitate transfer of learning and help them to become better writers in a variety of contexts: "Some students are taught that the five-paragraph essay is an inviolable form, an unstormable castle that, as first-year college students, they feel them must die defending. That is the kind of attitude college professors fret over and may feel they need to 'deprogram out of students'" (Smith 17). Instead, of telling students to forget what they have learned. "FYC teachers need to foster student's reflections upon their educations continuums from high school to college" by demonstrating how writing learned in one context can be applied to new contexts. (Dennihy

166). The structure of the five-paragraph essay helps to teach students critical thinking, thorough organization, and logical construction: "Students who know the five-paragraph essay intimately are more prepared to take on the challenge of college-level writing"(Smith 16) and "Instructors can play an important role in aiding students in the transition by choosing assignments that encourage students to draw from the genres they have used before, such as the five-paragraph essay, and embody the values of college writing: multimodality, critical thinking, and audience-focused composing" (Saidy 271).

As educators, we need to help students to use move beyond standardized ways of writing and embrace and utilize other forms of writing so that students have the opportunity to compose in ways that may be expected of them as working professionals. Many times, students are not prepared for the rigor of college composition courses and they anticipate writing assignments in college will be similar to those they completed in high school, "However, if we hope to transition students to differing values between secondary and postsecondary writing, it is helpful to begin with a multimodal genre that is "not" the genres they used in high school. This move encourages students to move away from formulas that may have been successful in high school and invites them to cross, rather that guard, boundaries" (Saidy 262).

Educators can be hesitant to create multimodal assignments for a variety of reasons, such as: unfamiliarity with technology, not knowing where to start, feeling like they have no training in this methodology, and difficulty with how to grade the assignments when students' final products will be different from one and other. Composition teachers need to learn about the everyday digital literacies that students are engaged in and "adapt the composition class" to include practices that are "engaging and important and meaningful" while introducing students to a shifting definition of literacy in the 21st century (Shepherd 82).

Although this paper has only briefly touched on the utilization of multimodality in FYC and how these newly acquired skills will be beneficial to students as they become working professionals, there is still much research that can be done on this subject. The journal of *College Composition and Communication* would be a great place to submit an article on this information as it is meant to be utilized for current and future FYC instructors. However, it can also be included in journals such as the *Journal of Career Planning and Employment* or in any of the career network journals that are maintained by the Career Development Network. The idea of steering away from text-heavy assignments in FYC and infusing multimodal methods of communication into the pedagogy will be a challenge for both students and educators. However, equipping our students with the ability to communicate multimodally will promote critical thinking skills as well as assist them in constructing ideas and concepts in an organized fashion that are both necessary skills that they need to be successful as working professionals.

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Teaching Technical Writing: Incorporating into College English Pedagogy

The typical English writing taught in high school classrooms arms students with a specific set of rhetorical skills that can transfer to the technical writing genre. Having technical writing skills can give students the knowledge they need to be successful and marketable in the working world. In many instances, work-related writing tasks are in stark contrast to the standard five-paragraph essay students have been taught and are so accustomed to creating. Educators should advocate for the usefulness of teaching technical writing in English classrooms and strive to create innovative pedagogical methods that can be used to ensure students are engaged and are retaining the information being taught.

Writing is intended to have an effect on the audience. By the time students reach college, they are mistakenly led to believe that they are the audience for their own writing because of the abundance of journals, creative stories, opinion papers, personal narratives, and interpretive assignments they have previously been tasked with in their English classrooms. This misguided perception impacts their ability to express ideas that will useful to them as they leave college and transition into their professional lives. Recognizing their intent as writers and the expectations of the reader creates a more advanced writing technique and improves effectiveness as a writer and communicator. In this paper, I aim to discuss research that supports the integration of technical writing into first year college English pedagogy, effective approaches that educators have used, and ways to overcome innovative roadblocks in order to be able to integrate technology to improve retention, engagement, and complex communication skills.

Teaching Technical Writing

As our technology changes, so will the demand for technical communicators. In the 21st century, people have become acclimated to giving and receiving information very quickly. Therefore, it's vital to be an efficient communicator in order to keep up with the speed of modern communication. Technical writing enables students to enhance the development of these skills by teaching them how to write clear and concise communication that is intended to be understood by a wide audience.

The writing process that is taught in the classroom differs vastly from the writing process that occurs within organizations. College educators seem to focus more on writing needed in academia and aren't necessarily preparing students for the types of documents they will be required to create once they enter the workforce. By having technical writing skills, students are more prepared for the realities of workplace writing because "organizations impose demands upon writers that are different from those of other social contexts, such as the classroom (Harrison 256). In her "Framework for the Study of Writing in Organizational Contexts," Harrison further contends that there is a need for a shift in our traditional methods of teaching English in order to equip students with the "analytic capabilities" that they need to produce effective writing within their professional organizations (Harrison 260). Technical writing arms students with essential communication tools they need to be able to convey ideas, views, observations, instructions, and suggestions in a clear, concise, and accessible manner. The goal is to acclimate students to writing in workplace contexts and to place them on a path that will help them to be prepared when faced with future writing related tasks.

Students may not realize that they will have to write at work because they have not been taught how to see the distinction between English classroom writing assignments and

professional work-related writing assignments. Although they will likely not be tasked with the typical essay assignment they are used to completing in school, they will, however, be responsible for being proficient in writing skills they have continued to build leading up to college; organization, grammar, and standard syntax. They will likely be tasked with composing documents such as emails, reports, letters, manuals, explanations of products or services, proposals, and memoranda, and in creating these documents, and will need to understand the context in which the communication occurs and the specific structure, organization, and style that is needed in order to produce clear and concise communication.

To further exemplify why technical writing should be incorporated into required college English pedagogy, Naveen Dubey states that students need to be equipped with specific skills in order to be successful technical writers and that the typical English taught in schools is not enough. Technical writing requires a different set of skills that is different than what is used in "general writing." It needs to be clear, concise, avoid redundancy, and be precise and informative. She also states that it needs to be impersonal, to the point, and "structured in such a way as to provide easy access to the information" (Dubey 29). Technical writers also need to pay attention to layout and document design as well as the use of visuals to aide in understanding. The ultimate goal is for the writer to be able to explain "complex concepts, theories, and procedures in a simple, plain and easily understandable language" (Dubey 30). Standard English assignments in courses such as English 101 or English 102 do not take these types of standards into account. Instead, students are generally required to compose wordy essay or report-type documents all written in the standard Times New Roman 12-point font, double-spaced, without the use of graphics or deviation from style.

English programs are falling behind the industries' pace and have to readapt pedagogy to best prepare college graduates with skills needed to be successful at work. The writing being taught to college students needs to "simulate the reality of a work environment" (Casper 275) where writing focuses more on problem solving rather than writing to persuade your professor with how much you know. The format for work documents does not follow the same format for academic documents. In school, students primarily write essays, research papers, and lab reports and rarely focus on memos, policies, letters, evaluations, etc. which are all common work documents.

Most companies are looking for individuals who can take "highly technical information and communicate it in a way that will be understandable for a more general audience" (Casper 278). Casper argues for three alternative teaching strategies that could be used to teach the writing process that is most compatible with industry expectations. These are simple tasks that first year college English instructors could easily incorporate into the curriculum. The first strategy is to have students work on ways to explain concepts. They can do this by either writing or locating a technical definition or description and then working to "interpret this piece of writing for a general audience" (Casper 280). This exercise goes beyond simplifying language but assists in developing skills in both creation and explanation. In the second strategy, he suggests that students should use a set of instructions that already exist and revise them for a specific audience. This will prevent students from getting too wrapped up in the creative process of creating their own set of instructions and will equip them with preparing writing that may be read by readers of varying backgrounds since workplace writing targets multiple readers who have different perspectives. Finally, the third technique is for students to research and find an existing document from a real organization such as a report, proposal, or workplan. Students

could then take the document and "analyze and interpret the document and then hone their writing skills by revising it into a usable format for a more general audience" making it relevant, clear, and easy to read (Casper 282). On the job, writing is done for those both inside and outside of the organization, and readers won't necessarily read what has been written unless they find it relevant or helpful to them in some way. College English instructors need to incorporate more writing assignments that share information, solve problems, and propose strategies rather than writing to demonstrate learning.

It's time for college English instructors to recognize that their role has changed and they now need to focus on teaching students the skills that they will need to be marketable in the "real world." Workplace communication needs to be clear, concise, professional, and informative or persuasive to the reader. Teaching students how to craft clear messages that define goals, identify problems, and arrive at solutions not only enables them to be more efficient workplace communicators but it makes everyone involved more productive. It allows work to be done more efficiently and creates a more cohesive professional environment.

During their high school years, most students are not doing the types of writing that will be expected of them in college. Most of the writing tasks that are assigned involve tasks that require students to offer and support opinions and to summarize information. High school students are rarely required to criticize information, define a problem and propose a solution, shape their writing to meet the needs of the audience, or to revise based on peer or audience feedback. As a result, by the time they reach college, students have not had enough practice to develop a set of sophisticated writing skills they will need as they further their careers. This is why it's imperative that technical writing assignments need to be integrated into college English pedagogy.

Gerald Savage discusses the history of the technical communication program at Illinois State University and a rationale for teaching technical writing. He states that there were two strong arguments for the teaching of technical writing content; first it is a "valuable course….in the writing and rhetoric field" and second, there is an increasing demand for courses being offered/taught not only from the field of English, but from other disciplines as well. The course would add value to their program in English formal instruction since "technical writing (is) one of the fastest growing areas in college and university departments of English nationwide" (Savage 9). They had decided that training students in standard college writing practices was not enough because "introductory composition courses are intended to teach academic styles and genres of writing as preparation for writing students will do for the rest of their college experience" and they do not "address the needs of students outside of the academy" and in other disciplines such as science or engineering for the "specialized writing they will have to do in professional workplaces" (Savage 10).

The technical writing course has been taught at Illinois State University since 1990, and its student audience has broadened preparing students for the "writing they will do as a part of their work" (Savage 11). Savage argues that as technical communication has started to emerge as its own field, he believes that it "requires more than a basic aptitude as a writer" (Savage 11) and requires specific training that is "expanding and changing exponentially" (Savage 13). College teachers should address the growing needs of students and support the integration of teaching technical writing into the English curriculum in order to ensure students are successful in their work after college.

Creative Approaches to Teaching Technical Writing in the College English Classroom

Students' background knowledge is not created equal, and what they already know (and don't know) should be taken into consideration when instructors are designing their curriculum. There will be students who have the ability to take and apply their proficiency in writing mechanics; grammar, sentence structure, spelling, and planning and organization while there will be others who are more remedial and who need help with building basic writing mechanics skills. College English courses should be designed so that there is a continuum of learning from remedial and basic through advanced writing knowledge. This section will examine specific examples of how college English instructors can integrate technical writing into their courses while ensuring that all learning levels are included.

During high school, students are taught various skills to assist them with learning the composition process. They learn reading, analysis, discussion, argumentation, and how to plan, organize, and revise the traditional five-paragraph essay. Natasha Jones discusses how composition has impacted the field of technical communication. Taking what students already know and using those skills to build upon will help to integrate technical writing into college English courses. She claims that a "cross-pollination" of both the fields of technical communication and composition are valuable because the fields overlap; "As an interdisciplinary field, composition studies has impacted the development and course of a variety of disciplines, including technical communication" (Jones 705). Each of these writing processes is rhetorical and seeks to understand the importance of audience, clarity, conciseness, and a comprehensive understanding of the writing. A rhetorical approach to teaching technical writing will be more effective since technical writing requires similar rhetorical skills. Therefore, students would have the foundational knowledge of communication pedagogy, which will assist them in learning the

rhetoric of technical communication. Jones states that "early theoretical frames for technical communication pedagogy developed from the theories first articulated by scholars in composition and rhetoric" and that educators should draw on the interdisciplinary connections between the two in order to enhance teaching pedagogy (Jones 707). She concludes that this collaboration is essential to the field of technical writing and that there is an "importance and benefit of celebrating interdisciplinary connections with composition…separating ourselves too much from…rhetoric and composition, from which may of us developed the theoretical and pedagogical foundations for our work would not be advantageous" (Jones 708). Technical writing should not be taught as a separate elective course. Instead, it should be blended into college English composition courses since the choices made in creating technical communications are determined by the needs of the rhetorical situation just as they are in creating essays.

While rhetorical theory dominates the teaching of technical communication, Patrick More argues that a more instrumental approach is more appropriate to the genre and skills that technical writers use. Although rhetoric still has its place in the teaching of technical communication, "students will profit from studying instrumental discourse" because instrumental discourse focuses on purpose (Moore 172) and it "does not persuade like rhetoric; it shows the user how to perform and action" (Moore 166). Unlike rhetoric, technical communication does not focus on changing an audience's beliefs, it focuses on resources that are needed in order to adequately suit the audience. For example, since technical communicators are responsible for making complex data accessible to a wide range of diverse users, they have to ensure elements of the writing like the color, font, white space, graphics are taken into consideration, whereas those

who produce standard rhetorical narrative don't because the assumption is that the audience is present and is able to understand the discourse.

Additionally, technical communicators must consider gestures and the use of neutral language so as not to produce anything that could be offensive to readers of other cultures and ethnic backgrounds. Moore goes on to say that since rhetoric was designed over 2,000 years ago as a method to teach persuasive public speaking and not as a way to produce documents in the workplace, many students who enter the professional environment are not prepared to produce the types of documents that business expect. Also, if students are only taught documents through a rhetorical lens, they "do not receive a well-rounded education in technical communication" (Moore 165). When discourse is taught, it should include both rhetorical and instrumental methods, as it will benefit not only students but the academy itself in that it will help to advance the "legitimacy" and "credibility" of what students are learning.

Students entering college have a wide range of writing skills. Some struggle to produce simple grammatically correct sentences, while others are able to easily produce more complex discourse. This disparity takes an inordinate amount of time from instructors to teach necessary skills to those who need it, instead of teaching the required content of the course. To assist with this dilemma, Jensen and Fischer contend that technical writing students are able to have their writing positively impacted by the process of peer review and evaluation. They compared this to how "peer review is used extensively among academic professionals to evaluate and improve their own writing skills" (Jensen and Fischer 96). To demonstrate this theory, they conducted a study of two technical writing classes at the University of Nebraska-Lincoln. The classes consisted of about 23 students and taught the same content but met on two different days of the week. One class was met on Tuesdays and the other on Wednesdays. Each student was to

prepare 3 technical reports for the class. For the Tuesday class, it was determined that class would have all of their reports graded by the instructor and/or teaching assistant and the Wednesday class would have the first two graded by each other with the final report graded by the teacher and/or teaching assistant. The results of the study concluded that the "students in the Wednesday section achieved a higher-class average that their peers in the Tuesday section" (Jensen and Fischer 98) and they received about a 9% higher average on their final report. Students involved in the peer evaluation process had developed "better communication skills…developed from increased involvement in the evaluation process" (Jensen and Fischer 99). Approximately 60% of the students also agreed that grading another student's papers helped them to improve in their own writing. Based on this study, having students involved in the grading process not only helps students to become better writers, it also helps to eliminate time consuming teaching methods so that instructors can focus more on teaching technical writing pedagogy rather than grammar and syntax.

In *Innovative Approaches to Teaching Technical Communication*, Bridgeford, Kitalong, and Selfe seek to convince students of innovative and creative approaches to learning technical writing. Their approaches are "practical, readily adaptable to a range of technological and institutional contexts, theoretically grounded, and pedagogically sound" (Bridgeford et al. 7). In the book, they describe a way to adopt literature into teaching technical communication as a "narrative way of knowing" because literature can provide examples of a context for communication (Bridgeford et al.121). Teaching technical communication using this method, "provides opportunities for helping students develop an understanding of technical information as constructed from a context, but also encourages reflective and critical perspectives about that information" (Bridgeford et al. 139). This method aims to introduce students to the conventions

of the technical writing genre by building on their familiarity with reading, discussing, and analyzing literature.

When selecting literature, "instructors need to consider carefully whether the literature chosen is conducive to the construction of technical documents" (Bridgeford et al. 138). Ultimately, this is why it's important to select stories of "collaborative activities, demonstrating limited and full participation and various levels of conflict and cooperation" (Bridgeford et al. 124). Since stories are a more interesting way of learning, they can help to keep the students engaged and can lead to better retention of the material, making technical communication fun and relatable.

Potential Roadblocks When Teaching Technical Writing in the College English Classroom

There is a continuing uncertainty about where technical writing should fall within the college English curriculum, what it should include, who should teach it, who should take it, and why. In order to effectively integrate it into English courses, it would require pedagogical changes that many instructors may be resistant to make because they may not agree that technical writing content is relevant to students or to their specific course content. There also may be opposition from college English instructors because of lack of familiarity with technical writing. Their lack of knowledge in this genre could require them to seek help from those outside of their area of expertise, which they may be reluctant to do.

One way that college English instructors could mix in technical writing content is to find small ways to connect assignments to documents that students would have to produce in the professional world. Quick suggests that minor changes in pedagogy may help students to improve workplace-oriented writing in the classroom because "one of the primary purposes of

technical and professional writing is transitioning students from academic writing to writing in the workplace. The transfer of knowledge is not seamless and without difficulty. Students who are accustomed to writing within an academic culture find themselves in an 'alien rhetorical situation' when tasked with workplace writing (Quick 230). She contends that the key is to teach students to adapt their writing skills to "a new rhetorical situation—writing in the workplace" (Quick 231). However, this type of knowledge transfer can be ineffective if the writer doesn't understand the rhetorical situation of the workplace and the different writing expectations.

In her study, Quick analyzes whether nontraditional students, those who have work experience and who are coming back to either start or finish college, are able to display more rhetorical adaptability due to them already having workplace experience. She created a cover letter writing assignment and compared the final drafts of traditional students compared with nontraditional students to determine if the more experienced student was able to produce a better document. The results displayed that "workplace experience does not automatically translate into rhetorical awareness and adaptability" (Quick 243). Due to this, we should "rethink our pedagogy to help nontraditional students discover the applicability of their prior experience to the writing in technical writing classrooms" (Quick 246). This could be beneficial for traditional students as well, since they might not understand the connection between school writing and real-world writing. Quick contends that assignments should be geared towards outside purposes and instructors need to help "make relevance and applicability" the connection between how academic writing can be applied to current real-world situations (Quick 248). As technical writing instructors, we need to help students to discover the value of writing and "to articulate its role for their future" (Quick 249).

In their article "Perceived Roadblocks to Transferring Knowledge," Nelms, and Dively conduct a study to determine "what may or may not be transferring from writing courses to discipline specific writing situations" (Nelms and Dively 219). Composition instructors need to learn more about and create curriculum that teaches the application of composition knowledge beyond the context of the composition course. There should be a "reexamination and revision" of the course content "with an eye toward finding ways of enhancing transfer" (Nelms and Dively 228). Instructors should seek guidance from non-composition colleagues to aid them in the learning specific content needed to be successful in other courses and into the workplace. Following those same lines, students can also be surveyed regarding their insights as to whether or not they feel that their "composition knowledge is adequately transferring" (Nelms and Dively 230). Nelms and Dively suggest that instructors employ the following strategies in teaching for transfer; "(1) contextualizing assignments so that they exemplify possible future writing tasks; (2) using role playing as a way of signaling future applications of composition knowledge; (3) demonstrating how those tasks might be accomplished; (4) having students actively engage in practicing those tasks" (Nelms and Dively 229).

Many college faculty continue to push-back on technical writing being taught by English instructors and in English classes. In his article, Keith Hall discusses the "pointed attack" that English departments teaching technical writing face. Non-English faculty contend that English instructors are "unqualified" to teach technical writing because the principles that are taught in English composition differ and are "inappropriate" for teaching technical writing (Hull 876). Hull refutes this claim using both his Master's and Bachelor's English degrees as an example. He states, "every paper I wrote in those years was for teachers who insisted on clarity, economy, logical and purposeful organization, valid use of evidence, and all the other qualities of good

prose that should characterize technical writing" (Hull 878). He defines technical writing as "prose constructed to convey ideas and facts with maximum clarity and authority" (Hull 882). English teachers are trained as technical writing teachers "and trained to a degree that no scientific technical or professional program can match because such programs lack both the heightened awareness of rhetorical principles and the emphasis on good writing that is implicit in the English major" (Hull 883).

Technical writers should have the ability to use language with such intelligence and flexibility that "he or she can undertake virtually any writing tasks" (Hull 882). Technical writing extends beyond writing carried out by scientists, mathematicians, and engineers. It incorporates writing that is mechanically correct, is on task, purposeful, clear, logical, organized, and is supported with factual evidence. Because this genre of writing requires skills learned in English classrooms, it is best to remain being taught by English instructors. However, English instructors may need to be prepared to defend this claim in the event that they too receive pushback from non-English teaching colleagues.

Conclusion

This selection of works demonstrates the significance of teaching technical writing in English courses, innovative ways to incorporate it into the college English curriculum, and approaches and potential roadblocks. Having technical writing skills will ensure that students have the knowledge they need in order to be successful and marketable in the workplace. In teaching these skills, educators need to employ a variety of pedagogical methods in order to keep the content relevant and engaging for students all while being prepared to defend why technical writing should continue to be taught in English classes.

When trying to incorporate technical writing into the English classroom, there are several things instructors should keep in mind that will help in the development and implementation of this essential knowledge base for students. Instructors should be sure that students understand the importance and relevance of this new genre being introduced—they will need it when they enter the working world. If the content has relevance, students will be much more invested and eager to learn it. Instructors should explain the types of documents that fall under the technical writing umbrella. All students have come into contact with sets of instructions, business letters, emails, etc. and may not understand how this type of writing differs from that in the typical classroom. We can encourage instructors to share examples of technical writing documents that are common in the workplace and have students practice creating them. The ultimate goal is to arm students with the writing skills that they will need once they exit college and begin their professional lives.

Not all English faculty or educational peers may agree that technical writing belongs in the English classroom so we should be prepared for pushback. Much like Keith Hull, give examples of why it's beneficial for your students and how they use the same skills in standard English assignments like grammar, mechanics, style, design, knowing the audience, rhetorical context, etc. that they do in technical writing assignments.

Finally, don't be afraid to be innovative. Technical writing can be easily be incorporated into college English pedagogy. Use literature, grammar lessons, peer review, and presentations to show students that writing is not a single skill. Since communication varies depending on the context, build upon what students already know to assist them with learning the rhetoric of technical communication and how it will continue to benefit them throughout academic and professional lives.

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<u>Lesson Plan: Emma – Discussion and Analysis</u>

Rationale

This lesson is designed to teach *Emma* to students in a 200-level college English literature course at Nevada State College. It incorporates analytical thinking and writing as well as ties in the relevance of social media for millennial and gen z students: since much of their lives revolve around the use of technology and social media for communication.

Students will learn that reading is a developmental process. Rather than having a strict set of guidelines that forces students to see the text in a particular way; the pedagogy is derived from a more modern approach that does not drive students to think a particular way (Railey 101). Instead, the study of this text will be guided by more of a postmodern approach where the focus lies more on the transaction between the text and the reader rather than instructor-driven interpretations. The instructor will function more as a guide who leads students in drawing their own interpretations of the text so that they can better develop and apply their thoughts and arguments effectively. Through this process, students will be encouraged to be open to examining the text from multiple perspectives. The goal is to teach students that the text can be manipulated and interpretated differently by each person, and for students to use those interpretations to construct their own meaning. By using a more postmodern approach to teaching *Emma* it will help to students to grow into more confident, capable readers who can both derive meaning and create meaningful texts themselves.

Students will be expected to develop their own sense of reading and the interpretive process. The diversity of reading and meaning will be celebrated and encouraged. The goal is for students to become better at the process of reading and to give them the tools to help develop

their responses and interpretations by integrating free writing, discussions, and interpretive responses.

      This plan is broken up into five weeks—essentially ten classes. The first four weeks are centered around PowerPoint presentations, journaling, and discussions that primarily focus on the language, thoughts, and perceptions that run through the novel. Because there are so many themes that run through the story, the thought is to keep a narrower focus for students so as to help target their thinking and interpretive analysis. This will ultimately assist students in the creation and presentation of the social media final project.

      Given the unprecedented time that we are currently in with Covid-19, the lesson is designed to ensure that it could be adapted for both in-class and online teaching. The presentations can be done in an in-person class or voiceovers could be created in the case that the class is be held online. Also, in each week's presentation, various discussion questions are included that are designed to engage analytical thought and encourage students to keep up with the reading. If the class were to be taught in the classroom, the questions can be used to engage thorough and engaging class discussions of the reading. Participation in the discussion would be graded, which would allow the instructor to get an accurate account of those students who are and who are fully engaged and completing the reading. If the class were online, the questions would be formatted into an online discussion board where the students would have to answer the questions themselves and respond to two classmates' responses.

      Each of the assignments have been created to encourage individual interpretation, critical thinking, and analysis. Students should be able to understand the novel and present what they have learned as well as their thoughts while being able to use specific examples from the book to support their explanations. Using supporting examples would help to encourage students to read,

as it would be very difficult to support thoughts with examples from the book if the reading has not been completed.

  As for the final project, the goal is to tie in social media in order to get students excited and engaged. The majority of students use social media nearly every minute of their lives, so it was important to integrate an assignment that would be relevant so that the students would be more invested. The incorporation of the presentation would help to not only improve student communication, but it would give them a chance to display their character's social media to their peers, thus making the project and presentation fun. Since student's lives revolve so much around social media, more critical thinking and creative development will go into the creating of the assignment since students will be required to present it to other students and answer questions on the choices they made in creating the account. Again, this assignment could also be adapted to be completed in class or it could be done online via pre-recorded presentation, Google Hangout, or Zoom meeting.

  This lesson was created with the presumption that it would be taught in-person. Since Nevada has already started to move through phase 1 of our reopening plan, in-person instruction would be a likely scenario. However, there are various adaptations that could be made if there was a need to transition to distance education, if necessary. So that students would not feel too overwhelmed with the reading and assignments, I narrowed the focus of the lesson to make the teaching objectives specific and relevant to encourage student engagement.

Standards

At Nevada State College, the goal of the English Department is for students to be able to immerse themselves in literature and in writing:

- Learn how the study of literature and writing can help students to understand a diverse range of narratives, communities, and cultures.

- Gain communication skills and critical thinking that can be applied directly to life outside of the classroom.

- Through discussion, creation, and revision, students will become well rounded practitioners of the myriad modes of reading and writing, which will give them the necessary skills to succeed in a wide variety of careers.

Course Outcomes

Upon completion of this course, students should be able to:

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

- Analyze how and why individuals, events, and ideas develop and interact over the course of a text. Craft and Structure

- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

- Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

- Assess how point of view or purpose shapes the content and style of a text.

- Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

- Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

- Read and comprehend complex literary and informational texts independently and proficiently.

Daily Lessons

Week 1

Class 1 - Review *Emma* Week 1 Introduction PowerPoint slides 1-5.

- Students will watch a brief video on the life of Jane Austen.

- Students will complete a freewrite on Georgian Regency England. There will be a class discussion on people of that era, daily lives and gender roles to help prepare students for setting and the characters they will encounter in *Emma*. The pictures in the PowerPoint will be used to guide the discussion.

- Additional topics to be covered are a brief overview of the story as well as the various themes seen throughout. Although the story was written in 1815, students will be able to see connections that are relevant to today; conflict, money, friendships, relationships/romance, gossip, etc.

- Chapters 1 & 2 will be read together as a class.

- Students will be expected to read up to chapter 9 for homework.

Class 2 – Review the remainder of *Emma* Week 1 Introduction PowerPoint slides 6-9.

- Discuss student's initial reaction so far to the story. What is their initial reaction to the characters? Is Emma likeable? Why or why not?

- Review the slide on Austen's language use of "you know."

- Students will complete a free write on the opening paragraph and discuss the significance of the word "seemed" as listed in the PowerPoint.

- As a class, we will read aloud chapter 9 and discuss Emma's relationship with Harriet.

- Students will be expected to read through chapter 18 for homework.

Week 2

Class 1

- In groups of 2, students will complete the Language of Jane Austen assignment. Students will share translations with the class. Assignments will be turned in for a grade based on the assignment rubric.

- PowerPoint lecture on Class & Characters in *Emma*. Students will watch a YouTube video clip on social class/groups taken from excerpt from the movie *Clueless*, https://youtu.be/vso2nP4edrk followed by a discussion on what determines the social groups and if this same grouping occurs today. How is social grouping evident in the story? Who is in what group? Why?

- Students will also watch a video on the argument between Emma and Mr. Knightly, https://youtu.be/zHIONdtD89s followed by a brief discussion on their relationship and they ways that he judges Emma.

- For homework, students will begin reading Volume II from chapter 19 through 28.

Class 2

- Students will complete a freewrite on Emma's views of Frank Churchill. Why does she know she will like him although she has never met him? What does this say about Emma's character? Society/class? We will briefly discuss student's responses.

- As a class, we will read chapters 29 & 30.

- Students will read chapters 31-38 for homework.

Week 3

Class 1

- Begin reviewing PowerPoint 3 on Emma's perceptions, slides 1-4.

- Students will free write on errors they have made in their perceptions and how they relate to Emma's. We will briefly discuss responses.

- In groups of no more than 3, students will complete the short answer essay quiz.

- For homework, students will read chapters 39-49.

Class 2

- Finish reviewing PowerPoint 3 on Emma's perceptions, slides 5-10.

- Read together chapters 50-51

- Discuss Mr. Knightley's words to Emma, "you have been no friend to Harriet Smith." Why does he say this to her? How are Mr. Knightley and Frank Churchill different?

- For homework, students will finish the remaining 4 chapters of the book.

Week 4

Class 1

- Review PowerPoint 4 on final thoughts on *Emma*.

- Briefly discuss the 4 discussion questions.

- Introduce the final social media assignment and assign groups and characters.

- Students will begin brainstorming for final assignment. They will determine social media platform and start to think of artifacts that will be used.

- For homework, students will watch the *Emma* movie and work on developing final assignment.

Class 2

- This class will take place in the campus computer lab where students will continue to work on the final assignment by developing the social media account and collecting artifacts that are representative of their character.

Week 5

Class 1

- This class will take place in the campus computer lab where students will continue to work on the final assignment by developing social media account and collecting artifacts that are representative of their character.

- For homework, students will finalize the creation of their social media account. They will also complete the essay portion of the assignment and be prepared for group presentations next class.

Class 2

- Students will give group presentations of their character's social media accounts.

Works Cited

Austen, Jane. *Emma*. Penguin Classics, 1996.

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"Jane Austen's World." *Jane Austen's World*, janeaustensworld.wordpress.com/.

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　　European Scientific Journal, vol. 33, no. 32, Nov. 2017, pp 65-76.

Koziar, Frances. "Manners, Mobility, Class, and Connection in Austen's Emma and Pride and

　　Prejudice." *Criterion: A Journal of Literary Criticism*, vol. 8, no. 1, Winter 2015, pp.38-

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Nolan-Grant, Candace. "Jane Austen's Speech Acts and Language-Based Societies." *Studies in*

　　English Literature, vol. 49. No. 4, Autumn 2009, pp. 863-878.

"Rubric Maker." *Create Custom Assessments*, rubric-maker.com/.

Wilhelm, Albert. "Three Word Clusters in Emma." *Studies in the Novel*, vol. 7, no. 1, Spring

　　1975, pp. 49-60.

Appendices

PowerPoint #1

Slide #1
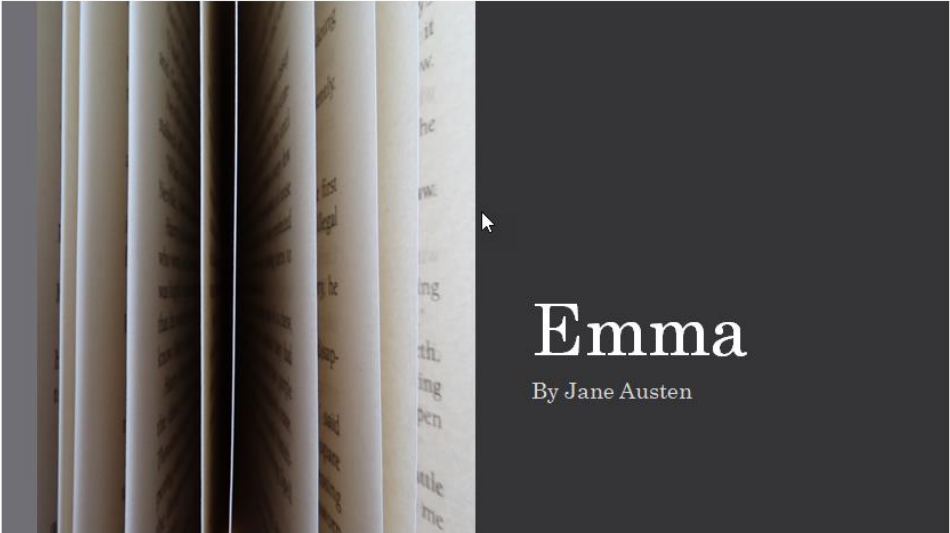
Slide #2

Slide #3

Georgian Regency England

- People separated by wealth & class
- Address people as Miss or Mr. + Last Name
- Men expected to be gentlemen & use proper speech
- Women expected to have dignity & grace
- Treating lower classes with respect & courtesy
- Importance of the home
- Calling on neighbors
- Dancing
- Importance of dress

Slide #4

About Emma

- Takes place in 19th century England during the Regency era

- Small country village of Highbury (near London)

- Emma is independently wealthy and lives with her father

- Told from the point of view of a narrator who is presenting Emma's judgements, thoughts, and feelings as well as from Emma herself

- Ordinary life perspective
  - Friends & family
  - Romance & courtship
  - Conversations & gossip
  - Visits & parties

Slide #5

Slide #6

Slide #7

Language – Use of "you know"

Let's Discuss: Did Austen use this as space filler in conversation? Could this be purposely done to be representative of age of her characters just as the word "like" has been previously?

- I cannot agree with you papa; **you know** I cannot" (8)
- "Mr Knightly loves to find fault with me, **you know**—in a joke—it is all a joke" (11)
- "Mr Elton…**you know**…is out of the question (103)
- Whether it was is own idea **you know**, one cannot tell (118)
- There are secrets in all families, **you know** (147)
- I should change my shoes, **you know**, the movement I got home (156)
- It was her very particular friend, **you know** (245)
- You will be perfectly safe, **you know**, among your friends (256)
- That, **you know** was **so very**…(288)

Like, totally, you know!

Slide #8

Let's Discuss: What does the opening paragraph indicate about Emma? Discuss the significance of the word "seemed". Do you think this foreshadows something? What? What are "best blessings"? What does "vex" mean?

"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her."

Slide #9

Week 1 Assignment

❖ Read Volume 1 – Chapters 1-18 (142 pages)

❖ Complete the Language of Jane Austen assignment. See Word
    document titled, "Language of Jane Austen"

Slide #10

Works Cited

- Janeausten.org

- https://janeaustensworld.wordpress.com/

Barchas, Janine. "Very Austen: Accounting for the Language of Emma."
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PowerPoint #2

Slide #1

Slide #2

Slide #3

Slide #4

Slide #5

Marriage & Relationships

- She is secure in her social status so there is no need for her to marry since she already has money. Instead she is concerned with the relationships of others and she matchmakes to occupy her time.

- Austen explores the lives of women and marriage

- "Marriage was the most important thing which could guarantee a prosperous future" (Kica 74).

- Let's discuss: "What steps does Emma take to change Harriet's mind about Robert Martin? Why? Why does Emma prevent the match?

Slide #6

Relationships

- Mr Knightly has "the highest values in the novel" (Bennett 248)

- He corrects the missteps of those around him –particularly Emma

- Let's discuss: View the clip. What is their disagreement about .What's the nature Mr. Knightly & Emma's relationship in the novel? How does he judge Emma? Give specific examples from the book.

Emma and Mr. Knightly Argue

Slide #7

Assignment

- Read Volume II

- Complete essay assignment. See document titled "Relationships"

PowerPoint #3

Slide #1

Emma's Perceptions

Slide #2

"Everything we hear is an opinion, not a fact. Everything we see is a perspective, not the truth."

— **Marcus Aurelius** , Meditations

Slide #3

▶ "Jane Austen seems to be telling her reader to be prepared for a novel about faulty perception" (Wilhelm 49)

▶ Throughout the novel there are many "words having to do with the eyes, seeing, and blindness" (Wilhelm 49)

▶ Emma:

  ▶ "made her **quick eye** sufficiently acquainted with Mr. Robert Martin" (Austen 31).

  ▶ "**steady eyes** of the artist" (Austen 44).

  ▶ "I had a great passion for taking likenesses, and...was thought to have a **tolerable eye** in general" (Austen 42).

Slide #4

Emma's Errors in Perception

1. Superficial Observations
2. Active imagination – she sees more that what's really there
3. Blind or unable to see

Let's Discuss: What are some examples of errors you have made in your perceptions. How does the error relate to numbers 1, 2, and 3 above?

Slide #5

Superficial – Surface Level

▶ Emma's knowledge of Harriet "does not proceed beyond surface level" (Wilhelm 50)

  ▶ "a girl of seventeen whom Emma knew very well **by sight**...on account of her beauty" (Austen 22).

Slide #6

Active Imagination – Observation as speculation

▶ Emma see's what's not there when she tries to make a match between Harriet and Mr. Elton.

▶ In their conversation about the improbability of Mr. Elton marrying Harriet Emma reflects....."Mr. Knightly saw no such passion, and of course thought nothing of it's effects; but **she saw too much of it**" (Wilhelm 50).

▶ Jane Austen one stated, "But while the **imagination** of other people **will carry them away** to form wrong judgements of our conduct and to decide on it by slight appearances, one's happiness must in some measure be always a the mercy of chance" (Wilhelm 51).

Slide #7

Blindness

▶ Mr. Knightly regarding Harriet, "Emma your infatuation about that girl **blinds** you" (Austen 61).

▶ Emma "is eager and busy in her own previous conceptions and views to be able to see him with **clear vision**" (Austen 110)

▶ Emma admits she was "**doomed to blindness**" (Austen 425) and "**effectually blinded**" (Austen 427) in her relationship with Frank Churchill

What does this quote mean?

"The eyes are useless when the mind is blind."
-Unknown

Slide #8

Characters with Accurate Vision

- Mr. John Knightly
  - "John loves Emma with a reasonable and therefore **not a blind** affection" (Austen 40).
  - He is described as being "**without blindness**" (Austen 93)
  - He warns Emma about Mr. Elton's feelings towards her.

- Miss Bates
  - Although Miss Bates is tiresome and dull, Austen suggests that her ability to see in some ways are superior to that of Emma.
  - "What I see before me, I see" (Wilhelm 52)
  - Emma does not see the obvious as some of the other characters do

Slide #9

Characters with Accurate Vision

- Mr. George Knightly
  - He is not afraid to challenge Emma and to correct her when she does something wrong.
  - He is able to see clearly himself and correct the vision of others
  - He "observes" and "sees"
  - "Mr. Knightly's thoughts are full of what he had seen" (Wilhelm 53)

- Let's Discuss: How does Mr. Knightly's actions in the Crown Ballroom display his ability to see clearly and to correct the vision of others?

Slide #10

Assignment

▶ Finish book – Volume III

▶ Complete Perception Assignment

PowerPoint #4

Slide #1

Emma Final Thoughts

Slide #2

What are your final thoughts on the book?

- Is the book relevant today, why or why not?
- What did you like or dislike about the book?
- Are the characters, relationships, issues, etc. realistic?
- Jane Austen said she created a heroine in Emma "whom nobly but myself will much like." Do you agree with this?

Slide #3

This week, you will need to watch the movie. You can select either the 1996 version or the 2020 version

Emma (1996 Film)

Emma (2020 Film)

Slide #4

For comparison, you can also opt to watch Clueless, if you choose.

Slide #5

Final Group Project – Due Next Week

- This week, besides watching the movie there is no assignment due. Instead, we will begin working on group projects. The movie will help in your analysis of the characters for the final assignment.

- Group projects and presentations will be due next week.

- Let's Discuss: Read through Final Group Assignment. Break students up into groups and assign characters. Discuss assignment expectations. Answer questions. Set aside time for students to begin brainstorming for the final assignment.

Jane Austen Assignments

1. Language of Jane Austen Assignment

Assignment: You are to re-write/translate the following three (3) passages into modern – but standard – English. Evaluation will be on how accurately you capture the essence of what is being said. See grading rubric below.

Rubric:

Scoring	Proficiency
5 Points	Clear logical organization. Uses appropriate words to express accuracy of translation. Free of mechanical, grammatical and spelling errors. Successfully accomplishes goals of assignment
4 Points	Clear logical organization. One or more errors in using appropriate words to express accuracy of translation. Has few mechanical, grammatical, or spelling errors. Accomplishes goal of assignment with overall effective approach.
3 Points	Adequate organizations. Translation may not be clear and effective. Has few mechanical, grammatical, or spelling errors. Minimally accomplishes goals of assignment.
2 Points	Has organizations but reader may have difficulty understanding translation. Has 1 or 2 severe mechanical, grammatical, or spelling errors. Minimally accomplishes majority of goals of assignment.
1 Point	Lacks organization. Lacks appropriate words to express translation. Has 3 or more severe mechanical, grammatical, or spelling errors. Fails to accomplish goals of assignment.

Page 1
"Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years on the world with very little to distress or vex her. She was the youngest of the two daughters of a most affectionate, indulgent father, and had, in consequence of her sister's marriage, been mistress of his house from a very early period….The real evils of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened to alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by and means rank as misfortunes with her."

Page 24
"She was not struck by anything remarkably clever in Miss Smith's conversation, but she found her altogether very engaging—not conveniently shy, not unwilling to talk—and yet so far from

pushing, shewing so proper and becoming a deference, seeming so pleasantly grateful for being admitted to Hartfiled, as so artlessly impressed by the appearance of every thing is so superior a style to what she had been used to that she must have good sense and deserve encouragement. Encouragement should be given. Those soft blue eyes and all those natural graces should not be wasted on the inferior society of Highbury and its connections. The acquaintance she had already formed were unworthy of her. The friends from whom she had just parted, though very good sort of people, must be doing her harm. They were a family of the name of Martin, whom Emma knew by character, as renting a large farm of Mr. Knightly, and residing in the Parish of Donwell—very credibly she believed—she knew Mr. Knightly thought highly of them—but they must be coarse and unpolished, and very unfit to be the intimates of a girl who wanted only a little more knowledge and elegance to be quite perfect. She would notice her; she would improve her; she would detach her from her bad acquaintance, and introduce her into good society; she would form her opinions and manners. It would be an interesting, and certainly very kind undertaking; highly becoming her own situation in life, her leisure, and powers."

Page 64
"Depend upon it, Elton will not do. Elton is a very good sort of man, and a very respectable vicar of Highbury, but not at all likely to make an imprudent match. He knows the value of a good income as well as anybody. Elton may talk sentimentally, but he will act rationally. He is as well acquainted with his own claims as you can be with Harriet's. He knows that he is a very handsome young man, and a great favourite wherever he goes; and from his general way of talking in unreserved moments, when there are only men present, I am convinced that he does not mean to throw himself away. I have heard him speak with great animation of a large family of young ladies that his sisters are intimate with, who have all twenty thousand pounds apiece."

2. <u>Relationships Essay Assignment</u>

-Would you call me selfish?
-No, not to your face-

Question: Contrast Emma's feelings toward Jane Fairfax and Harriet Smith. What are the differences? How does Emma's inner feelings about Jane Fairfax differ from her outward manners? What does this reveal about Emma's character and society/class in the novel? How does Emma's relationship with Harriet compare to Jane's relationship with Ms. Elton?

Instructions: Compose a 500-750 word response (3-4 pages). Be sure to use examples and specific quotes from the book to support your answer. The paper should follow MLA format. See rubric on the following page for how the assignment will be graded.

3. <u>**Short Answer Quiz Assignment**</u>

- What is the difference between Emma's inner reaction to Jane Fairfax and her outward manners? What does Emma's feelings and behavior reveal about her character and Austen's society?
- Is Emma aware of her own wrongful conduct in making a game of Harriet and Elton? Does she think about other people's feelings? Is she ashamed?
- What is the importance of Mr. Knightley asking Harriet Smith to dance? How does this dance also change the relationship between Mr. Knightley and Emma?
- Compare the friendship of Mrs. Elton and Jane Fairfax to that between Emma and Harriet Smith.

4. **Perception Assignment**

Question: Over the course of the novel, Emma has several epiphanies about herself and her perceptions/behavior. Discuss Emma's progression from a state of delusion to clarity of perception. Be sure to include the incident at Box Hill and why you think this is signified as the climax of the novel. Be sure to include specific details and quotes in the book to support your answer.

Instructions: Compose a 500-word response (2 pages). Be sure to use examples and specific quotes from the book to support your answer. The paper should follow MLA format. See rubric on the following page for how the assignment will be graded.

5. <u>**Final Group Assignment – Social Media Account & Presentation**</u>

<u>Part 1: Create a Social Media Account</u>
- The class will be divided by the instructor into groups of 2.
- In your assigned group, you will assume the persona of one of the characters listed below and create either a Facebook profile, Instagram account, or Pinterest board as though you are that character.
- Characters will be assigned to each group to ensure that all characters are covered. Be creative, but accurate in your representation of the character.
- Characters: Emma, Mr. Knightly, Mr. Woodhouse, Frank Churchill, Jane Fairfax, Miss Bates, Mrs. Elton, Harriet Smith, and Robert Martin.

<u>Part 2: Essay Assignment</u>
Each group member will compose a 1-2 page explanation of your selected social media platform and the items your group elected to integrate. How are those items representative of your character? Use specific examples and quotes from the book. Also, discuss how you worked in your group. You can discuss advantages/disadvantages to working in a group as well as compromises, issues, what went well and what did not and why. See essay rubric for how the paper will be graded.

<u>Part 3: Class Presentation</u>
Each group will present their character's social media account to the class with an explanation for why they chose that specific platform as well as the content. Think of this as an explanation of your paper but in a more conversational presentation style. Be prepared to answer questions from class with specific examples from the book as to why selections were made. See Presentation rubric for how this assignment will be graded.

<u>Presentation Guidelines</u>:
1. Presentation will be 7-10 minutes in length, which will include time for a few class questions. Each person will speak for approximately 2-3 minutes.
2. You may choose to bring notes and talking points with you.
3. There will be technology in the class available for you to present your character's social media to the class.
4. Coordinate the presentation with your group so each member knows what they will cover and when they will cover it.
5. Each member of the group must speak and take an equal role in the presentation. This means that each member will speak for roughly the same amount of time.
6. Have fun!

Essay & Presentation Rubrics

Essay Rubric

Criteria	High Proficiency A	Proficiency B	Acceptable C	Needs Improvement D	Inadequate F
Structure & Development	Ideas are coherently and logically organized with well-developed paragraphs and effective transitions.	Organization of ideas is generally coherent and logical. Most paragraphs are well-developed paragraphs and use effective transitions.	Organization of ideas meets the minimum requirement for being coherent and logical. Some paragraphs are well-developed paragraphs and use effective transitions while others do not.	Writing may be unclear an/or inappropriate for the purpose of the assignment. Evidence and examples may require further development to be effective.	Ideas are incoherent an illogically organized. Paragraphs are undeveloped.
Grammar & Mechanics	All sentences are well written with varied structure and virtually error free in grammar punctuation and spelling.	Most sentences are well written with varied structure and virtually error free in grammar punctuation and spelling.	Language is accessible to readers; however many sentences lack variation in structure. Minimally acceptable number of errors in grammar punctuation and/or spelling.	Some/few sentences are well-written with little variance in structure and/or numerous errors in grammar, punctuation and/or spelling.	Language is inaccessible to readers. Sentences are incomplete and/or contain errors in grammar, punctuation and/or spelling.
Content	Writing is clear and appropriate for the purpose of the assignment. All evidence and examples are effective, specific, and relevant.	Writing is generally clear and appropriate for the purpose of the assignment – with some exceptions. All evidence and examples are generally effective, specific, and relevant.	Writing is adequate in terms of clarity and appropriateness for the purpose of the assignment. Evidence and examples meet the basic requirement. for being effective, specific, and relevant.	Writing may be unclear and/or inappropriate for the purpose of the assignment. Evidence and examples may require further development to be adequately effective, specific and relevant.	Writing is unclear and inappropriate for the purpose of the assignment. Evidence and examples are not effective, specific, or relevant.
Assignment Guidelines	Writing meets all assignment content requirements.	Writing meets most assignment content requirements.	Writing meets minimum assignment content requirements.	Writing meets some/few assignment content requirements.	Writing does not meet assignment content requirements.

Presentation Rubric

Criteria	High Proficiency A	Proficiency B	Acceptable C-D	Needs Improvement F
Presentation & Comprehension of Information	All information included in the presentation was clear, accurate and thorough. The team understood the topic – in depth and could answer questions.	Most information included in the presentation was clear, accurate, and thorough. The team clearly understood the topic in-depth and was able to answer most questions.	Most information included in the presentation was clear, and accurate, but not thorough. The team seemed to understand the main points of the topic, bus was not always able to answer questions.	Information had several inaccuracies OR was usually not clear. The team did not show and adequate understanding of the topic and was unable to accurately answer questions.
Group Collaboration	All team members shared in the presentation. All members listened to, shared with and supported the efforts of others.	All team members shared in the presentation. Some members did not participate quite as much as others.	All members presented, but some were much less involved in the presentation.	Not all team members presented or were involved in the research/creation of the presentation.
Creativity	Original presentation of material. Captured the audience's attention. Great interpretation.	A good amount originality. Good variety of material. Good interpretation.	Some originality. Some variety of material. Some interpretation.	Little or no variation. Material presented with little originality or interpretation.
Understanding Material	The team answered the questions fully with examples from the novel.	The team nearly answered the questions fully, with examples from the novel	The team left out major pieces if information needed to answer questions. Provided minimal examples from the novel.	The team did not answer questions and did were not able to provide examples from the novel.

Multimodal Narrative Unit

Rationale & Key Elements

Research indicates that in order to adequately teach students how to convey meaning efficiently in their texts and communications, multimodal methods of composing must be integrated into English pedagogy. Educators should be arming their students with communication, critical thinking, and organizational thought structure using multimodal methods in an effort to prepare students to become successful communicators both academically and professionally. The New London Group argues that we need to "rethink what we are teaching" and "address the context of cultural and linguistic diversity through literacy pedagogy" (The New London Group 10). By integrating a pedagogy of multiliteracies it fosters critical student engagement that is necessary for them to "become creative, responsible, makers of meaning" (The New London Group 36) where they can bring their own perspectives and diverse needs to their learning.

Additionally, in reading through "Thinking about Multimodality" it's evident that it is essential that composition instruction is relevant for students. Technology is constantly changing and impacting the way that we use language and communicate with each other. There is a "growing disconnection between academic literacies and the literacies that students practice outside of school" (Bruce 428). In order for instruction to remain relevant it has to incorporate all of the different ways that students are used to both using and receiving information. This could be through pictures, video, audio, and other modes. As English faculty, we should "introduce students to all available means of communicating effectively and productively" because the nature of communication is constantly changing, and we must be able to prepare students to be "literate citizens of the 21ˢᵗ century" (Selfe and Takayoshi 9).

Composition is best taught when students are able to incorporate multimodality into their writing. Essays and school papers are not the only valid forms of writing. It's a process to push students to see how writing is part of their lives and how they do it all the time in modes that are not necessarily alphabetic, such as through videos, Snapchats, TikToks, memes, etc. The legitimizing of multimodal forms of composition is incredibly important for showing students that they do a lot of writing and have experience with rhetoric.

Based on this concept, I have developed a unit plan for narrative writing adapted for a college English 101 Composition course where I will introduce students to ways that multimodality can "enrich the teaching of composition in general" (Takayoshi and Selfe 5). I plan to incorporate alphabetic activities, oral reading, discussions, images, captioning/memes, artifacts, storyboarding and video.

This course is designed as a first-year introductory composition course required for all degree-seeking students at the College of Southern Nevada (CSN). It is designed to introduce students to the writing, reading, and thinking skills necessary for success at the college level. In order for students to be allowed to register for English 101, the students must have earned at least an 18 on the English portion of the ACT, at least a 480 on the SAT reading and writing section, or score at least a 6 on the CSN English Placement Test.

English 101 introduces students to the conventions of academic writing and critical thinking. Writing can become a medium for self-reflection, self-expression and communication and learning to write requires writing in multiple modes. Writing is a craft that can be learned and refined and it takes practice. Students will have the opportunity to compose using multimodal methods both in and out of the classroom by means of class assignments and homework.

The goal is to give students practice in developing critical understandings of the creation of texts by focusing on how different media and modes of meaning making can be used in the production and sharing of knowledge. Students will become more efficient writers through developing a greater understanding of the different tools that can be used in creating multimedia texts that demonstrate critical understandings of course content, as well as learn how these tools shape the meaning of texts through their own experiences.

This course seeks to help students discover that writing, reading, and learning are intricately connected. Students will be taught how to seek to understand how language informs and shapes their lives and to become more critically conscious of their communication skills. Additionally, many students will have to present information in school or in their careers that will require them to move beyond alphabetic text. Multimodal composing gives them the opportunity to develop and practice these skills. Upon completion of this course, students should be able to:

1. Compose essays demonstrating proficiency in developing and organizing ideas using language efficiently within an assigned rhetorical context.
2. Demonstrate continued use and development of effective writing strategies by putting rhetorical principals into useful practice via researching, designing, creating, and sharing multimodal composition projects that contribute to the designated purpose, format/structure, and audience.
3. Articulate and evaluate personal writing experiences.
4. Identify stages in the writing process to meet different writing situations and individual needs.
5. Identify writing problems and correct for errors in grammar, mechanics, and style.
6. Work collaboratively with peers to improve the writing process.

7. Leverage and adapt prewriting and drafting strategies and techniques.

8. Identify, describe, and develop a variety of exposition types including, descriptive, narrative, persuasive, and analytical essays.

As I designed this narrative unit, I wanted to ensure that I was taking into consideration the population of the student body at the College of Southern Nevada. With approximately 62% minority enrollment and more than 400 international students from over 70 countries in attendance, The College of Southern Nevada is the largest and most ethnically diverse college in Nevada, according to their website. Additionally, high school graduation is not a requirement for enrollment. Although students are required to pass an English placement exam for placement into English 101, it doesn't necessarily mean that they have the foundational knowledge needed to be successful at composing essays in an organized and efficient manner. While Common Core State Standards (CCSS) are designed for K-12 education, I feel that it is important in a college English introductory class to ensure that students have acquired the foundational knowledge needed to be successful in a higher education setting, especially since not all states have adopted the CCSS.

My teaching context is aimed at teaching students various multimodal strategies they can use to improve the quality of their writing over time as well as to teach them that constructing a narrative helps to create an identify for themselves. Teaching personal narrative at the start of the year can be a powerful way to invite students to get to know each other, to create their own identity and life story via the narratives they choose to tell, and to set the stage for a year of meaningful, creative, powerful writing. It sends the message that their stories are worth telling, and that their voices matter. This unit will help to create a writing environment of trust and

respect as each student is required to share their narratives with each other through peer review and with the whole class via the final multimodal digital storytelling project.

Multimodal composing teaches ways of communicating that make use of the many modes of expression available to writers and communicators. While these modes include the most common and widely used modes—like writing and speech—they also include a wide range of auditory, visual modes—like music, video, and images. We compose multimodally when we make strategic use of these varied modes in conjunction with one another in order to achieve specific goals. Students communicate in multiple modes in their daily communications; "learning and knowing needs to be grounded in everyday experience" and it also needs to "honor student's cultures and experiences" (Kalantzis and Cope 241). By transforming our pedagogies using different aspects of multiliteracies we allow students to see and understand things in multitude of ways and they become transformed by the new knowledge.

I based this unit on the ways that students can use the different modes to express themselves and that writing doesn't necessary always consist of a task that's done with alphabetic texts. I want students to be able to examine the ways that the different modes of expression can be utilized to respond to specific contexts, situations, and audiences effectively. In chapter 11 of Kolln and Gray, they discuss the different ways that a writer is able to control the reader's attention through the use of different features of language. I based the teaching of the narrative writing process on this chapter; specifically, the different ways that students can add to their writing in order to affect how the audience perceives their writing. Since this unit teaches the concept of the personal narrative, I wanted to use Noden's Brush Strokes to show students how to add descriptions to their writing that the audience can "see." I also want students to understand how to add descriptions that are appropriate for their personal

voice and allow them to convey their writing clearly and effectively for the rhetorical situation, as well as to select the medium that best allows them to communicate their digital narrative. When students are taught in a mode that allows them to use their out of school literacies—such as video—they are more inclined to experiment in ways that "push past problems" (Bruce 447) and "show tremendous enthusiasm for the video projects, creating rich and thoughtful productions" (Bruce 427). I anticipate that students will be eager to work with the video medium since they use video with social media on a daily basis.

My goal is to teach students the power of their personal voice as well as how peer review and revision can help them to see the flow of their writing and to ensure it's appropriate for the audience. I also think that by working together, they will learn essential collaboration, and critical thinking and listening skills that will improve their diction and expression. I incorporated the use of mentor texts, class discussions, and journal writing to demonstrate examples of good writing as well as give students the opportunity to practice. Overall, I feel that the design of the lesson will help to build confidence, interest, and a positive attitude towards writing.

The notion of teaching traditional alphabetic composition is no longer thought of as the most productive way of teaching. As Selfe contends, "if our profession continues to focus solely on teaching only alphabetic composition…we run the risk of making composition studies increasingly irrelevant" (8). Literacy is changing. As George states, "it means more that words" and it is up to educators to decide if they want to be a part of the change or continue to teach using methods that students find boring and irrelevant (George 770). Students learn best when they can apply the knowledge directly to practice. Since "young people today move more fluently among words, sound, and image…they write in genres" (Journet 108) many teachers have never used or heard of.

The use of words alone cannot compare to how messages are delivered and received through pictures and videos. It can take hundreds of words to describe what is in one picture or one movie scene. Additionally, in the technology entrenched society that we live in, people have become accustomed to receiving information quickly. Many don't have the time or the interest in reading paragraphs and paragraphs of text. Reading large amounts can be too time consuming and can feel overwhelming. We should be teaching students the skills that they will continue to use throughout academia and once they enter the workforce. Most jobs (unless you're a writer or editor) will not task you with writing essays or heavily alphabetic documents. In most cases, companies want to provide their employees with ways of getting and retaining the necessary information quickly. Expressing ideas visually can help to overcome obstacles that are difficult to convey in written form.

Composition practice needs to be wrapped in a framework that is meaningful and that allows students to apply it to real-world scenarios. When students can apply what they have learned to their everyday language usage, it leads to better retention and more effective communication. Given that students use technology all throughout their daily lives, they "will continue to work with whatever technology…they can get their hands on" (George 785). George further contends that "For students who have grown up in a technology-saturated and image-rich culture…composition will absolutely include the visual as intricately related to the world around them" (George 785).

As a way to model multimodal composition in the context of writing in my English 101 Composition course, I have created a multimodal narrative unit to help students understand how the rhetorical choices that are made as a part of the writing process can "tie the use of images...to the composing process (George 777). Students can use imagery to paint pictures for their

audience. Through the use of descriptive language coupled with images and video, the writer can make readers feel as though they are right there at the scene, making the story come alive. The ability to successfully paint a picture using words and images is one of the most effective tools in a writer's skill toolbox.

The class will begin with a unit on paragraphs and essay writing, and then it will progress into a final digital storytelling assignment. This multimodal narrative unit is meant to be taught after it is clear that students understand how to format an essay. Therefore, this unit would take place during weeks 4 through 7 of the semester. Also, since most students have experience with personal story writing through the use of social media posts such as Instagram Stories, TiKTok, and You Tube videos, I anticipate that the unit will be relevant and that the students will be excited to engage in the content, specifically in developing the final digital storytelling assignment. The tasks completed throughout the narrative unit are designed to be built upon so that the assignments and grammatical lessons can be incorporated into the class throughout the remainder of the semester.

The unit is comprised of four (4) weeks of reading, writing, analyzing, discussion, collaborative assignments, and a final digital storytelling project where they are able to use the medium of their choice to create a video. When we "address in more direct and creative ways the role of popular culture's influence in multimodal composing, we will engage students in more sophisticated and critical awareness of the intersections between popular culture and multimodal writing assignments" (Williams 111). A daily Writer's Journal will be completed by students at the beginning of each class to encourage continuous writing without the fear of grading, as well as to make connections to classroom learning, discussions, and personal observations. The Writer's Journal is given either a grade of A or F; complete or incomplete.

Throughout each class, as students are working either individually or collaboratively, I will walk around to assist with any questions and to provide feedback as necessary. I think making myself available to each student individually is important because it allows for dialogue between me and each student, and it also provides another opportunity to improve learning by clarifying concepts and encouraging critical thinking and creativity for those who are shy or who have difficulty expressing themselves in writing.

For the first week of the narrative essay unit (week 4 of the semester), students will be introduced to the personal narrative. We will work to identify the grammatical methods of Noden's Brush Strokes that can be used to make writing more descriptive so that the audience is able to "see" the story because grammar is best taught when students can make "personal connections…in real-world contexts" (Crovitz and Devereaux 21).

Students will participate in a meme activity in which they practice using the Brush Strokes by captioning images from the Internet (Appendix A). We will listen to Amy Tan's short story "Fish Cheeks" to strengthen understanding of the personal narrative as well as discuss questions about "Fish Cheeks" that relate to the narrative process (Appendix A). To close the first class, students will begin to brainstorm a topic for their personal narrative. The homework assignment will be to have the topic selected as well as to bring an artifact or image to next class that relates to their narrative topic.

The second lesson for week four will begin with students describing their artifact/image in their Writer's Journal using Noden's Brush Strokes. We will also review additional examples of "Essays that Worked" (Appendix A - taken from the John Hopkins and Harvard University websites) because "examples often clarify better than detailed explanations" (Weaver 27). As a class, we will discuss the descriptive language used in the essays and how they "paint pictures"

of images. Using the Structure of a Personal Narrative handout, we will review how to structure and outline a personal narrative, specifically using the "Show, don't tell" aspects of the brush strokes (Appendix A). Students will start to outline their essay in class making sure to finish it for homework.

In order for grammar instruction to be effective, educators should "teach repeatedly" and "supply plenty of examples" (Weaver 48). During week five, students continue to practice creating descriptive sentences using the brush strokes and an additional narrative example is reviewed with follow-up questions to engage critical thinking. I'll lead the students through a PowerPoint lesson (Appendix B) on the drafting process so that they can begin composing a rough draft of their personal narrative. Upon completion of the rough draft, students will work collaboratively to peer review their drafts using the supplied revision checklist. I will ensure that students understand that the key to good writing is practice and they are not expected to come to next class with a completely perfect essay. I will explain how revision is intended to strengthen our writing skills because as we move "through the (writing) experience" and "reflect on the results" and make adjustments, it helps us to make our writing and "ideas progressively better" (Crovitz and Devereaux 40).

The second class of week five is designed so that students can begin to revise their narrative after obtaining constructive feedback. The aim of the peer review process is twofold:

- To teach collaboration, communication, and listening skills. All of these are valuable skills that that students will need not only throughout college but also once they enter the workforce.

- To support and strengthen the writing process by understanding writing for an authentic audience other than the teacher, "grammar for writing is best taught in

conjunction with authentic writing; that is, writing for an audience that is broader

than the teacher" (Weaver 33).

Class starts with a Writer's Journal prompt in which students will again use brush strokes to

create a paragraph using supplied action verbs. Then, students move into the peer review activity

in which two classmates will review their essay and provide feedback on the specific items listed

on the supplied Revision Checklist.

The peer review will start with the essay being read aloud while the writer listens and

takes notes on whatever they noticed as a result of listening to their essay. Once the read-aloud is

completed, the provided checklist (Appendix B) ensures that the students stay on task and they

are reviewing the essays for the items we have previously discussed in the Structure of a

Personal Narrative handout; attention grabber, "show, don't tell" details, supporting evidence,

mechanical errors, and flow. After discussing their essay and the revision checklist with each

partner, students will use the checklists and listening notes to revise their rough draft for

homework.

In week 6, (Appendix C) students will be introduced to examples of narrative videos so

they are able to begin brainstorming how they will compose their digital storytelling project. We

will discuss the process of digital storytelling as well as how storyboarding can be used to help

visually represent ideas in preparation for the creation of the digital storytelling assignment. The

storyboarding assignment will segue into the video/digital storytelling project because it will

help students to "decide what shots to film…or what images to capture before filming" (Arola et

al. 97).

The first lesson of week 6 begins with a Writers Journal entry in which students continue

to practice descriptive writing. Together, we will review and discuss the Digital Storytelling

Handout so that students understand the expectations of the assignment. Since the video medium will not be taught explicitly in class, it is each student's responsibility to review the resources in the Digital Storytelling Handout in order to determine which software they will use to create their digital story as well as to research how to use the software at a beginner level. My role will be more of a facilitator as I anticipate "high student interest in the process" and that students will be motivated research and learn themselves since most are eager to learn and not afraid of new technologies as demonstrated by the use of social media and new platforms that are created (Bruce 443). I think that students will be motivated to learn new ways to make meaning and express themselves particularly through video because, "video composition…allows for multimodal representation of thoughts and ideas" (Bruce 443). They can use images, narration, music, etc. Following the Digital Storytelling Handout in Appendix C, we will discuss the process of storyboarding and using the Storyboarding Handout and template (Appendix C), each student will begin to create a storyboard of their personal narrative. For homework, students will complete their storyboard along with the collection of images and video and determine which software they will use for their digital narrative assignment. All media that will be used should be saved to a flash drive, Google Drive, or in a format of their choice that that will be able to access next class.

For the second lesson in week 6, students will complete a Writer's Journal entry and then participate in peer review of their storyboard using the provided Storyboard Revision Checklist (Appendix C). Peers will review the storyboard against the student's narrative essay and provide feedback for improvement. Once the review is completed, the class will proceed to the computer lab where students can begin creating their narrative videos using their collected media. I will be available to assist as well as the two computer techs who are there to assist all students in the lab.

Students should be prepared to save their video work to a flash drive, Google Drive, or in a format of their choice that that will be able to access and finish by next class. For homework, students will finish their videos and be prepared to have them peer reviewed next class.

During the final week of the unit, week 7, students will finalize their narrative video assignment and prepare it to be presented electronically to the class.

Week 7 begins with a Writer's Journal exercise and a peer review of their narrative videos. Following the peer review, we will discuss the Video Rubric so that students understand how the assignment will be graded. The class will again proceed to the computer lab where students can work to finalize their video projects, again saving their work in a format they can access and finish/finalize by next class. I will explain that all assignments for this unit will be due next class and are to be submitted to me for a grade: the Writers Journal, storyboard, narrative essay, and electronic presentation of their narrative essay—their digital story. Each student should have their final video emailed to me by 8 am of the next class date so that I can ensure the videos are accessible and ready to be presented by the time our class meets.

In the final class of the unit, students will reflect on their narrative writing experience in their last Writer's Journal prompt. Each student's digital story will be presented to the class by me. Students will listen and provide positive feedback for each of their peers via a "Positive Comment" index card noting one positive thing that stood out in each presenter's essay. The comment cards foster critical listening and reinforces for each student what they did well helping to reinforce a writing environment of mutual trust and respect.

Students will be assessed through a variety of ways throughout the unit. They will be assessed through daily journal entries, class discussions, peer reviews, storyboarding, and finally

through the video presentation of their narrative essay using the Video Rubric as well as grading

the final essay using the narrative rubric.

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Personal Narrative Essay Lesson Plans	
Key Learning Area: Narrative Writing	**Grade Level**: College Freshman English 101
Standards: Nevada CCSS for Reading, Writing, Speaking & Listening, and Language for 12 grade English Language Arts adapted for an introductory college English composition course.	**Time Frame**: Weeks 4-7 of 16-week course. Total of 8 classes – 2 per week.

Nevada Common Core State Standards Applied in Unit

- R.4 - Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
- R.5 - Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- W.3.3a – Write narratives using precise words and phrases, telling details, sensory language to convey a vivid picture of the experience.
- W.4 – Produce clear and coherent writing in which development, organization and style are appropriate to task, purpose, and audience.
- W.5 – Develop and strengthen writing as needed by planning, revising, editing, and rewriting.
- SL.1 – Initiate and participate effectively in a range of discussions.
- SL.3 – Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- SL.5 – Make strategic use of digital media to express information.
- L.3.3a – Choose words and phrases for effect.
- L.4.3a – Choose words and phrases to convey ideas precisely.
- L.6.1a – Recognize variations from Standard English in their work and others' writing and speaking and identify and use strategies to improve expression in conventional language.
- L.6.3a – Vary sentence patterns for meaning, reader/listener interest and style.
- L.6.3b – Maintain consistence in style and tone.

Lesson Preparation

Supporting Theory/Theorist: "Today in a world that communicates increasingly via multimodal texts…basic composing strategies have changed…The changing nature of communication does suggest that the teaching of rhetorically-based strategies for composition – the responsibility of introducing students to all available means of communicating effectively and productively, including words, images, sound – remains the purview of composition teachers." (Takayoshi and Selfe 8).

Week 4: Lesson One

Materials and Technology Needed:

- Writer's Journal Prompt
- Pictures collected from the Internet – Appendix A
- PowerPoint and handout on Brush Strokes – Appendix A
- PowerPoint on Personal Narrative – Appendix A
- "Fish Cheeks" by Amy Tan, https://www.youtube.com/watch?v=3RU-JnSsPV8 - Appendix A
- List of sample narrative topics– Appendix A

Class Time: 1 hour, 20 minutes

Student Objectives: Students will be introduced to the personal narrative and the use of Harry Noden's Brush Strokes; Painting with Participles & Action Verbs in an effort to make their writing more descriptive. Students will practice using the brush strokes. Students will work to select a narrative topic.

Process:

1. Brainstorm/Activate prior knowledge: In Writer's Journal, students will respond to the following prompt; "Describe an exciting or memorable moment in your life."
2. Invite students to share their writings aloud to the group and discuss elements of narrative writing and how it describes a story or series of events from the writer's 1st person perspective.
3. Mini PowerPoint lesson on Brush Strokes: Painting with Participles and Action Verbs.
4. Pass out pictures collected from Internet. Students work in pairs to use Brush Strokes to develop a caption/meme for their picture. Captions/memes will be shared with the class.
5. Review Personal Narrative PowerPoint.
6. Listen to Amy Tan's "Fish Cheeks" and provide handout of story to class. Answer questions in PowerPoint as a class.
7. Students will begin working to select a topic for their personal narrative. They may select one from the list of suggested topics or one of their own.
8. I will walk around the class to answer questions and offer feedback.
9. Homework: Students will select narrative topic and bring either an artifact or image (can be an online image) to next class that relates to their narrative topic/personal experience they will be writing about.

Assessment:

- Writer's Journal
- Picture caption activity and class discussion
- Reading aloud and analysis of personal narrative

Week 4: Lesson Two

Materials and Technology Needed:

- Writer's Journal Prompt
- Student's artifacts/images
- John Hopkins & Harvard "Essays" that worked – Appendix A
- Structure of Personal Narrative/Narrative Outline Handout – Appendix A

Class Time: 1 hour, 20 minutes

Student Objectives: Students will create sentences using Noden's Brush Strokes and begin to craft an outline of their personal narrative after reviewing examples of effective personal narratives.

Process:

1. Brainstorm/Activate prior knowledge: Review Brush Strokes by discussing picture captions from last class. In Writer's Journal, students will write at least two (2) sentences describing their artifact/image using Noden's Painting with Participles and Action Verb Brush Strokes.
2. Students will share their sentences with the class.
3. Distribute and read aloud narrative essays from John Hopkins and Harvard Essays that worked.
4. As a class, discuss and list examples of how the essays "paint pictures" of images in the essays.
5. Review "Structure of a Personal Narrative Essay" handout paying particular attention to the "Show, Don't Tell Aspects".
6. Students will begin to fill out the Structure of a Personal Narrative Outline for their selected narrative topic.
7. I will walk around the class to answer questions and offer feedback.
8. Homework: Complete Narrative Outline

Assessment:

- Writer's Journal
- Class discussion
- Narrative Outline

Week 5: Lesson One

Materials and Technology Needed:

- Writer's Journal Prompt
- 'The Pie" by Gary Soto & follow up questions – Appendix B
- Drafting Handout – Appendix B
- Structure of Personal Narrative/Narrative Outline Handout – Appendix B

Class Time: 1 hour, 20 minutes

Student Objectives: Students will create and share sentences using Noden's Brush Strokes. Students will read a personal narrative and answer follow up questions. Students will understand the drafting process and begin to compose a rough draft of their personal narrative.

Process:
1. Brainstorm/Activate prior knowledge: From your Narrative Outline, select 2-3 of your topic sentences and add an additional sentence that provides detail by using Noden's Painting with Participles and Action Verb Brush Strokes. Students will write the sentences in their Writer's Journal.
2. Students will share their sentences with the class. Once sentences are finalized, students can add them to their Narrative Outline.
3. Distribute "The Pie" by Gary Soto. Students will read silently to themselves.
4. Students will then work in pairs to answer the follow up questions.
5. We will discuss the answers to the questions and reasoning as a class.
6. Review Drafting PowerPoint.
7. Students will begin to compose a rough draft of their narrative essay beginning with the introduction and be prepared for peer review next class. It is important for students to understand that this first version of their narrative is not expected to be a perfectly finished essay. I will walk around class, monitor progress, answer questions, and offer feedback.
8. Homework: Explain that writing their first draft for homework is based on the Narrative Outline and Brush Stroke sentences from their Writer's Journals. The point is to expand on the Narrative Outline so that they can work to revise it later. They should aim for somewhere around two pages typed. Each brush stroke should be easily identified by either bolding or underlining the sentence.

Assessment

- Writer's Journal
- Class discussions
- Reading aloud and analysis of personal narrative
- Rough draft

Week 5: Lesson Two

Materials and Technology Needed:

- Writer's Journal Prompt
- Each student will have a typed copy of rough draft of their narrative essay
- Revision Checklist #1– Each Student will need 2 copies – Appendix B
- Narrative Rubric – Appendix B

Class Time: 1 hour, 20 minutes

Student Objectives: Write sentences that use action verbs. Students will participate in peer conferencing and the use of a revision checklist to revise narrative essay to evaluate organization, flow, rhetorical choices, specifically the use of participle phrases and action verbs.

Process:
1. Brainstorm/Activate prior knowledge: students will create a short paragraph using at least 3 of the following action verbs; cracked, crumbled, collapsed, knocked, poured, mixed, baked, chopped, whipped, laughed. We will discuss a few examples from volunteers.
2. We will discuss the narrative rubric so that students understand how their essay will be graded.
3. Students will work in groups of four for peer conferencing. This will give them the opportunity to have their rough draft read and reviewed by two classmates. I will walk through the class, monitoring group progress and offering feedback.
4. Upon completion of the peer conferencing, students will have two separate Revision Checklists with ideas from two peers and two separate listening notes.
5. Students will start by giving essay to their partner to read aloud to them. They should just listen, without commenting or correcting, or reading along with the partner.
6. They should take notes on whatever they noticed as a result of listening to their essay. They should do this right away before they discuss.
7. Partners will then work together complete the Revision Checklist reviewing essays for items such as, capturing audience attention, brush strokes and vivid details, clarity.
8. Once they have completed the discussion and the checklist. They will switch partners and follow the same structure again with a new Revision Checklist.
9. Homework: Students will use the checklist, listening notes, and feedback from both partners to revise rough drafts.

Assessment

- Writers Journal
- Class discussion
- Draft revision and discussion
- Peer review
- Revision Checklist #2

Week 6: Lesson One

Materials and Technology Needed:

- Writer's Journal Prompt
- Each student will have their typed revised rough draft
- Example of narrative video, https://www.youtube.com/watch?v=4Ml331sbWtE, https://www.youtube.com/watch?v=4xsPRvoxpk0, https://www.youtube.com/watch?v=FBY6M08loDU
- Handout on Digital Storytelling – Appendix C
- Handout on Storyboarding – Appendix C
- Post-Its for Storyboarding – Appendix C

Class Time: 1 hour, 20 minutes

Student Objectives: Students will be introduced students to digital storytelling. They will understand how to create a video and the parameters of the assignment. Students will also begin creating a story board to visually plan out their video.

Process:
1. Brainstorm/Activate prior knowledge: In Writer's Journal, students will respond to the following prompt, "Imagine you are in a store looking for toilet paper during COVID-19. In 3-4 sentences, describe your experience."
2. Review narrative video examples as a class. Discuss how the narrative video incorporates pictures and/or video that relate to the story, and help to tell the story.
3. Review the Digital Storyboarding Handout.
4. Review Storyboarding Handout and have students begin to storyboard for their video using their revised rough draft. They can write/draw directly on the template handout or use the provided Post Its to list ideas and place them on the template. The Post Its allow them to move thoughts and ideas without erasing or starting over. On the template they will indicate pictures and or video ideas, specific shots, angles, backgrounds, music, etc.
5. Explain that the storyboard will be graded similarly to the Writer's Journal, complete/incomplete, as compared to the final digital storytelling assignment.
6. Homework: Completed Storyboard template and images and/or video they will use in the creation of their final multimodal video assignment. Media will need to be saved in a format that they are able to access it for next class; phone, jump drive, Google Drive, etc. Students will review the Digital Storytelling handout to decide which medium they will be using to craft their videos. It is important that students fully research how to use their selected medium and are able to use it by next class. I will explain that this is a part of the assignment—to be prepared to start the movie making process next class.

Assessment:
- Writer's Journal
- Class Discussion
- Storyboard Template

Week 6: Lesson Two

Materials and Technology Needed:

- Writer's Journal Prompt
- Each student will have a final copy of their storyboard and typed essay
- Computer lab – one computer available for each student
- Storyboard Revision Checklist

Class Time: 1 hour, 20 minutes

Student Objectives: Students will peer review essays and storyboards and offer feedback for improvement. They will also begin to work on their digital storytelling assignment by adding images/video to the video software of their choice.

Process:
1. Brainstorm/Activate prior knowledge: In Writer's Journal, students will respond to the following prompt: briefly discuss the most useful aspect of yesterday's peer review. How did it help you in composing your digital story?
2. Working in pairs, students will review essays and storyboards against the provided revision checklist.
3. The class will proceed to the computer lab, where students will begin creating their movies using the medium of their choice and their narrative essay, storyboard, and collected images/videos. Students may use the PCs or the iMacs that are available.
4. Students may work with a partner to assist with technology. I will be available for assistance as well as the two computer techs who assist all students in the lab. However, there will not be individual step-by-step guidance for how to use the media. Students should have come to class prepared with the basic knowledge of their media choice.
5. Students should periodically save work to their flash drive or Google drive and then save again at the end of class so that they can finish for homework.
6. Homework – Finish creating movie by adding all images/video and narration. We will work to edit the movie next class. Students may use personal computers/laptops or the computers that are available in the campus computer labs.

Assessment

- Writers Journal
- Storyboard
- Storyboard Revision Checklist
- Peer review

Week 7: Lesson One

Materials and Technology Needed:

- Writer's Journal Prompt
- Peer review of movie draft
- Each student will have a completed draft of their narrative video assignment, essay and storyboard
- Computer lab – one computer available for each student
- Video Rubric – Appendix 7

Class Time: 1 hour, 20 minutes

Student Objectives: Students will peer review movies and offer feedback for improvement. Students will work to finalize their digital story telling video.

Process:
1. Brainstorm/Activate prior knowledge: In Writer's Journal, students will respond to the following prompt; What was the most difficult aspect of the digital storytelling assignment. How did you overcome it?
2. Review video rubric as a class so that students understand how the assignment will be graded. It's is important to let students know that they will not be graded on how polished the digital assignment is, but rather, that it was completed.
3. The class will proceed to the computer lab, where students will work with a partner they have not worked with previously to complete the peer review checklist.
4. Students will continue to finalize their videos using their peer feedback.
5. Students should periodically save work to their flash drive or Google drive and then save again at the end of class so that they can finish for homework.
6. Homework – Complete all movie edits and have movie ready in finalized form by next class and ready for me to show. Students must email me their final video by 8am of next class meeting day so that I can ensure the video is able to be accessed. I will present each student's video to the class. Students will be graded based on the provided Video Rubric.

   Assessment
   - Writers Journal
   - Video Rubric
   - Peer review
   - Movie Revision Checklist

Week 7: Lesson Two

Materials and Technology Needed:

- Writer's Journal Prompt
- Each student should have emailed me their final video file to present
- Each student will have their storyboard and a final copy of their narrative essay to turn in
- Index "Positive Comment" cards – Each student will have approximately 15 - one for each classmate

Class Time: 1 hour, 20 minutes

Student Objectives: Students will reflect on their narrative writing experience. Each student's digital story will be presented to the class. Students will listen and provide positive feedback for each of their peers. Writer's Journals, storyboard, and final narrative essay will be turned in for a grade.

Process:
1. Brainstorm/Activate prior knowledge: in Writer's Journal, students will briefly discuss something they learned about themselves or through the peer review during the narrative writing process and/or video creation process. Students will then turn in their Writer's Journals for this unit to receive a grade for completion.
2. Students will turn in their final narrative essays and storyboards for grading.
3. Each student will write each classmate's name at the top of each "Positive Comment" index card so that you have one card for each classmate. Students will write their name at the bottom of the card.
4. As digital stories are presented, students (except the author) will listen carefully to each person's digital story. They will then note one positive thing that stood out in each presenter's essay and write it on the index card for that person.
5. Digital stories/videos will be presented to the class.
6. I will let students know that I will be reviewing all notes written and each student will receive the cards with the notes from their classmates at the end of class.
7. At the end of each presentation, I will collect the index cards and briefly review.
8. Each student will receive the cards with their classmate's "Positive Comment" notes as they exit class.

Assessment

- Writers Journal graded as complete/incomplete
- Final essay presentation
- Final essay written assignment graded as per narrative rubric
- Final storyboard assignment graded as complete/incomplete as compared to their video
- Video graded as per Digital Storytelling Rubric
- Positive Comment index cards

Appendices

<u>Appendix A</u>
- Week 4 materials

<u>Appendix B</u>
- Week 5 materials

<u>Appendix C</u>
- Week 6 materials

<u>Appendix D</u>
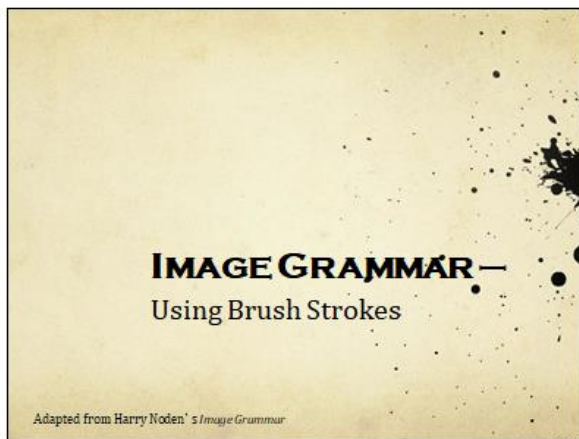- Week 7 materials

Appendix A – Week 4

Sample of pictures to caption

Brush Strokes PowerPoint

1

2

3

BRUSH STROKES
(You do not need to copy this down...just read it!)

- Just as visual artists learn different techniques with paints and brushes, writers need to employ different brush strokes in their writing.

- Brush strokes help a writer's words and phrases become descriptive and detailed

- Brush strokes in writing link to grammatical structures: words, phrases, clauses and syntax (word order)

- We will learn 2 brush strokes: *Participle Phrases & Action Verbs*

4

COPY DOWN CHART...

Brush Stroke	Definition	Examples
Participles (and phrases)		
Action Verbs		

5

HOW TO TAKE NOTES

Add this to your Table of Contents.

1. Fill in the chart. You must write **one** original example for each Brush Stroke

2. After you are finished with the presentation, write a one paragraph summary of what you learned

3. Write one question you have about the material.

6

BRUSH STROKE #1

Painting with Participles

7

PARTICIPLE DEFINITION

- A Participle is a "-ing" or "-ed" verb tagged on to the beginning or ending of a sentence (usually -not all participles are at the beginning or end).

- Example:
  - **Base Sentence:** The diamond-scaled snakes attacked their prey.
  - **Painting with Participles:** *Hissing, slithering,* and *coiling,* the diamond-scaled snakes attacked their prey.

8

PARTICIPIAL PHRASE DEFINITION

- A participial phrase: a participle along with modifier (more detail).

- Example:
  - **Base Sentence:** *Hissing* and *coiling,* the diamond-scale snakes attacked their prey.
  - **Painting with participial phrases:** *Hissing* their forked red tongues and *coiling* their cold bodies, the diamond-scale snakes attacked their prey.

9

PARTICIPLE PRACTICE

○ Write **one** sentence using at least one participial phrase about the clown.

10

BRUSH STROKE #2:

Action Verbs

11

ACTION VERBS DEFINITION

This is the process of eliminating the "passive voice" and verbs of being and replacing them with more active verbs.

○ **Examples:**
○ Original Sentences:
  ○ The runaway horse **was ridden** into town by an old, white-whiskered rancher.
  ○ The grocery store **was robbed** by two armed men.
○ Painting with Action Verbs:
  ○ The old, white-whiskered rancher *rode* the runaway horse into town.
  ○ Two armed men *robbed* the grocery store.

12

ACTION VERB PRACTICE

○ Write **one** sentence using an action about the *Mission Impossible* Scene.

13

WRAP UP

○ Rewrite your sentence about the cat in your notes using both brush strokes!

14

CONCLUSION

So....... Why do writers paint with words?

○ Readers want a vivid picture. An amateur tells a story, but a professional shows it.

○ Traits of Showing:
  ○ Considers using all the five senses
  ○ Includes specific details
  ○ Uses vivid descriptions
  ○ "Shows" the story to the audience

Practice more Brush Strokes using the handouts

Participle brush stroke

Participle brush strokes are participles (verbs with –ing or –ed) used at the beginning or the end of the sentence. (They are not used as the predicate of the sentence.)

The moose charged him again, <u>using her head and front hooves</u>, <u>slamming him back and down into the water</u>. – *Gary Paulsen*

Examples:

Roaring a loud warning screech, the elephant charged the lions. (participle brush stroke phrase)

Trailing, tracking, accelerating, the cheetah gained on the injured zebra. (3 participles used together for effect)

Write your own example below.

_____

_____

Action Verb brush stroke

Being Verbs
Being verbs are forms of the verb to be: is, was, were, are, am and others. They are necessary in writing, but replacing them with action verbs makes your writing stronger and more vivid for your reader.

Action Verbs
Action verbs are like engines. They move noun images into action as in these examples: "The car screeched. The dog howled. The eagle soared."

The Bumpas women, their lank hair streaming down their red necks, <u>cackled fiendishly</u>. – *Jean Shepherd*

Examples:

The elephant **attacked** the lions.

The cold wind **whipped** along the back side of the tent.

Write your own example below.

_____

_____

Using Brush Strokes

Many writers add brush strokes or combine sentences to create brush strokes during the revising stage of the writing process. When you get comfortable using the brush strokes, try adding in one or two to your rough drafts as you revise. Not only will your writing sound much more sophisticated, but you will help your reader really experience your description with more sensory detail.

Additional Examples: Underline the participle phrases and circle the action verbs.

Example A

Dribbling and shooting the basketball, Chris was getting ready for the biggest game of his life. Heart thumping, the referee threw the ball in the air for the tip-off. Chris, the point guard, was making every shot he threw up at the rim. His mother, excited and proud, hugged him at the end of the game. Chris lifted the trophy over his head and waved at his mother.

Example B

Hands sweating, knees shaking, Edward was nervous about today. Stepping out of bed, his feet hitting the cold floor, he went ahead to the bathroom. His mother, happy and jittery, said to him a loud, happy voice, "Good morning, my son." "Good morning,
Mother," Edward said back in a low, unhappy voice. Coming out of the bathroom all dressed and ready to go, he went down to the living room where his mother was waiting. As they drove, Edward said not a word. The boy, Edward James, was not ready for what was about to happen.

Example C

Dero, the winner of the lottery ticket, accepted his prize today. Dero sprinted downtown to cash in his ticket. Heart pounding, he couldn't believe that he won a million dollars. Smiling and laughing, Dero took an interview on TV. Dero, proud and courteous, bought his mother a car.

Narrative PowerPoint
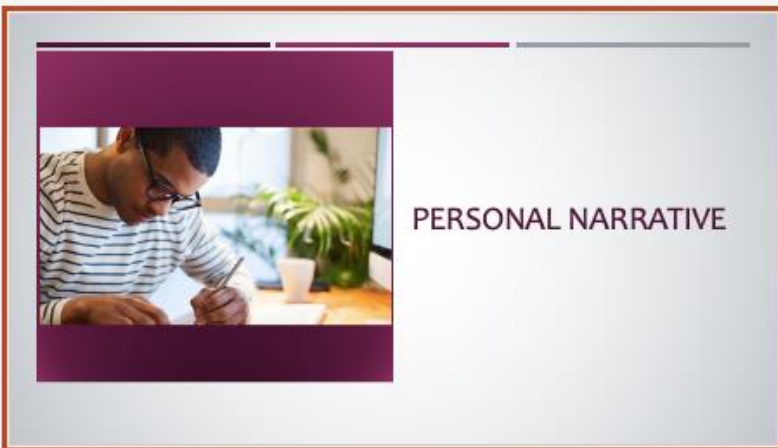
Every day, you relate stories to other people through simple exchanges. You may have had a horrible experience at a restaurant the night before, or you may have had some good news you are ready to share—or maybe your car broke down on the highway on the way in to work. In each one of these experiences there's a story, and when you begin to share a personal experience, you often communicate in a narrative mode.

Narratives can vary widely in type and tenor, from the whimsical and comedic to the serious and tragic; however, most narratives share a number of common features. Normally, storytellers establish a cast of characters, in which they may include themselves. They work around a conflict or some particular event that builds their audience's interest. They arrange details in specific order so their audience remains engaged as the story unfolds. And they reflect on the event or events they recount while trying to communicate their reason or reasons for telling the story.

TOLD IN THE FIRST PERSON POINT OF VIEW

- Told in the first person point of view

- You are telling the story about what happened to you

- The author is telling the story from his/her point of view
  - Uses words like; I, my, me, mine, we, our, ours

INTRODUCTION

Hook

- Grab the reader's attention. Can be a relevant quote, definition, quote, question or fact.

I am a bit of a grandma even though I am only 17.

Set the Scene

- Provide information that the reader will need to know to understand the story. Provide background.

Thesis Statement

- Can offer a moral or a lesson learned

I will decide for myself the type of person I will become.

BODY

Show, Don't Tell

- Taste
- Smell
- Sight
- Sound
- Feelings/Emotions

There was no wind. The trees stood still as giant statues. Somewhere behind us a train whistle blew, long and low, like a sad, sad song.

Provide Supporting Evidence

- Detail your experience
- Why is this information important to the reader?
- Include time chronology
  - Next
  - Finally
  - Then
  - After
  - During

Use Transitions & Reactions

- Paragraphs should be connected to each other
- How did people react?
- What did you and other people DO? SAY?
- Connect the reader to the events

CONCLUSION

- Analyze and reflect on the significance of the conclusion, the closing action. Don't summarize. What is the moral of the story?

  - Reflection tells why this story is important
  - Tells what you learned, how this has affected you
  - Explains why the story is memorable

What makes a narrative successful? For most people, it is emotional engagement. Think back to some of the stories you've read/been told or novels you have read in the past and think about why they remain with you. Most likely it is because the stories were something that engaged you on an emotional level.

EXAMPLES

AMY TAN FISH CHEEKS

After reading Amy Tan's short story "Fish Cheeks" let's answer the following questions

- Who is the narrator?
- How does Tan draw the reader into her story right from the beginning?
- Why is there so much description about the food? What is the effect of this paragraph
- What is the purpose of this essay? Is it just to entertain or is their a more meaningful reason?

https://www.youtube.com/watch?v=3RU-JnSsPV8

Fish Cheeks by Amy Tan, https://www.ncps-k12.org/cms/lib8/CT01903077/Centricity/Domain/638/LA/Short%20Story%20-%20Fish%20Cheeks.pdf

Sample of Narrative Essay Topic Examples

- A teacher you will never forget
- An experience that put you in danger
- A funny story that happened to you
- A story from your childhood
- Your first trip abroad
- An episode from your school life
- A story of losing a friend
- A story of learning a new skill (like playing a musical instrument or surfing)
- An embarrassing story that happened to you
- A story of you participating in an extracurricular activity, such as playing football or doing gymnastics
- An experience attending a concert or sporting event
- A story of you helping people in need
- A time when you discovered a secret
- Talk about a family member who you are bonded to the most
- Talk about a class you have taken that was inspirational
- A moment when you felt alone and scared
- A story when you got lost
- The time when you saved someone
- The first time you cooked a meal by yourself

Sample of John Hopkins & Harvard Essays that Worked

Rock Climbing as a Second Language

There I was, hanging from the precipice, muscles trembling, fingers aching, sweat dripping onto my spotter twenty feet below. He could see I was struggling, and shouted words of encouragement, but my head was pounding too loudly to make out the words. During the initial ascent, I felt strong and confident, though the intense scope of the route had begun to loosen my physical grip, as well as my grip on reality. I made it to the final hold, exhausting every drop of energy, unable to fathom lifting my arm again. The wall then became a towering mental blockade. I knew exactly where to put my hand next, yet I still didn't feel as if I had the physical means of doing so. I screamed and shot my hand up in a final attempt to finish the climb. I was only hanging on by my fingertips and sheer determination, nevertheless I had made it to the top. My belayer celebrated and lowered me down. Weak and exhausted, I could barely unclip myself from the harness; however, mentally I had never felt stronger.

It is during these experiences that the world falls away; all that is left is the rock face itself. I become one with the wall, solely captivated by the placements of its holds and the complexity of its challenge. Time ceases to exist.

Rock climbing is a second language to me. I grew up scaling the tallest trees I could find, desiring the highest vantage point. Growing up in the uniformly flat state of Florida, I was limited in my upward journey. Luckily, I rekindled my love for climbing in high school, and now cannot imagine life without it. My passion for climbing is fueled by the adrenaline that pumps through my veins.

At first, I was an impatient climber who would try and solve the wall before me, making split-second decisions. However, this strategy rapidly tired me out after beginning to climb. Clearly, this method wasn't going to get the job done; I had to change my mindset. Now, when I approach a wall, I first draw the problem out in my mind, using my hands to examine the holds. Like a game of chess, I lay out an intricate plan of attack. If I am completely perplexed by a wall, I converse with other pro climbers to guide me towards the best route. Every time I interact with climbers better than myself, I learn a new technique and create new bonds. Being part of the rock climbing community has helped me develop my social skills.

The best things about climbing is that there is no clear-cut way to climb a wall, and that there is always a new challenge. My climbing partners say that I take the most unorthodox routes when climbing, but ironically they're the most natural and comfortable paths for me. I get lost in the walls and climb for hours, as time becomes irrelevant. I think of nothing else but reaching the last hold and forget all of my worries. Even when my friends beg to go home from fatigue, I insist on attempting another route. I don't feel I've had a sufficient climbing session until my forearms are pulsing and the skin on my fingertips are raw.

Patience, collaboration, and determination are all needed when climbing a wall, like in any field of research. I no longer say I can't do something, instead approaching challenges with the utmost confidence. If one plan falls short, I reassess and approach the wall from another angle. I am comfortable making decisions, even when I don't know what the outcome may be. Through this life-changing sport I have strengthened not only my body but also my mind, learning the beauty of problem solving.

ESSAY

I'm a bit of a grandma. I don't wear horn rimmed spectacles, nor perch on a rocking chair, and I certainly wish I carried hard candies in my backpack. However, I do enjoy baking: butter sizzling as it glides across heated metal like a canoe across a glassy lake; powdered sugar fluttering through the air like glitter from a confetti cannon. Some consider themselves math, literature, or history nerds. I rifle through cookbooks, browse the internet for ingenious new recipes, and revel in this year's birthday gift: a copy of "Bread Illustrated."

My greatest achievement in elementary school was not the perfect score on a spelling test, but the first time I mastered a batch of cookies that didn't bear a rigidity comparable to steel. To my parents' bewilderment, I dismissed Barbies, yo-yo's, and jump ropes in favor of a wire whisk: It was love at first sight.

Why do I bake? Sometimes it's to thank a friend or reconnect with former colleagues, employers, and teachers. Just as often, it's the intricate processes involved. Creating the exacting liaison between eggs and flour to create a pâte à choux is, for me, a form of meditation. And sometimes I bake to reflect and even gain insight into my other interests.

Baking pastries for my next Junior Commission meeting, I ruminated on my interviews with officers and local homeless regarding their direct experiences with human trafficking in my own community. I recalled a police detective telling me, "For a youth isolated from family and friends, it doesn't take much to accept the exploitation because he believes trafficking is his only chance of survival. I remember thinking, "Except that your body has to be sold like a box of cereal at Safeway?" This inspired my exhibit that was presented at high schools in my county, in which a figure, made up of barcodes, stands silhouetted against a black background.

> *Creating the exacting liaison between eggs and flour to create a pâte à choux is, for me, a form of meditation. And sometimes I bake to reflect and even gain insight into my other interests.*

Then there was the time my political interests literally gave me food for thought. As a Senate page, I welcomed Senators and staff back from their Independence Day recess with choux à la crème, that perfect French amalgam of wheat, egg, butter and air we call cream puffs. I had cherry-picked the ingredients from a local farmer's market, because local and organic is more than just a trend for me; it means contributing to the reduction of food miles and supporting small businesses rather than Big Agra. Ironically, activists that day chose to protest an aggressively lobbied pro-GMO bill by showering the Senate floor with dollar bills. Senators and staff brushed them off of their jackets while gingerly stepping around them to navigate the room.

But the elephant in the room wasn't the litter of currency, but the senators who paid more attention to corporate lobbyists than the protesters exposing their corruption. It deepened my perspective on how politics intersects our lives, farm to table. Yet, I've realized that when I feel empowered to advocate for a cause, I need to remember how the audience — legislators, for example — might view both my side and the opposing side. Sometimes they see us both as intruding groups. Other times, there are unseen advantages to acting in agreement with one side over the other or coming to a compromise.

If, as M.F.K Fisher said, "First we eat, then we do everything else," then baking is an avenue through which I have connected with people, causes and even intellectual pursuits. But the greatest gift that baking offers me is the responsibility to share. With this, I have realized an innate priority: to turn my talents, whether in the kitchen or an advocacy meeting, into tools to improve the welfare of others. My goal is to employ my compassion, intellect, and creativity into a career in public service. As much as I sometimes feel like a grandma, I also know a lot of grandmothers who happen to run our political system.

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CLRC Writing Center

| **Structure of a Personal Narrative Essay** |

"Narrative" is a term more commonly known as "story." Narratives written for college or personal narratives, tell a story, usually to some point, to illustrate some truth or insight. Following are some tools to help you structure your personal narrative, breaking it down into parts.

Introduction

The "Hook" Start your paper with a statement about your story that catches the reader's attention, for example: a relevant quotation, question, fact, or definition.

Set the Scene Provide the information the reader will need to understand the story: Who are the major characters? When and where is it taking place? Is it a story about something that happened to you, the writer, or is it fiction?

Thesis Statement The thesis of a narrative essay plays a slightly different role than that of an argument or expository essay. A narrative thesis can begin the events of the story: *"It was sunny and warm out when I started down the path"*; offer a moral or lesson learned: *"I'll never hike alone again"*; or identify a theme that connects the story to a universal experience: *"Journeys bring both joy and hardship."*

Body Paragraph

"Show, Don't Tell" Good story telling includes details and descriptions that help the reader understand what the writer experienced. Think about using all five senses—not just the sense of sight—to add details about what you heard, saw, and felt during the event. For example, *"My heart jumped* as the dark shape of the brown grizzly lurched toward me out of the woods" provides more information about what the writer saw and felt than, *"I saw a bear when I was hiking"*.

Supporting Evidence In a personal narrative, your experience acts as the evidence that proves your thesis. The events of the story should demonstrate the lesson learned, or the significance of the event to you.

Passage of Time Writing about the events of your experience using time chronologically, from beginning to end, is the most common and clear way to tell a story. Whether you choose to write chronologically or not, use transition words to clearly indicate to the reader what happened first, next, and last. Some time transition words are *next, finally, during, after, when,* and *later.*

Transitions In a narrative essay, a new paragraph marks a change in the action of a story, or a move from action to reflection. Paragraphs should connect to one another. For example, the end of one paragraph might be: *"I turned and ran, hoping the bear hadn't noticed me"*, and the start of the next might be: *"There are many strategies for surviving an encounter with a bear; 'turn and run' is not one of them."* The repetition of words connects the paragraphs. (What does the change in verb tense indicate?)*

Conclusion

The Moral of the Story The conclusion of a narrative include the closing action of the event, but also should include some reflection or analysis of the significance of the event to the writer. What lesson did you learn? How has what happened to you affected your life now?

1/09

Outlining Your Narrative

Try applying this structure to your own writing: write sentences for the corresponding elements of your introduction, body paragraphs, and conclusion in the space provided below.

Introduction:

Begin your paper with a **"hook"** that catches the reader's attention and **set the scene**. Where is the event set? What time of year? How old were you when this happened?	
State your **thesis**: what you learned, or how the event is significant to you.	

Body paragraphs: *write three significant moments from the beginning, middle, and end of the event.*

Para. 1: **Beginning Action**	Topic sentence: Detail 1. Detail 2. Detail 3.	**Note:** Don't forget to **"Show, Don't Tell"**: List sounds, smells, sights, tastes, and textures that you remember. Your experience is your "evidence". Use **transition words** to mark the passage of time.
Para. 2: **Middle Action**	Topic sentence: Detail 1. Detail 2. Detail 3.	
Para 3: **End Action**	Topic sentence: Detail 1. Detail 2. Detail 3.	

Conclusion:

Analyze and reflect on the action of the story, including how the events are significant to you.	

✎ **Writing Strategies to Consider**

First Person vs. Third Person Narratives are a mode of writing in which writers often use first person perspective ("I saw", "I did"). Check with your instructor to determine whether you can use "I" when telling your story.

Verb Tense: Reporting vs. Reflecting The events of most narratives are told in past tense: "As I hiked, I felt the warm sun on my back." Use present tense when reflecting on the events: "Now I know how unprepared I was". Notice the change in tense in this sentence as the writer reflects on the past event, from the present.

Appendix B – Week 5

from Gary Soto's "A Summer Life"

The Pie

I knew enough about hell to stop me from stealing. I was holy in almost every bone. Some days I recognized the shadows of angels flopping on the backyard grass, and other days I heard faraway messages in the plumbing that howled beneath the house when I crawled there looking for something to do.

But boredom made me sin. Once, at the German Market, I stood before a rack of pies, my sweet tooth gleaming and the juice of guilt wetting my underarms. I gazed at the nine kinds of pie, pecan and apple being my favorites, although cherry looked good, and my dear, fat-faced chocolate was always a good bet. I nearly wept trying to decide which to steal and, forgetting the flowery dust priests give off, the shadow of angels and the proximity of God howling in the plumbing underneath the house, sneaked a pie behind my coffee-lid Frisbee and walked to the door, grinning to the bald grocer whose forehead shone with a window of light.

"No one saw," I muttered to myself, the pie like a discus in my hand, and hurried across the street where I sat on someone's lawn. The sun wavered between the branches of a yellowish sycamore. A squirrel nailed itself high on the trunk, where it forked into two large bark-scabbed limbs. Just as I was going to work my cleanest finger into the pie, a neighbor came out to the porch for his mail. He looked at me, and I got up and headed for home. I raced on skinny legs to my block, but slowed to a quick walk when I couldn't wait any longer. I held the pie to my nose and breathed in its sweetness. I licked some of the crust and closed my eyes as I took a small bite.

In my front yard, I leaned against a car fender and panicked about stealing the apple pie. I knew an apple got Eve in deep trouble with snakes because Sister Marie had shown us a film about Adam and Eve being cast into the desert, and what scared me more than falling from grace was being thirsty for the rest of my life. But even that didn't stop me from clawing a chunk from the pie tin and pushing it into the cavern of my mouth. The slop was sweet and gold-colored in the afternoon sun. I laid more pieces on my tongue, wet finger-dripping pieces, until I was finished and felt like crying because it was about the best thing I had ever tasted. I realized right there and then, in my sixth year, in my tiny body of two hundred bones and three or four sins, that the best things in life came stolen. I wiped my sticky fingers on the grass and rolled my tongue over the corners of my mouth. A burp perfumed the air.

I felt bad not sharing with Cross-Eyed Johnny, a neighbor kid. He stood over my shoulder and asked, "Can I have some?" Crust fell from my mouth, and my teeth were bathed with the jam-like filling. Tears blurred my eyes as I remembered the grocer's forehead. I remembered the other pies on the rack, the warm air of the fan above the door and the car that honked as I crossed the street without looking.

"Get away," I had answered Cross-Eyed Johnny. He watched my fingers greedily push big chunks of pie down my throat. He swallowed and said in a whisper, "Your hands are dirty," then returned home to climb his roof and sit watching me eat the pie by myself. After a while, he jumped off and hobbled away because the fall had hurt him.

I sat on the curb. The pie tin glared at me and rolled away when the wind picked up. My face was sticky with guilt. A car honked, and the driver knew. Mrs. Hancock stood on her lawn, hands on hip, and she knew. My mom, peeling a mountain of potatoes at the Redi-Spud factory, knew. I got to my feet, stomach taut, mouth tired of chewing, and flung my Frisbee across the street, its shadow like the shadow of an angel fleeing bad deeds. I retrieved it, jogging slowly. I flung it again until I was bored and thirsty.

I returned home to drink water and help my sister glue bottle caps onto cardboard, a project for summer school. But the bottle caps bored me, and the water soon filled me up more than the pie. With the kitchen stifling with heat and lunatic flies, I decided to crawl underneath out house and lie in the cool shadows listening to the howling sound of plumbing. Was it God? Was it Father, speaking from death, or Uncle with his last shiny dime? I listened, ear pressed to a cold pipe, and heard a howl like the sea. I lay until I was cold and then crawled back to the light, rising from one knee, then another, to dust off my pants and squint in the harsh light. I looked and saw the glare of a pie tin on a hot day. I knew sin was what you took and didn't give back.

"The Pie" Narrative Questions

1. Does this piece qualify as a personal narrative? Explain why or why not.

   - Yes
   - First person point of view
   - Limited time period/one incident
   - Message to the reader

2. Write three (3) descriptive phrases from the second paragraph that are especially helpful at helping the reader see, taste, or feel the scene in the German market. Be sure to identify any participle phrases.

   - "my sweet tooth gleaming"
   - "the juice of guilt wetting my underarms"
   - "my dear, fat-faced chocolate"
   - "forgetting the proximity of God howling in the plumbing"
   - "the bald grocer whose forehead shone with a window of light"

3. The last line of the story contains a meaningful message to the reader. Look at the line and explain what Soto means.

   - "I knew sin was what you took and didn't give back," makes the reader see that once you sin, there is no way to "give back" the crime/sin and regain the lost innocence. As Soto suggests, we are helpless against the forces of evil. For example, young Gary knows what he is doing is wrong, yet he is unable to stop himself. This suggests that we are powerless to avoid sinful acts and will regret our unavoidable sinful actions as we age.

4. Look at the last line again. Now read the first line of the story. What do you notice? What's significant about this?

   - The last line echoes the structure of the first line of the story, which creates balance in the piece. Looking only at those two lines, it is clear that this story focuses on the narrator's growth from a child to a more-experienced young man who is beginning to understand the complexities of adulthood and righteousness.

5. Look back over the story and find another line that holds a significant message to the reader. Do not use the first or last line as we already covered those in the above questions. Once you find another line, explain whether you agree or disagree with the statement/message.

   - Students' answers will vary, but examples are "boredom made me sin" or "the best things in life come stolen."

Drafting Handout

During this part of the writing process, you will focus on the topic you have chosen and the outline you created so that you can begin to write your narrative.

Introduction

- The introduction is probably the first part you will write. It needs to engage the reader and set the tone of the paper.
- What do you want the tone to be? What emotions are you trying to convey?
- What can you do to engage the readers and grab their attention?
- Can you add Brush Strokes and Action Verbs here?

Body

- The body will include several paragraphs. These paragraphs should outline different parts of the narrative story and follow a chronological flow.
- All sentences should flow smoothly and logically from one idea to the next.
- Include both factual and sensory details.
  - o Factual – provides context and background details
  - o Sensory – brings writing to life through the 5 senses (show, don't tell)
- Can you add Brush Strokes and Action Verbs here?

Conclusion

- Analyze and reflect on the action of the story and how the events are significant
  - o Discuss a deeper meaning or insight
  - o Add a twist that surprises the reader
  - o Make an emotional appeal
- Can you add Brush Strokes and Action Verbs here?

After you have written and introduction, body, and conclusion, think of a title that accurately captures the essence of your piece of writing.

Go back and look for any big gaps. It may help to read your draft aloud. You will make smaller changes as you revise, but is there anything that doesn't make sense? Missing details? Anything that doesn't belong?

REMEMBER
Your first draft should be detailed and coherent but certainly not perfect.

Narrative Writing Rubric				
Criteria	Ratings			Points
Ideas and Content	5 pts This paper is clear and focused. Relevant anecdotes and details enrich the central theme.	3 pts The writer is beginning to define the topic, even though development is still basic or general	1 pts The paper has no clear sense of purpose or central theme	5 pts
Organization	5 pts The organization showcases the central theme. The presentation of information is compelling.	3 pts The organizational structure is strong enough to move the reader through the text without much confusion.	1 pts The writer lacks a clear sense of direction. There is no identifiable structure.	5 pts
Word Choice	5 pts Words convey the intended message in a precise, interesting, and natural way. The words are powerful and engaging. Participle phrases, action verbs, and repetition is used to help the story come alive.	3 pts The language is functional, even if it lacks energy. It is easy to figure out the writer's meaning on a general level. Participle phrases, action verbs, and repetitious no is used but doesn't help the story to come alive.	1 pts The writer demonstrates limited vocabulary or has not searched for words to convey specific meaning. Participle phrases, action verbs, and repetitious no is not used.	5 pts
Sentence Fluency	5 pts The writing has an easy flow and cadence. Sentences are well built, with strong and varied structure that invites expressive oral reading.	3 pts The text hums along with a steady beat, but tends to be more mechanical than fluid.	1 pts The reader has to practice quite a bit in order to give this paper a fair interpretive reading.	5pts
Conventions	5 pts The writer demonstrates a good grasp of standard writing conventions (e.g., spelling, punctuation, capitalization, grammar, usage, paragraphing). Errors are few and minor.	3 pts The writer shows reasonable control over a limited range of standard writing conventions. Some errors are distracting and impair readability.	1 pts Errors in spelling, punctuation, capitalization, usage, and grammar and/or paragraphing repeatedly distract the reader and make the text difficult to read.	5 pts
				Total Points: 25

Revision Checklist #1

Introduction: Does the opening "hook" the audience's attention? Is the reason for the story clear?

Possible suggestions

Body Paragraphs: Are there vivid "show, don't tell details"? Were participle phrases and action verbs used appropriately? Does the writer help the reader understand his/her experience?

Possible suggestions

Are there any details or supporting evidence that can be added to make the story more interesting?

Possible suggestions

Conclusion: Is there a closing action or lesson learned? Did the author reflect or provide an analysis of the significance of the event?

Possible suggestions

Formatting/Conventions: Does the title suggest what the narrative is about, and does it make the audience want to read on?

Possible suggestions

Are there any errors in spelling, punctuation, grammar, or word choice?

Possible suggestions

Does the writing flow easily when read aloud?

Possible suggestions

Are there any additional suggestions?

Appendix C – Week 6

Handout on Digital Storytelling

Digital Storytelling
Your goal in this assignment is to create a compelling narrative that provokes thought and reflection.

Here are some considerations:
- **Audience**. For this project, imagine that your audience is the Macalester community. In other words, a group you are trying to reach, but who may not have any specific knowledge of the issue or topic you are addressing.

- **Degree** of persuasion. Do you want to convince your audience of your stance and perhaps make a call to action? Or do you want to expose a debate and let the audience make up their own minds? Or perhaps you will fall somewhere in between. Either way, make sure that you <u>have a clear idea of the purpose of your video</u>. **By the end of this assignment, you should be able to state the main idea of your video in one, clear sentence.**

- **Depth** and breath. What is the scale and scope of video? What can you reasonably get across in a short amount of time? How much detail do you need to make your story seem "complete"?

- **Working** with classmates. Keep in mind that this is a collaborative effort. Be open to the suggestions from your peer reviewers. Listen carefully to their ideas and be curious rather than judgmental. Also, be prepared to compromise your "artistic vision" at points.

Video Format
- The video must be 3-5 minutes in length. Points will be taken off for videos that do not stay within these limits.

- You can use any format you choose for the video. For example, you can film yourself in front of the camera; or you can use still shots and video accompanied by audio narration. The main criterion is that you choose a format in which you can engage the audience visually and audibly.

- The video needs to include images and/or video. It should not just be 3-5 minutes of you or someone else talking in front of the camera. Give the audience something interesting to watch. Remember, this video will be seen by the entire class.

- You may include music behind your narration, but it is not required.

- **Illustrate your narrative**. Because your finished narrative will be presented as a video, it should be visually interesting to your audience. The images you choose to illustrate

your story should be somehow connected to the words you are speaking, but you shouldn't feel obligated to present literal depictions of every object or character in your story. Rather, the collection of images you choose should complement the text and create a cohesive visual experience for your viewers. We will spend time in class discussing how to find images and video clips that are appropriately licensed for use in projects like these, but you should plan on using personal images and/or video, too.

- **Revise and rehearse your narrative.** As you begin to combine your written text with your images and video, you will discover that you are pleasantly surprised by some parts of your narrative and deeply unhappy with other parts. At this point, it will help to get some advice from your classmates, so we will spend a day in class workshopping each other's narratives. After this workshop, you should make final revisions to your text and rehearse it multiple times before you record the finished narrative.

For Inspiration…
- https://www.youtube.com/watch?v=4Ml331sbWtE
- https://www.youtube.com/watch?v=4xsPRvoxpk0,
- https://www.youtube.com/watch?v=FBY6M08loDU

Resources

You can use any video software of your choice. Here are a few help videos. Feel free to Google additional resources or use your own.

- Movie Maker: https://www.youtube.com/watch?v=O99NXVHfqMs
- iMovie: https://www.youtube.com/watch?v=9sOxojlWTao
- PowerPoint: https://www.youtube.com/watch?v=D8JV3w4TOVw

Technical Considerations

These videos need not be technically sophisticated, but they do need to be watchable and audible. Learning to work with the video equipment and software is part of the learning that goes into this assignment. Here are some tips to think about as you get started:

1) Plan for and expect technical difficulties. Things will inevitably go wrong as you work on this project. Make sure you leave time to resolve difficulties that come up and be ready with a "plan b" if needed.
2) PRACTICE, PRACTICE, PRACTIVE. The best way get decent audio and video is to experiment with the software ahead of time.
3) Give yourself time to edit your work.

Storyboarding Handout

Create a storyboard to visually represent how your ideas will be represented. Use words and/or pictures in each box. Be mindful not to spend too much time on the creation of the pictures. Digital photos may be used as well.

Remember, this assignment is a simple…it is not meant to take valuable time away from your video assignment.

Sample Storyboards: Your storyboard can be a combination of the two samples.

- Include each piece of your narrative
- Images, video, and audio you want to include

#1

"CS2C: Fun with Storyboards" by Kenneth Chan

1. Establishing shot of classroom. One student snoring. One sits up in alarm over assignment.

2. Student feels overwhelmed. Voiceover: "I've never done this!" Camera pans slowly to make space.

3. Ideas surrounded by blurry thought bubble. Brainstorm may also be video montage surrounded by blurry frame.

4. Moment of clarity. "Aha!" Ding or chimes; lightbulb moment.

5. Working in a dark dorm room. Sounds of clock ticking and pencil scratching on paper.

6. Proudly shows off finished storyboard. Wipes sweat off brow. Victory music. Zoom in on storyboard.

7. Submitting via Coursework. Fade out as if ending.

8. Back to the classroom. Keep as similar as possible to original. "Elaborate on your storyboards!"

9. Back to the drawing board. Looking haggard but determined. Fade out.
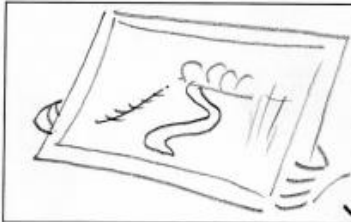
#2

1. Wide shot of both Sarah and Callum illustrating where they are and what the film is about
Props: Megaphone, Clapper board

2. Close-up of Sarah speaking directly to camera

Script: Sarah
'One thing you must remember...'

3. Low angle camera pointing up at Callum
Props: Moustache, Paintbrush
Script: Callum
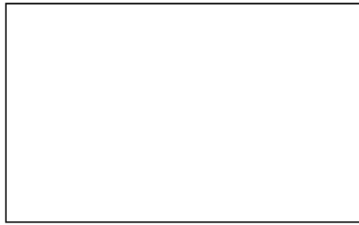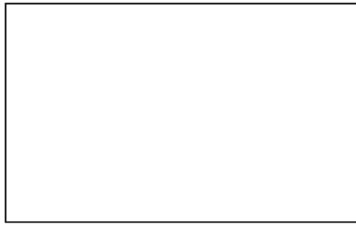'Oops! Sarah is right...'

4. Close up of Sarah holding photograph

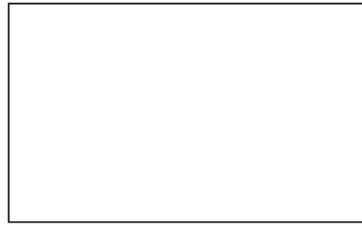5. Camera zooms out to a wide shot showing Sarah speaking about using photographs to plan your storyboard.

6. Over shoulder shot of Callum pointing to drawings of different shots that you could try filming.

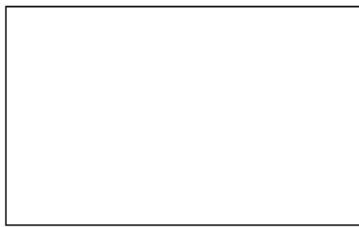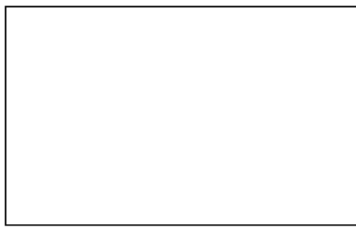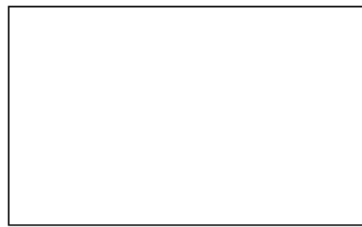**Storyboard Template: Planning your Digital Storytelling Video**

Storyboard Revision Checklist – Revise & Strengthen

Without asking for any clarification, review your peer's storyboard and then read their essay. After reading, respond to the following questions. Remember, the goal of this assignment is to help your classmate to improve their final multimodal video assignment.

1. Does the storyboard accurately follow the story in the narrative essay? If not, list what is missing?

2. Which frames tell the story best?

3. Does each visual contribute to the story? What can be added to make it better?

4. What can be removed?

5. Does the storyboard contain all important events in the narrative? The moral? Lesson?

6. Does all of the media (pictures, videos, music) work together to enhance the storytelling? What needs to be changed?

For discussion with your partner

Discuss your peers' initial responses to your storyboard. How does their vision of your issue, story, audience, message, and action parallel or differ from your own?

What aspects of the storyboard should you retain in your rough cut? What changes can you make to communicate your vision in a way peers understand?

Movie Revision Checklist – Revise & Strengthen

Without asking for any clarification, watch your peer's video. After watching, respond to the following questions. Remember, the goal of this assignment is to help your classmate to improve their final multimodal video assignment. Do not discuss until the end, when all questions have been answered.

1. Does the movie establish a clear purpose? What is it?

2. Does the pace of the narrator's voice fit the storyline and help the audience "get into" to story?

3. Do all of the images contribute to the story? Provide one or two items that can be added or removed?

4. Does the movie meet the length requirements of 3 minutes? If not, what can be added or removed?

5. Are there any details missing or is there a part that focuses on too much detail that does not add to the story? What can be added/removed to improve the story?

For discussion with your partner

Discuss your peers' initial responses to your video. How does their vision of your issue, story, audience, message, and action parallel or differ from your own?

What changes can you make to communicate your vision in a way peers understand?

Appendix D – Week 7

Digital Storytelling Rubric

Adapted from RubiStar

CATEGORY	4 points	3 points	2 points	1 point
Point of View - Purpose	Establishes a purpose early on and maintains a clear focus throughout.	Establishes a purpose early on and maintains focus for most of the story.	There are a few lapses in focus, but the purpose is fairly clear.	It is difficult to figure out the purpose of the story.
Voice - Pacing	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.	No attempt to match the pace of the storytelling to the story line or the audience.
Images	Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.	Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.	An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical.	Little or no attempt to use images to create an appropriate atmosphere/tone.
Economy	The story is told with exactly the right amount of detail throughout. It does not seem too short nor does it seem too long.	The story composition is typically good, though it seems to drag somewhat OR need slightly more detail in one or two sections.	The story seems to need more editing. It is noticeably too long or too short in more than one section.	The story needs extensive editing. It is too long or too short to be interesting.
Duration of Story	Length of story was 3 minutes.	Length of story was 2 minutes.	Length of story was 1 minute.	Story was less than one minute long or more than 3 minutes long.
			Total:	**20 Points**