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Finding a Common Thread

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Finding a Common Thread

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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

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with a specialization in
English Teaching

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

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Unraveling My Type: Teaching Portfolio Reflections from an ENFP

Of all the tests I remember taking in my many years as a student, one stands out more than the others: the Myers-Briggs Type Indicator. Although it is not technically a test, it is a personality inventory widely used in the United States. Thinking back to my high school years, I can remember my guidance counselor coordinating this test so students could discover how they viewed the world and made decisions based on their perceptions. It was fun seeing my results and learning which jobs best fit my personality as a teenager; I was an ENFP. Researching what jobs fit my personality, I learned that journalism and reporting were good fits for my Extroverted, iNtuitive, Feeling, and Perceptive personality preferences. That was welcome news because I was accepted at Bowling Green State University (BGSU) as a broadcast journalism major. Fast forward a few decades, and I am back at BGSU as a Master of Arts in English candidate with a teaching specialization. Between my entrance to BG as an 18-year-old with aspirations to be the next Robin Roberts to my exit as a fifty-year old with plans to continue teaching and writing, I have held many jobs. However, the one constant in my life has been my love for working with others. After recently taking the Myers-Briggs Type Indicator again after assigning it to my students, I ascertained that I still held the same personality type I did as a youth. I am not surprised.

In this analytical narrative and after much reflection, I conclude that who I am directly reflects the way I teach. This portfolio is an encapsulation of my personality and how my type interprets my world. I made this revelation after creating my table of contents for this portfolio. The titles of all four papers include verbs that place an emphasis on feelings: encouraging, exploring, connecting, and understanding. Again, I am not surprised. I am a very emotional person. In my most recent Myers-Briggs Type Indicator assessment, I scored a 96% on

preference of feelings over logic. That is what the F stands for in ENFP: feelings. Thus, because I am an ENFP, I tend to assign or prioritize work that focuses on these particular personality types.

My first paper in this portfolio, “BookTubing: Encouraging Reader-Response in the Classroom,” is my most recent. I wrote it for my graduate writing course, and this is my substantive research and analysis paper about BookTubing. After investigating academic journals for class, I am entranced with this new way of introducing literature to my students. I read about BookTubers on YouTube, who are people who talk about literature in video blogs or vlogs. The presenters are lively and engaging, and I know my students will appreciate learning about new books or discussing topics these BookTubers review. My thesis states that BookTubing is a better way of motivating students to read through the integration of technology and student choice. Students will choose their own books for Sustained Silent Reading (SSR) after researching different BookTubers and their literature recommendations. While reading, they will compose videos to be shown on FlipGrid, a site that allows students to create and share vlogs with each other. This ability to share their feelings about their books demonstrates my preferences for feelings, extroversion or sharing with others, as well as intuition, going beyond the basic information of the books and discussing the deeper meanings. For example, students participating in BookTubing will be posting their opinions about the books they are reading. They will have learned that reader-response theory proponents, like me, believe a text does not hold meaning in itself; it functions only after it has been given meaning by readers. By focusing on reader-response theory and its tenets, I am demonstrating my preference for students to experience reading for themselves and reflect on their reading based on that experience. This is the perceptive part of the assignment. Rather than have a set answer that is judged to be the only

correct one, the perceptive nature of the assignment allows students to be open-minded to new ideas. BookTubing truly incorporates differentiated learning in classrooms by permitting students to voice their opinions and support them through textual evidence in their books.

Since I wrote the paper, I have integrated BookTubing in one of my classrooms, and it is probably their favorite component of reading this year. They loved choosing their own books to read for SSR, so I have not had any difficulty with any assignments revolving around their books. As we are nearing the end of the year, students indicated to me they want to create a video project about their SSR books. BookTubing allows students to share what they have learned in a multimodal way. They are able to reflect on their learning in a mode satisfactory to them. While my students are able to reflect about their learning, I have also found that I like reflecting on my learning, as well. Through the use of metadiscourse in my papers, I have been able to think about thinking, and it really has helped me in my own personal academic writing and my discussion with students about their writing.

As an example of my personal academic writing, my second paper is one of my favorites. I chose to take an English 6800 seminar this past summer titled “Gone Girls: Women in the Domestic Thriller.” Because it focused on books and women’s issues, I absolutely loved it. My final paper for class is the one included in this portfolio. I was able to choose what I wanted to write about, so I chose to write about the abuse suffered by the protagonist, Camille Preaker, in Gillian Flynn’s *Sharp Objects*. I love a good mystery, but as I am maturing, I am finding I love a good psychological thriller even more. This fits with my ENFP type, specifically with the intuitive, feeling, and perceiving personalities. I was able to research why a person would choose to cut herself. This helps me, as I have had students with this tendency and would like to be able to help others in the future. I was able to place myself in the shoes of an abused girl, much like

some of my own students. And, finally, I was able to see who the murderers were in the novel. This paper shows my strength in reading closely for details, as I methodically noted the words the main character wrote on her skin. This ability to close read helps me find clues authors have placed in their books foreshadowing plot events. While I liked solving the murders, my personality enjoyed forming the emotional connections with the fictional characters and reading between the lines to see how everything was connected. After proofing a paper for one of my classmates for her portfolio, I realized I could take my paper a step further eventually and create a multimodal composition or graphic narrative. While I have not done so yet, it is definitely an option I am keeping open for future reference. I have also learned and am still learning that writing is a process. I know I teach this to my students, but it became real to me after I understood my paper could be changed into another medium. This graduate program at BG has reinforced the idea of writing being a process.

Introducing my students to new media is the goal of my third paper, “Connecting With *The Five People You Meet in Heaven*.” I wrote this with a teaching focus for another seminar class: English 6800: Multimodal Composition. I love this book by Mitch Albom and incorporated it into my classroom plans because I believe it teaches invaluable lessons about life. The main character, Eddie, is a maintenance worker at an amusement park. One day, he notices a girl is in danger and attempts to save her life. Eddie dies and meets five people in heaven connected to him. They reveal their connections to him; Eddie, in turn, is enlightened by what they have to say. In my teaching unit, students learn about multimodal composition and will each create one at the end of the unit. Their quizzes will include open-ended questions, allowing them to think about the five people in the book and the lessons they contribute to students’ learning. I also will have them complete a self reflection about their multimodal project. This unit, book,

and the Hallmark movie of the same name check the boxes for me as an ENFP personality. I especially adore that my students are able to think about the lessons each person teaches Eddie and share those thoughts in class through a multimodal project.

As I think about this assignment, I realize it truly is my vision of good teaching. Through this assignment, I can encourage my students to share what they learn. They must look beyond the basic information given to them about Eddie's life and be open to the insights he discovers throughout the novel. Students are able to feel what it is like to be Eddie, from flashbacks to his youth to the day of his death and life in heaven. They are also able to make those connections amongst the people in Eddie's life. This is a perfect example of how my ENFP personality type has chosen this kind of assignment for my students. I want them to think beyond the literal and look for the deeper meaning in life. *The Five People You Meet in Heaven* helps develop the bridge from literal to abstract thinking.

My final paper in this portfolio is another teaching unit, "Understanding Poe Through Psychoanalytic Criticism." One of my favorite authors is Edgar Allan Poe, so I decided to include some of his texts into this English 6070 Theory and Methods of Literary Criticism project. This is one of the first papers I composed four years ago as I was entering the Master of Arts in English program. I chose to include four texts by Poe: "The Purloined Letter," "The Black Cat," "The Tell-Tale Heart" and "Annabel Lee." Because it not only involves introducing students to literary theory and psychoanalytic theory, this unit is meant for a College Credit Plus (CCP) class. Since I am licensed to now teach CCP classes, I hope to persuade my school to initiate a CCP class in literature.

This unit, like *The Five People You Meet in Heaven* unit, encourages students to look beyond what the literal text states. It allows students to explore literary and psychoanalytic

theories they can apply to the stories. I decided to marry the literary theories with psychological theories I also had learned so I could share their relevance with my classes. An example of this is in my unit plan in which I have students view readings through different literary lenses. Students will have to look at text through a particular theory's lens and connect what they have learned to their own personal lives. Using different lenses, they will begin to understand the rigor and relevance of Poe's works. I hope that by introducing my students to some of Poe's stories, they will learn to appreciate the creativity and beauty of his literature.

After all, as I have noted throughout this narrative, what is important to me as a teacher is that my students are open to learning all they can in life. Earning my Master of Arts in English degree has allowed me to explore my teaching philosophy. I have discovered that my personality type appreciates Extroverted, iNtuitive, Feeling, and Perceptive educational options for both myself as a student and as a teacher. Throughout this course I have encountered many opportunities to reflect on best practices in my own classroom. Each of my papers I have included in this portfolio represents a part of my personality type. From BookTubing and multimodal composition in class to reading closely for information and applying new lenses to reading, my experience at BG has been a positive one, and my hopes for my students are to discover their own personality types and celebrate their uniqueness!

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English 6040

11 December 2019

BookTubing: Encouraging Reader-Response in the Classroom

High school students must endure sitting through class after class of daily lectures five days a week. Sometimes these lectures run from bell to bell. Often, these lectures are neither creative, nor allow for active participation by the passive audience of teenagers. Students do not have a choice whether or not to take most courses; these courses are required for their diploma. Now imagine a presentation made to these students not by their boring teachers, but by some cool people outside of their physical classroom. These people intelligently and creatively discuss books on YouTube. They are BookTubers! One can deduce that BookTubing is a good fit for teachers desiring to implement reader-response theory into their lessons. The many and varied BookTube channels and BookTubers offer so many choices to readers. What is needed are teachers willing to allow students more choice in the classroom regarding literature.

According to Peggy Semingson, Raul Alberto Mora, and Tatiana Chiquito, BookTubing is a new form of literary engagement. “BookTubing: Reader Response Meets 21st Century Literacies” describes exactly what BookTubing is: a way of commenting on literary works by accessing a specific channel on YouTube which features BookTubers, the people who are the reviewers of the literary works. This “phenomenon” was created by people between the ages of 15 and 25 who casually talk about young adult novels on their BookTube channels. Often the videos include “book reviews, Q&A sessions with others, or read alouds” (62).

BookTubing is a better way of introducing and engaging students in reading books, both classic and modern. It allows for integration of technology in the classroom and more student choice regarding their reading selections. Because it is multimodal, students may be motivated to engage in their learning. Instead of having to write the same-old-same-old book reports, students will have the ability to create their own BookTubing channels through a teacher-moderated online forum. Students who were once reticent about reading may be inspired to read because BookTubing will have made choosing and communicating about books fun.

Choices. Fun? Why is it that once students enter school, they are often not permitted to make choices about their education? The one-size-fits-all approach clearly is not working today. Traditional factory-style schooling is outdated and is not adequately preparing students for postsecondary education. According to results from the Thomas B. Fordham Institute, only 43% of Ohio's Class of 2018 students were deemed college-ready in reading, as based on ACT findings, and 55% of students were college-ready in English ("Post-Secondary Readiness and Outcomes"). Teachers must use authentic materials to help students construct meaning. Cagri Tugrul Mart, in "Reader-Response Theory and Literature Discussions: A Springboard for Exploring Literary Texts," states that using literature with authentic materials helps students construct meaning better than when instruction is artificial:

The proponents of the communicative approach to language teaching have reached a consensus about the use of authentic materials to be an important initiative to develop communicative skills of language learners. Based on the claim that traditional grammar instruction is fragmented and artificial to negotiate meaning, the use of literature confirms positive results in communication progress as a consequence of the interaction

with authentic materials. Literature is a useful resource to cultivate communication repertoires of language learners (83).

By using BookTube in the classroom, students will be able to see how literature is important in the real world, and not just something to be “done” for school. BookTubers are experts at sharing their experiences with others. They are the perfect role models of reader-response theory.

Reader-Response theory, introduced in the 1960s, focuses on the individual’s response to a particular text. Unlike New Criticism’s text-based theory, which states that there is an objective meaning to a text inherently, “reader-response criticism argues that a text has no meaning before a reader experiences—reads—it. The reader-response critic’s job is to examine the scope and variety of reader reactions and analyze the ways in which different readers, sometimes called ‘interpretive communities,’ make meaning out of both purely personal reactions and inherited or culturally conditioned ways of reading” (“Reader-response Theory”). In addition, Melissa Schieble states that the reader is the one who creates textual meaning from “either an aesthetic or efferent stance” (as cited in Mart 81). Aesthetic readers perceive their reading through their feelings, senses and intuitions, while efferent readers are concerned with finding the meaning from “abstracting out and analytically structuring the ideas, information, directions, or conclusions to be retained, used, or acted on after the reading event (82). Reader-response criticism to students’ self-selected literature will help students make meaning not only of the printed word, but of their lives. By using BookTubing, students may become more engaged with their reading.

In *Literary Criticism: An Introduction to Theory and Practice*, Charles Bressler writes that many questions can be used in reader-response theory to learn more about a text. Some examples of these questions are about the reader (implied, ideal, and actual), the narrator, the

theme, the expectations, and the gaps present in the text (75-76). So as novice teachers implementing BookTubing for the first time, how do we keep the conversation going once students have chosen a book to read? Peter Filene, author of *The Joy of Teaching*, suggests teachers have three methods of discussing text in the classroom. The first is a recitation, in which students give right or wrong answers to teachers' closed-ended questions. The second is a conversation that is much more open-ended and like a beach ball. Students wait their turn to answer the questions as they are passed around like a ball. The third type is a seminar, which is similar to both previously mentioned types. Although seminar questions do not have correct or incorrect answers, teachers are like facilitators of the ball; they intervene and challenge students' thinking (57-59). These discussions can be held in a literal classroom setting. However, BookTubing permits the classroom to be open all day and all night. It allows transactional communication between students and their teacher. In a virtual classroom, students may compose multimodally via discussion posts and student-created BookTube channels. The incorporation of this type of technology makes learning truly differentiated for each individual student.

If teachers are willing to embrace multimodal composition in their own classes, students may show more motivation for learning because they are comfortable using technology in their own daily lives. However, just because students are at ease with using technology, does not mean students know the correct way to compose multimodal projects. Teachers still need to be mentors and models for them. In "Multimodal Composition and the Rhetoric of Teaching: A Conversation with Cheryl Ball," Ball asserts that multimodal projects should not be used as add-ons for students. Teachers should not confuse students' confidence with technology as competence:

This whole digital native/digital immigrant thing is total hoey in my opinion. Students need practice in producing arguments, or writing, designing, or composing arguments, whatever you want to call it, with this technology. Yes, they're often a lot more comfortable around it than their teachers, but I also don't think that's a generational issue; it's a confidence issue, and a comfortability issue.

Because teenagers have the confidence to experiment with new technology, BookTubing is the ideal choice for teachers looking for a novel way to motivate students to read. In order to address the gap between traditional reader-response discussions, BookTubing can allow learning to be more transactional and immediate. In “BookTubing: Reader Response Meets 21st Century Literacies,” the authors concur that BookTubing is another option for teachers to implement in their classrooms as a form of reader-response theory. And to prove how relevant BookTubing is, Former First Lady Michelle Obama just this year spoke with BookTubers regarding her bestselling memoir *Becoming*. Celebrity BookTuber, Ariel Bissett, was one of the lucky interviewers of Obama and expressed her reasons for publicly discussing books online:

My hope with this discussion, as has been my hope with every bookish video I've put out online, is to encourage people everywhere to think about literature in a way that is fun and engaging. Michelle Obama's book is a story of growth and risk taking. I know that her story will inspire viewers to go after the life they believe in. If I can help facilitate that through a discussion of her book, I feel I've done my small part (Bussel).

Publishers are taking note of BookTubing, also. Traditional publishers like Harper-Collins and Penguin Random House have started using BookTube by opening up channels on YouTube. Harper-Collins' channel is titled Book Studio 16, while Penguin Random House's channel has humorously named theirs Papercuts. These same publishers have started signing BookTubers to

book deals of their own. Contemporary author John Green and his brother started a VidCon megaconference in California that includes panels devoted to BookTube (Daspin). Some channels have even created classroom lessons on such classics such as *The Great Gatsby* and *Pride and Prejudice* (Haupt). As of July 2018, Christine Riccio is the most famous of the BookTubers with over 400,000 subscribers. This young lady is not afraid to show her zany side on video, and her teen viewers love it. Her BookTube channel would be a good choice for teachers to initially show to students:

Ms. Riccio's videos are still wacky and humorous; in a recent one, in which she updates viewers on her book-writing process, she's draped in white Christmas tree lights and crowns herself with a tiara as a reward for meeting a deadline. In another, she acts as multiple characters and uses props like dolls, toy cars and yellow dishwashing gloves in a video that condenses the Darkest Minds trilogy by Alexandra Bracken into eight minutes (de León).

Student engagement and motivation might increase in teachers' classes as a result of watching BookTubing videos and interacting with online discussion posts in a way traditional learning cannot hope to reach.

Although there has not been much academic research into BookTubing, Melina Hughes completed a research paper in 2017 titled "BookTube and the Formation of the Young Adult Canon." She reports how currently there is not a true young adult canon or a list of books considered to be the most important in that category. However, BookTubing can help create a new YA canon because it is responsive to real readers:

In the case of a literary canon, BookTubers seem to be unsure if there is a YA canon, but many of them mentioned books that they would consider important

enough to include in one. Titles and series mentioned include *Harry Potter*, *The Hunger Games*, *Divergent*, *The Fault in Our Stars*, *Fangirl*, *We Were Liars*, *Speak*, *An Ember in the Ashes*, *The Grisha Trilogy*, *The Raven Boys*, and *Witchland* (14).

Author Kathryn Perkins adds that the *Harry Potter* series is definitely one of the books that should be considered in the YA canon. In “The Boundaries of BookTube,” she relates how reading changed from being a solitary activity to one that can be shared with others via BookTubing. Of note is that the *Harry Potter* series seems to be the impetus which interested different generations of readers to discuss literature. Perkins also states the positive qualities of reading such as making one more empathetic to others. However, the business of BookTubing also can be viewed as not diverse enough. According to Perkins, some view BookTubers as being granted privileges because of their status as BookTubers:

Originally BookTubers focused solely on book reviews. Today, in addition to book reviews, most BookTube channels contain these popular topics: “Hauls,” in which a vlogger will showcase a collection of books she or he recently purchased; “Read-alongs,” in which a vlogger will host a live reading event; “TBR,” in which a vlogger will discuss the books in their “To Be Read” pile; and “Wrap-Ups,” in which a vlogger briefly discusses a group of books which she or he recently completed but had not yet individually reviewed. “Book Tags/Challenges” are another popular feature of the BookTube community. Tags/ Challenges are creative prompts that are shared with the community to stimulate conversation; often they are just a series of topical questions (352-353).

The money involved in being a BookTuber can be hindersome. But those who can afford to purchase books find personal satisfaction from sharing their passion with others. “Struggling to Inspire Your Child to Read More? Try BookTube” concurs that passion BookTubers share is a definite benefit to children: “After watching videos from Riccio, Tissett and George’s channels, I get it now. There is a passion in each BookTube video; these vloggers really love what they do and they strive to share their enthusiasm for reading with teens and pre-teens all across the globe. There is a sense of companionship - call it the modern-day book club” (Puccio).

Who does book clubs better than teachers? Librarians. They know the books. Now they are reaching out to youth to participate in multimodal composing.

“Reading Public Library’s Teen Tech Week Puts Social Media in Spotlight” is an article about librarians using BookTube. Of interest is how the teen program director allows the children to make mistakes with their projects:

As part of Teen Tech Week at the library, the group was learning how to create video book reviews for the Booktube section of YouTube. The session was merely an introduction - what the library's teen program director Ashley Roman called ‘messing around’ with filming and editing - to give the kids an overview of what they'd be doing later (Spatz).

This way of allowing children to learn from their mistakes is just like what teachers do in their classrooms. We learn from our mistakes. Finally, Techavanich’s “BookTube-YouTube’s Bookish Community” focuses on encouraging librarians to be BookTubers. It is composed of lists and ideas for BookTubing. Teachers and librarians could benefit from implementing these games and challenges: Infinite Book Challenge– Players have one minute to name as many books as they can; Rip It or Ship It –Two names of literary characters are chosen at random. The

player then decides whether or not the characters would be compatible; First Sentence Challenge – Players guess the title of the book based upon the first sentence of the book’s first chapter; and Book Shelf Scavenger Hunt – locate books having certain attributes (Techavanich). Everyone loves games. This is a perfect way teachers can have fun with their students and also educate them.

My own experience in the classroom has demonstrated these benefits. Beginning in the third quarter of 2020, my one class of eighth grade students was introduced to BookTubing by watching some of the top BookTubers on YouTube. According to my research based on “The Best BookTubers of 2019,” the following are the eleven best of the best: Christine Riccio is known as polandbananasbooks. She is the most popular BookTuber with 408,000 subscribers; Sasha Alsborg is known as abookutopia; Jesse George is known as jessethereader; Regan (no last name given either) is known as peruse project; Kat O’Keefe is known as katytastic; Caz or Catriona (no last name given) is known as littlebookowl; Ariel Bissett writes as Ariel Bissett; Green writes as Emma Green; Rincey (no last name given) is known as rinceyreads; India Hill Brown is known as booksandbighair; and Robby (no last name given) is known as robyreads.

I provided my students with the above list of BookTubers. Students watched a short video with me from each of the BookTubers. Together we noted specific details about the individuals such as their description about themselves, where they are from, what kinds of videos they create, how long the videos are, etc. Students then wrote reactions to the BookTubers themselves. From this point, students individually conducted more research and chose a book recommended by one of the BookTubers themselves. Now students are reading their books and will eventually share a BookTube-style multimodal project of their own. I will also be implementing online discussion assignments for the students to share what they have learned.

We will work on creating a rubric together as a class as to what the requirements and grading scale should be for these projects. They will also be required to write a reflection contrasting self-selecting a book the traditional way versus via BookTubing. It is a shame that more people, like teachers and students, do not know about BookTubing. It could make a significant impact on their lives. I am encouraged to share BookTubing as a form of reader-response theory with my community of learners and plan to prove its relevance with further research.

This would be a good fit in classrooms because other Ohio teachers would benefit from trying BookTubing. After all, educators want and need their students to read. The way in which teachers introduce new books could change, though. Why not try BookTubing? It seems to be catching on in the academic world. One popular BookTuber, Sanne, is known as booksandquills. She is an older woman raised in the Netherlands with a master's degree in English language and literature. With 180K subscribers, she is an inspiration not only to teenagers but adults like me who just may want to try their hand at vlogging!

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English 6800

4 July 2019

Sharp Objects: Exploring Abuse in Literature

I put on a clean nightgown and sat squarely in the center of my bed. No more booze for you tonight, I whispered. I patted my cheek and unclenched my shoulders. I called myself sweetheart. I wanted to cut. *Sugar* flared on my thigh, *nasty* burned near my knee. I wanted to slice *barren* into my skin. That's how I'd stay, my insides unused. Empty and pristine. I pictured my pelvis split open, to reveal a tidy hollow, like the nest of a vanished animal (Flynn 134-135).

Reading Gillian Flynn's *Sharp Objects* is like driving past a horrific car accident on a busy highway; you do not want to look, but your curiosity takes over, so you peek. Camille Preaker is not the typical beautiful, demure female protagonist we usually picture when we read mysteries. The cover features a razor on a stark black background. Questions arise. Who in the world would ever want to cut herself? What kind of a person feels the need to do so? What background information is necessary to know to help one understand what the cutter is going through? Not only is the idea that a fictional character cuts herself startling, but readers must also consider the fact that real people really do cut themselves. That is what is so scary. A good book can take readers through a character's journey and make them empathize with that character. This analysis will examine Camille and her journey through abuse and encourages readers to empathize with her.

Readers are first given hints that something is a little off with Camille when she elects to take a bath instead of a shower. It gets her skin "buzzing." Then we are disgusted when we read that as she is sitting on the motel shower floor, "someone else's pubic hair floated by" (Flynn 5). Flynn then continues first person narration by Camille, as she shows her exiting the shower,

wiping herself off with a bed blanket, drinking warm bourbon, and cursing the ice machine. Flynn has created a multi-faceted main character who is not only female, but also a journalist with some extremely negative traits such as alcoholism and cutting.

Writing by women has often been considered inappropriate. Even the famous author Nathaniel Hawthorne belittled women as a “damned mob of scribbling women and their ‘trash’” writing: “I should have no chance of success while the public taste is occupied with their trash—and should be ashamed of myself if I did succeed” (Cleland 78). In *The Fictional Sob Sisters: Narrative Construction of Women Journalists in Popular Literature*, we read how women have not been viewed as equals in the newsroom. In fact, they suffered gender discrimination because of their “fairer sex.” Early female journalists were nicknamed “sob sisters” due to their “emotionalness” by the male journalist Irvin S. Cobb during the 1907 murder trial of Harry Kendall Thaw. Cobb asserted that women were “capable only of writing syrupy, sentimental and sweetly sensationalized copy” (Batschelet 8-9). The reality is that even today, women journalists are depicted as being pushy and men are depicted as being assertive. Camille, as noted by Batschelet, is a driven young woman. She has worked hard to get out of her oppressive hometown and away from her domineering mother. An example comes from Camille Preaker: “By eleven, I was compulsively writing down everything anyone said to me in a tiny blue notepad, a mini reporter already” (Flynn 61). Batschelet adds that “for several of the characters, like Preaker, journalism was always in their future and was not something they simply happened into (26). Camille also hopes for fame, respect, and prestige. While Camille has not yet reached that fame yet, she wonders if it is because of her gender. In fact, Camille continues to have self-doubt throughout the story. Yet, her self-doubt does not prevent her from being assertive at her

job: “Camille Preaker exemplified this when she retorted to a policeman, ‘Reporters have to be more aggressive when the police completely shut them out of an investigation’” (Batschelet 33).

Although this young woman craves fame, respect, and prestige, Camille exhibits self-doubt throughout *Sharp Objects*. Self-harm by cutting is another area that shows her vulnerability. On page 22, Camille lifts the sleeve of her shirt and writes the name of murder victim, Ann Marie Nash, on the inside of her arm in pen. On page 26, Camille’s skin hummed because Camille was not ready to speak with her mom. On page 27, Camille washes off Ann Marie’s name on her arm and replaces it with another missing girl’s name, Natalie Keene. Just one page later, Camille finds the dead Natalie, and she can “feel her name glowing hotly under my shirtsleeve” (28). Hints at Camille’s cutting continue as she writes words on her skin with her fingernail and a pen. On page 50, Camille traces the word *yelp* on her palm with her fingernail. On page 55, Camille writes the word *dick* on her wrist with a pen. It is not until page 60 Camille confirms she is a cutter. She says how her body is “heading into a flare,” and it blares at her: Sometimes my scars have a mind of their own. I am a cutter, you see. Also a snipper, a slicer, a carver, a jabber. I am a very special case. I have a purpose” (Flynn). This female protagonist obviously has self-doubt which manifests into self-harm.

Again, the big question is why? Why does Camille cut herself? The reader learns that when Camille is nine, she copied the entire *Little House* book series word for word into notebooks. At 10, Camille was copying every other word her teacher said on her jeans with pen. When she turned 11, Camille wrote down everything people said to her in a notepad. She calls herself a “lingual conservationist.” Everything people said was written down so Camille could “have” the words. They would not become “extinct.” This obsessive-compulsive disorder of capturing words in notebooks or on her clothing then changes after her sister Marian dies on

Camille's 13th birthday. Camille matures into a beautiful young woman, starts menstruating and masturbating, and becomes popular. She is also gang raped and does not have a mother in which she can confide. In Camille's words, "cutting made me feel safe. It was proof. Thoughts and words, captured where I could see them and track them. The truth, stinging, on my skin, in a freakish shorthand" (63). Camille has been emotionally abused by her mother. At this point in the book, Camille has also suffered self-mutilation and sexual abuse by boys she knows.

Flynn continues in her novel to detail the words that are literally cut into her main character's skin. I went through the novel and marked them; here they are in their entirety with their locations and page numbers when applicable: *cook*, *cupcake*, *kitty*, *curls*, *baby-doll* on leg, *harmful* on wrist, *petticoat* on left hip, *wicked* on pelvis (60 & 112), *queasy* near navel, *perky*, *cunt* (changed to *can't*), *cock* (changed to *back*), *clit* (changed to *cat*), *vanish* at nape of neck, *panty* on shoulder, *cherry* inside right ankle, *sew* underside of big toe, *baby* under left breast (62), *bad*, *cry* between toes (63), *punish* on lower hip (94), *unworthy* on leg (115), *whine*, *milk*, *hurt*, *bleed* on chest, *belittle* on right hip (120), *sugar* on thigh, *nasty* on knee (134), *favorite* on knee (141), *dumpling* on left foot (147), *bodice*, *dirty*, *nag*, *widow*, *finger*, *whore*, *hollow*, *blossom*, *bloom*, *bonny* (150), *suck*, *bitch*, *rubber* (164), *trash*, *pump*, *little*, *girl* (172), *icebox* on arm (179 & 180), *freak* on left calf (184), *nurse* near left armpit (192), *bundle* below left breast (203), *wretched* on left arm (208), *weary* on arm, *oven*, *queasy*, *castle*, *bun*, *spiteful*, *tangle*, *brush*, *blossom*, *dosage*, *bottle*, *salt* (209), *omen* (209 & 221), and *falling* on left knee (233). If I were an artist, I would draw her body with the words written on it. It would be a visual display of the self-abuse Camille has inflicted upon herself. As an author, Flynn is not afraid to depict the ugly side of people's personalities. She dares to show that women are far more than their physical parts, especially by Camille cutting into those parts.

Self-harm is actually quite complex. Camille has experienced many triggers which cause her to cut. In “Hearing the Voices of Young People who Self Harm: Implications for Service Providers,” Sue McAndrew and Tony Warne find that self-harming is very complex: “There are a number of factors that predispose, trigger, and maintain the behaviour. Participants described triggers that comprise of significant life events and intrapersonal and interpersonal emotional turmoil, positive consequences that resulted in the behaviour being reinforced, and negative consequences that compounded the young person’s difficulties” (572-573). Obviously, the death of someone causes stress; this stress is temporarily relieved by the act of cutting. According to one study participant, Fiona, “It would be a relief from basically, like, everything that was going on; the stress. It was a kind of relief for me because each cut that happened was a relief from a problem” (573). Feelings of shame and guilt, however, later enter the cutters’ minds and often prevent them from seeking professional help. Even if Camille had someone to turn to, her disgust for what she does to herself prohibits her from confiding.

In terms of *Sharp Objects*, it does not appear that anyone knows of Camille’s cutting until she “turns herself in.” During her three months stay at a rehabilitation center, she is visited by her boss, Curry, and her mother. After Curry’s visit, Camille is so upset with herself that she tries to cut herself again with screws from the toilet. Then her roommate kills herself by drinking a bottle of Windex. During her stay, she is given medication to help her “tingling skin” and “burning brain” (63-64). She is body searched twice a week for any sharp objects (title!) and undergoes group therapy. When Camille’s mother visits, she makes idle chat until doctors join the two, after which she puts on a show and acts like she cares for Camille. (We will discuss Adora’s problems later.) Camille can never escape the comparison to her younger sister, the dead Marian. Her mother questions why Camille would deliberately harm herself, especially when

Adora had lost a daughter already. Flynn pictures a self-absorbed mother character unwilling to show any real love for her living daughter. The protagonist is abused again and again throughout this story.

If one could go into the novel and try to change events, what help could be offered to the literary character of Camille for her cutting disorder? Obviously, Camille has no one to confide in. In McAndrew and Warne's study, parents would be the ideal place to start. However, participants in the study voiced concerns over being open with their parents and their reactions and worrying over hurting those they cared about. Not surprisingly, teachers were the ones who often directly or indirectly brought up the subject to the participants.

While it has been suggested teachers are not appropriate to take on the role of counsellor (British Association of Counselling and Psychotherapy 2001; Roose & John 2003; Fox & Butler 2007), the role they played for many of the young people in the present study was pivotal in the young people accessing appropriate services. Once they became involved with services, they began to talk to a range of people from a variety of disciplines. A number of helping characteristics were identified as important, and the presence of such characteristics facilitated a positive experience of services (Hart et al. 2005; Storey et al. 2005). Helpful characteristics were identified by participants as being listened to; not being judged; confidentiality; trust; being given an opportunity to talk to somebody independent of family, friends, or the school; understanding; and professional expertise (576).

The study concludes with the statement that schools need to address the mental health needs of their students, and not just provide the typical drinking and smoking education. Raising

awareness overall on mental health would be the ideal environment for real people with real concerns.

The reader, though, needs to remember the setting of the book. Although it is set in the present day or near present day, Camille's birthplace is the fictional town of Wind Gap, Missouri: "It's at the very bottom of Missouri, in the boot heel. Spitting distance from Tennessee and Arkansas...It's near the Mississippi, so it was a port city at one point. Now its biggest business is hog butchering. About two thousand people live there. Old money and trash" (Flynn 3). The town's first mayor was a Confederate Civil War hero named Millard Calhoon. According to Camille's reflections on her town's history, "Mr. Calhoon shot it out with a whole troop of Yankees in the first year of the Civil War over in Lexington, and single-handedly saved that little Missouri town...He darted across farmyards and zipped through picket-fenced homes, politely shooing the cooing ladies aside so they wouldn't be damaged by the Yanks" (17). Camille's mother and stepfather live in the wealthy area of Wind Gap in the southernmost point. Their Victorian mansion has plenty of "extra space," as Camille asserts, because "extra space is always good" (23). The extra space is needed so family members do not get too intimate with each other: "The Victorians, especially southern Victorians, needed a lot of room to stray away from each other, to duck tuberculosis and flu, to avoid rapacious lust, to wall themselves away from sticky emotions" (23). Wind Gap is an old-fashioned town with archaic misplaced values. For example, a Wind Gap teacher made a girl who was forced by two boy bullies to put a stick inside herself apologize to the class: "Young ladies must be in control of their bodies because boys are not" (109). Further evidence of this misogyny can be found in "Teenage Kicks: Performance and Postfeminism in Domestic Noir" and is documented below:

Wind Gap is a place where high-school girls are categorised as either sluts or lesbians, teen jocks are never punished for rape, and the best women can hope for is to marry well and play the role of ideal wife and mother. Amma, like Camille, has absorbed the town's misogyny and become a logical extension of the society in which she lives. However, while Camille has internalised the misogyny and uses it to punish herself, Amma directs her hatred outwards. "What if you hurt because it feels so good? Like you have a tingling, like someone left a switch on in your body. And nothing can turn the switch off except hurting?" (Redhead 125).

Camille hurts herself, while Amma hurts others in this backwards town.

When one reads the preceding descriptions, one can then understand Camille's mother, Adora Preaker Crellin's character. She is Southern with a capital "S." Her appearance suggests she is in her late forties with pale skin, blonde hair and blue eyes: "She was like a girl's very best doll, the kind you don't play with" (Flynn 24). Adora tells Camille that she can stay as long as she wishes at her house, but the reader and Camille know that she is just being polite. This "politeness" appears to be a cultural trait many of the women exhibit in this small town. At Natalie Keene's funeral, Adora treats Camille like a child and scolds her to not take notes. The church, Our Lady of Sorrows, is a Catholic one, despite a "booming" region of Southern Baptists. Historically, Wind Gap was founded by the Irish: "The French already reigned in St. Louis...but they were unceremoniously pushed out years later during Reconstruction. Missouri, always a conflicted place, was trying to shed its southern roots, reinvent itself as a proper nonslave state" (31). After the funeral, the congregation gathered at the deceased's house; the women cried in the front room, while the men quietly talked or smoked silently (35). Again, Camille has no one to turn to. Her community does not allow for citizens to

show their true feelings. Unfortunately, but understandably, Camille hates being in Wind Gap, and her old home does not even comfort her. Later in the story, Camille is in her bedroom when her mother enters and gives her Vitamin E lotion for her skin. While that may seem like a kind deed, Adora probably gives it to Camille in hopes that Camille's scarred skin will miraculously turn smooth. After all, Adora is ashamed of Camille's skin cutting. Camille cannot even be honest with her mom and the responsibilities her job requires her to pursue. When Camille says she plans to go to the police station, Adora snaps at her and says not to say that: "Say you have errands to run, or friends to see" (42). Adora cannot accept the truth and chooses to gloss over anything unsavory in her life.

Adora's character fits perfectly into the old-fashioned setting of Wind Gap. The reader slowly realizes that Camille is the way she is because of the way her mother has treated her. We realize that Adora is the ultimate drama queen, both in her home life and her public life. One can only imagine not leaving a room for one year. That is what she did after her daughter, Marian, died (69). Surprisingly, we also discover that Adora may not have been the perfect little girl. She became pregnant at the age of seventeen by a boy from Kentucky she met at a church camp. Her parents died when Camille was just a year old (75). Adora never even told Camille she loved her (96). In fact, Adora even tells Camille why she does not love her: "You remind me of my mother, Joya. Cold and distant and so, so smug. My mother never loved me, either. And if you girls won't love me, I won't love you...Even from the beginning you disobeyed, wouldn't eat. Like you were punishing me for being born. Made me look like a fool. Like a child" (148-149). One thing Adora does not want to be seen as is a fool. The discussion turns really ugly when Adora suggests Camille, instead of Marian, should have died: "And now you come back and all I can think of is 'Why Marian and not her?'" (149). Adora then grabs Camille and circles

the spot on her back that has no scars. She tells her, “Someday I’ll carve my name there” (149). (Probably the creepiest statement and most shocking thing I had read.) The next creepiest and shocking incident was on 193 when Camille was dreaming after she allowed her mother to give her a pill to supposedly make her feel better and kiss her.

Within a few minutes I was asleep, the stink of my breath floating into my dreams like a sour fog. My mother came to me in my bedroom and told me I was ill. She lay on top of me and put her mouth on mine. I could feel her mouth on mine. I could feel her breath in my throat. Then she began pecking at me. When she pulled away, she smiled at me and smoothed my hair back. Then she spit my teeth into her hands.

Flynn has created a mother-daughter relationship that is far from ideal. The loving embrace Adora should have given Camille is turned into a sexual-deviant one with the mother abusing her daughter.

So, just as Adora is abusing Camille, Adora was abused by her mother, Joya, Camille’s grandmother. It is a vicious circle. According to Camille’s adult friend, Jackie, Adora was “overly mothered” (200). Joya never smiled or touched Adora gently. She would lick her and “groom” her (201). And, like Marian, Adora was always “sick” (201). Jackie seems to know that Adora is guilty, but will not take her claims to the authorities. Instead, Jackie tries to hide her distress by drinking alcohol. At this point in the novel, Camille then decides to figure out her mother’s sickness. She even thinks she may be crazy for thinking her mother might have killed her sister and the other girls (221). Flynn allows her readers to think that the protagonist may be crazy, so atypical of most novel female character leads.

Because of Camille's insistence on finding out the truth about her sister's death, she locates Beverly Van Lumm, a nurse who helped care for Marian. It is she who informs Camille that her mother has MBP: Munchausen by Proxy: "The caregiver, usually the mother, *almost always* the mother, makes her child ill to get attention. You got Munchausen, you make yourself sick to get attention. You got MBP, you make your child sick to show what a kind, doting mommy you are" (228). In "A Serial Munchausen Syndrome by Proxy," the text explains that the term now has the word "syndrome" in it; it is not MBP as stated in *Sharp Objects*, but MSBP (Unal 671). MSBP is a very serious form of child abuse, but it is also very rare: "Studies revealed that the incidence of MSBP is 0.4/100,000 among children aged below 16 years and 2–2.8 per 100,000 among children aged below 1 year" (673). The study also states that physicians need to be very careful and "make a legal notice": "These cases should be followed up in rooms with camera surveillance systems in the hospital. Safety of the victim is also important, and hence, while trying to obtain the evidence, the child should be protected. Follow-up of the patients and perpetrators is also important that could prevent future cases of abuse" (673). One can imagine if the hospital had camera surveillance systems when Marian was admitted. Perhaps she would have survived.

Unfortunately, MBP abuse is real. Flynn depicts this abuse in her novel accurately. Another article, "Murderous Motherhood: Munchausen Syndrome by Proxy in 1990s Crime Fiction," explains the reasons for interest in this disease. The first reason is mainly due to its very nature; how can caregivers harm the children they are entrusted to love? The second reason is because MSBP was talked about in high profile real court cases at the time. The books, *Devil's Waltz* and *The Body Farm*, as well as the television show, *Law & Order*, all dealt with MSBP: "Within crime fiction, three key genre conventions can shed light on the anticipated knowledge

of an audience: firstly, the clues that are dropped in early stages; secondly, the plot twist and why it would be expected to come as a surprise; thirdly, how—and to what extent—the narrative explains its denouement” (Bates 1118). As a thriller, *Sharp Objects* follows those genre conventions by dropping clues, using plot twists, and explaining the conclusion.

Camille’s crazy mother, though, is not limited to just one disorder. So not only does Adora exhibit signs of MSBP, but Adora also has another problem. She frequently pulls out her eyelashes:

During those last years, my mother pulled out all her eyelashes. She couldn’t keep her fingers off them. She left little piles of them on tabletops. I told myself they were fairy nests. I remember finding two long blonde lashes stuck to the side of my foot, and I kept them for two weeks next to my pillow. At night I tickled my cheeks and lips with them, until one day I woke to find them blown away (76).

How sad that Camille craved the human touch of her mother so much, that she was relegated to tickle herself with her mom’s eyelashes. Adora’s hair-pulling is called trichotillomania and was not included in medical books as a medical health disorder until 1987. It has been placed in the chapter “obsessive-compulsive and related disorders with obsessive-compulsive disorder (OCD), excoriation disorder, body dysmorphic disorder, and hoarding disorder” (Grant S136). Adora would have benefitted from some form of behavior therapy addressing her trichotillomania. Such a disorder can even be treated with medication like n-acetylcysteine (NAC) in 1200 milligram doses twice a day, which offers a more promising outlook than going unmedicated (S138).

Thus, from discovering Camille cuts to revealing that her mother has MSBP and trichotillomania, the reader begins to understand that this is not a normal family, and the negative cycle of abuse probably will continue unless someone intervenes. The unhealthy relationships exhibited by Joya to Adora to Camille, Marian and Amma scream for professional help. Joya and Marian are now dead. Adora and Amma are incarcerated at the end. Camille wonders if she is like her mother or if she can stop the cycle and actually be kind to others. She often feels so alone. In fact, earlier in the book she wishes she had carved that word into her skin (Flynn 223). Now that Camille has people to care for her, Curry and his wife, Eileen, this reader would like to believe Camille will be strong enough to break the cycle.

Camille also deserves to find a happy ending with a man like John, or maybe even John himself. Camille had “saved” John from doing something bad the night they had sex. John had “saved” Camille from having to hide her body.

He had a searching, sweet look on his face. I was weak from the day. And I was so damned tired of hiding. More than a decade devoted to concealment, never an interaction--a friend, a source, the check-out girl at the supermarket--in which I wasn't distracted anticipating which scar was going to reveal itself. Let John look. Please let him look. I didn't need to hide from someone courting oblivion as ardently as I was (208).

This young protagonist is so in need of someone to love, and my ENFP personality type has grown fond of Camille. Ultimately, Flynn has created a protagonist that readers can empathize with and love.

Flynn has stated that she plans to write another tale of murder and a young adult novel in the future: “With regard to the domestic noir genre as a vehicle for the reconfiguration of cultural concepts of gendered public and private spaces, in addition to female disempowerment and victimhood, Flynn’s work has been exemplary in reshaping the paradigms of the broader crime genre in order to emphasise the latent dread and oblique violence of the domestic space” (Burke 81). This reader is eagerly anticipating another brilliant novel from Flynn. It is through reading works of literature like hers that we can grow to understand others’ problems and empathize with and value each other, even in the cycle of abuse.

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Connecting with *The Five People You Meet in Heaven*

This is my final project for my multimodal seminar class. In it, I include a novel and assignments my students will read and complete. They will be asked to create a multimodal project at the end of this unit, which is something they are not used to doing. Typically, they are required to write a paper. By incorporating a multimodal project, I hope to allow my students more diversity and choices in the English classroom.

Rationale:

My multimodal composition assignment is going to be based on a novel we read in high school, *The Five People You Meet in Heaven*. I taught this book last year with one class of students, and it went very well. One of the reasons I chose this book was because it was available to all my students. Our school went one-to-one in technology last year, so all students have Chromebooks now. Normally, I would have to make sure our English department library or my classroom library is stocked with enough hard copies of the books prior to assigning a novel unit. With the advent of technology, it is so convenient to be able to check for full texts of books online and make them available for my students. Because not all students have internet connections available at home, I download the book on my Google Classroom and share it with my students. They are then able to login and download the book onto their Chromebook,

eliminating the need for the internet. Excuses about leaving a book at school are now eliminated because students always have the books on their computer.

For those students with difficulty reading online versions of books, they may borrow a few copies I have purchased of the book. One student last year was having difficulty reading online because of vision problems. The hard copy book was an easy accommodation to make for her. I am also aware some students may not enjoy reading online versions of books. (I am one of those students. I prefer the hard copies!) Again, those students may choose to read the hard copies. Students also may download an audio copy of the book if they prefer to listen to the text being read.

The biggest difficulty we had last year with the online version was being able to locate the pages to read. The online book does not include page numbers or chapter numbers. Once students download the book, however, they can see the page number they are reading at the top of the screen out of the 114 pages. Another problem is that there are some misspellings in the online version. I find it aggravating, but my students seem to like finding the errors and informing me of them. I guess that is one way to have them look for writing convention mistakes.

Besides the convenience of ensuring all students have the books, I love how the book is short enough to complete in two weeks with my classes. It makes a nice end-of-the-year unit for students itchy to begin summer. I also own the 2004 Hallmark movie based on the novel; I like to show this film to students for compare/contrast purposes. The movie is old enough that students have not seen it, so it is new material for them. It is in color, something my students prefer, with Jon Voight, Ellen Burstyn, and Jeff Daniels rounding out the cast. For students who

are absent, the movie was available on YouTube, but due to copyrights, it was taken down. Students may borrow the movie from me if they wish.

The main rationale I have, however, for choosing to incorporate a multimodal composition with *The Five People You Meet in Heaven* is because the novel lends itself so well to this new type of project. Last year, I assigned an essay to my students, having them choose one person from the story to describe and then analyze that person's lesson to the reader. To summarize the book, a man named Eddie is working at a pier as a maintenance person. He sees a little girl in danger after a ride malfunction and rushes to save her. Eddie dies, not knowing if he saved the girl or not. In heaven, Eddie meets five people connected to him in one way or another and learns a lesson from each. The first person Eddie meets is the Blue Man whose lesson is that everything happens for a reason in life. The second person is the Captain, and he teaches Eddie about sacrifice. The third person, Ruby, teaches Eddie about forgiveness. Marguerite, Eddie's wife and the fourth person, teaches Eddie about love. The fifth person, Tala, shows Eddie there is a purpose for everyone in life. I personally just love the lessons author Mitch Albom introduces us to in this *New York Times* bestseller and believe the lessons are worth teaching to my students.

Key Elements:

My school administration is open to trying new avenues of learning for our students. Our curriculum director just shared an article called "Be the Change You Want to See by Shifting Traditional High School" by Katrina Schwartz. The article relates how schools are now offering the Next Evolution of Work-based learning core or NEW. Schools work "on a 'core' model where one group of students share the same English, science, and history teacher as a way to create smaller communities within the big comprehensive high school...One of the big goals of the NEW program is to create a learning environment where students are empowered and

supported to be independent learners” (Schwartz). Because my administration is so receptive to new ideas, I will incorporate multimodal composition in my classes next year. I am conducting a test trial by incorporating it with the Mitch Albom novel this year with one class of sophomores to see what I need to tweak for next year. I think this assignment will be a breath of fresh air, and both students and I will learn about teaching multimodal composing in the context of writing by referring to materials from ENG 6800 and just jumping into it! I will show them my WeVideo project and model how I made it. I will also share suggestions to improve the video. The important concept I will stress is the process students use to create their multimodal composition.

Materials:

- Puppy heaven video clip: <https://www.youtube.com/watch?v=-aCVe5ayY78>
- *The Five People You Meet in Heaven* novel full text:
<http://lib.sdkd.net.cn//2010disc/dianzitushu/105.pdf> (No longer available.)
- *The Five People You Meet in Heaven* audio:
<https://www.youtube.com/watch?v=vaw-gQCCVQg&t=43s>
- Freytag pyramid: <http://www.wwph1079fm.com/download/lafreyta.pdf>
- WeVideo: <https://www.wevideo.com/sign-in?redirectURL=/hub?requestedPage=>
(No longer available.)
- Multimodal composition project assignment (Attached at end.)
- Plagiarism information:
https://owl.purdue.edu/owl/teacher_and_tutor_resources/preventing_plagiarism/index.html
- Character and lesson quiz (Attached at end.)
- *The Five People You Meet in Heaven* movie

- Venn diagram: <http://www.readwritethink.org/classroom-resources/calendar-activities/celebrate-john-venn-birthday-31125.html>
- “You Made Me Love You (I Didn’t Want to Do It)” song lyrics by Joseph McCarthy:
<http://www.exelana.com/lyrics/YouMadeMeLoveYouIDidntWantToDoIt.html>
- Student multimodal composition self-evaluation (Attached at end.)

Lesson Plans

Author: Jackie Parkins

Subject	English 10
Dates	May 1-12, 2017
Time Allotment	46-minute classes

Standards for the two-week unit:

USA- Common Core State Standards

Subject: English Language Arts & Literacy

Grade: Grade 10 students:

Content Area: English Language Arts

Strand: Writing Standards

Standard 4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Standard 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Standard 6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Standard 9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Strand: Language Standards

Standard 7: Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well in words.

Strand: Speaking and Listening Standards

Standard 5: Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Strand: Reading Literature Standards

Standard 1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Formative Assessment:

Students will brainstorm their idea of heaven and what they believe is the purpose they have in life. This is a weighty topic, especially with high schoolers, but I believe the book will help them think about these questions as we read it.

Students will also complete a Venn diagram and a Freytag pyramid as they read and watch the movie.

Summative Assessment:

Rather than have students do a traditional essay, this year students will create a multimodal composition with WeVideo focusing on the essential question of how they are connected with others. They should use *The Five People You Meet in Heaven* as a starting point and consider each of the five characters from the novel and the lessons learned from each.

Students will also take two quizzes which focus on the characters and their lessons.

Monday, May 1, 2017

Learning Objective(s)	<p>Students will:</p> <ul style="list-style-type: none"> ● Brainstorm their idea of heaven. What does it look like? Who is there? Some may not believe in heaven, so I will ask them to describe their ideal heaven if it existed. ● Begin reading <i>The Five People You Meet in Heaven</i>. ● Determine the exposition of the novel.
Lesson	<ul style="list-style-type: none"> ● Attention-getter: show video clip of puppy heaven. ● Ask students to brainstorm their idea of heaven. They may write a descriptive essay or draw a picture. ● Direct students to get on Chromebooks and download <i>The Five People You Meet in Heaven</i> story. ● Students may also listen to the full audio. ● Begin reading the story pages 1-18. ● Students should begin completing the Freytag pyramid and complete the exposition for tomorrow.

Tuesday, May 2, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Review the exposition
Lesson	<ul style="list-style-type: none"> ● Check Freytag pyramid. ● Discuss exposition components and how they apply to this story. ● Read “The First Person and Lesson” pages 19-31, “The Second Person and Lesson” pages 32-56, and “The Third Person and Lesson pages 57-84 by Thursday. ● Continue completing the Freytag pyramid.

Wednesday, May 3, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Be introduced to the multimodal composition project for this class.
Lesson	<ul style="list-style-type: none"> ● Attention-getter: show students my multimodal composition piece from ENG 6800. ● Model using WeVideo. ● Have students create WeVideo accounts. ● Explain multimodal composition. Students may include pictures, songs, and voice-overs. ● Assign multimodal project. Due Friday, May 12. Extra credit if submitted Thursday, May 11 for presentation. ● Students should gather materials for their multimodal projects. This includes finding images, music, etc. They need to plan what they are going to do. ● Remind students about avoiding plagiarism by citing sources.

Thursday, May 4, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Describe the first three characters Eddie meets in heaven. ● Analyze the lessons learned from the three characters, citing quotes from each to support their opinion.
Lesson	<ul style="list-style-type: none"> ● Students will have the class period to complete a character and lesson quiz. ● Students should read “The Fourth Person and Lesson” pages 85-103 and “The Fifth Person and Lesson” pages 104-113 by Monday, May 8. ● Students should complete their Freytag pyramid. Due Monday, May 8. ● Students may bring popcorn for Movie Friday tomorrow!

Movie Friday, May 5, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Watch clips from the movie to compare and contrast to the novel. ● Write similarities and differences.
Lesson	<ul style="list-style-type: none"> ● Show clips from the movie. ● Inform students to watch for similarities and differences. ● Students will complete a Venn diagram. ● Remind students they should be working on their multimodal composition. It is due one week from today. Monday and Tuesday will be workdays during class.

Monday, May 8, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Continue creating, editing, and revising their multimodal compositions.
Lesson	<ul style="list-style-type: none"> ● Submit Freytag pyramid. ● Students should have finished reading the novel and can begin formulating ideas for their multimodal compositions. Students will fill out a status of the class report which lets me know where they are in the process of creating their multimodal composition. They should also have a mini conference with me during class Monday or Tuesday to check for understanding.

Tuesday, May 9, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Continue creating, editing, and revising their multimodal compositions.
Lesson	<ul style="list-style-type: none"> ● Students should have finished reading the novel and can begin formulating ideas for their multimodal compositions. They should also have a mini conference with me during class Monday or Tuesday to check for understanding.

Wednesday, May 10, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Describe the final two characters Eddie meets in heaven. ● Analyze the lessons learned from the two characters, citing quotes from each to support their opinion.
Lesson	<ul style="list-style-type: none"> ● Students will have the class period to complete a character and lesson quiz.

- Remind students if they turn in their compositions tomorrow, they will receive extra credit.

Thursday, May 11, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Share multimodal presentations.
Lesson	<ul style="list-style-type: none"> ● Play “You Made Me Love You” (I Didn’t Want to Do It).” ● Presentations of projects turned in early. ● Depending on the number of presentations, we may have time to show final clips from the movie.

Friday, May 12, 2017

Learning Objective(s)	Students will: <ul style="list-style-type: none"> ● Turn in their multimodal composition. ● Fill out a self-evaluation paper.
Lesson	<ul style="list-style-type: none"> ● Congratulate students on completing their multimodal compositions. ● Students should fill out self-evaluation papers. ● Share presentations.

***The Five People You Meet in Heaven* Multimodal Composition Project (50 pts.)**

Due: Friday, May 12, 2017 (May submit Thursday, May 11, 2017 for extra credit.)

English 10 is going to do something different this semester after reading *The Five People You Meet in Heaven*. We are not going to write a paper! Now that I have your attention, here is what we are going to do:

You will compose a multimodal composition in response to the book we are going to read for our novel unit. What is a multimodal composition? According to “Defining multimodal composition” by Brittany VanMaele, “Multimodal texts are works that use more than just words and letters to communicate a thought—they may include audio, video, photographs, drawings—basically, any visual element used to supplement the text in some purposeful way. When multimodal texts are viewed, analyzed, and created in the composition classroom, students and instructors are engaging in multimodal composition! Podcasts, blogs, collages, video or audio essays, comic strips, and storyboards all fall under the category of multimodal composition assignments” (<https://multimodalcomposition.wordpress.com/2011/02/06/defining-multimodal-composition/>).

You will use WeVideo focusing on the essential question of **how you are connected with others. You should use *The Five People You Meet in Heaven* as a starting point and consider each of the five characters from the novel and the lessons learned from each.** I am going to keep this assignment open for interpretation.

You will have two class days next week to work on your multimodal composition and conference with me. Feel free to ask me or your peers any questions you may have about WeVideo or multimodal composition. Think about how you are connected with others and apply those thoughts to the novel. What lesson or lessons hold relevance to you? How might you incorporate the idea of the lessons and the character into your own project? Perhaps your grandma is a very important person to you. Maybe you would like to design a video with pictures of her, a slide stating her philosophy and insert her favorite song to play into the video. It is up to you!

Requirements: WeVideo of at least 3-5 minutes. Keep in mind, this should be a stand-alone presentation we will watch. You will not be narrating this live. You are encouraged to add your voice to the presentation when you create it. The presentation should be visual in nature.

Multimodal Composition Rubric (25 pts.)

Name:

I am using a scale of 0-5, with 5 being excellent and 0 being not proficient,

1. Purpose: Did I fulfill the requirements of what was asked of me for this project?
2. Visual content: Did I include pictures to help aid in understanding my project?
3. Textual content: Does my written portion of my project say what I want it to say?
4. Audio content: Did I include audio to help aid in understanding my project?
5. Conventions: Did I correctly follow the rules of proper English grammar and spelling?

Name _____ Period ____ English **Project Self-Evaluation (25 pts.)**

1. What type of project did you do?
2. How does this project demonstrate your knowledge of English content?
3. Why did you choose this particular project?
4. Describe the process you went through to complete this project. Did you complete each component of the process on time? Be specific about each component. How long did it take for each step?

5. What difficulties did you have in completing this project?
6. Would you do this type of project again?
7. Why/why not?
8. What rubric requirements were there for this project?
9. What grade would you give yourself for this project?

10. Why? Please be sure to write in complete sentences and defend your position.

4. Please describe the fourth person Eddie meets in heaven and the lesson learned from this person. Be sure to include details and cite page numbers.

5. Please describe the fifth person Eddie meets in heaven and the lesson learned from this person. Be sure to include details and cite page numbers.

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Dr. Labbie

English 6070

23 June 2016

Understanding Poe through Psychoanalytic Criticism

“I took from my waistcoat-pocket, a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket!” (Poe, “The Black Cat”).

Most of my students love Edgar Allan Poe’s creepy style, so I have little difficulty in persuading them to begin reading one of his stories or poems. They are first shocked when I introduce them to their first experience of an unreliable narrator in “The Tell-Tale Heart” as seventh graders. One year later, I provide more disquieting literature for them as they read about angels killing Annabel Lee because these “winged seraphs of heaven” are jealous of the love between Annabel and the narrator (Poe, “Annabel Lee”). What I long for, and in one year should be able to attain, is a College Credit Plus (CCP) literature course in which I can continue to share Poe’s literary works with advanced students.

As high school students mature into active readers, they begin to question what they read. They learn not to accept everything at face value. I hope to educate, encourage, and enable my CCP students to look beyond the surface meaning of text and write with more insight and depth. One means of teaching more complex reading skills is via psychoanalytic literature criticism. In John Pennington and Ryan Cordell’s book, *Writing about Literature Through Theory*, they discuss the psychological theories of Sigmund Freud, as well as Jacques Lacan, Marie Bonaparte, and Jacques Derrida. The theories will be introduced to my students prior to assigning them a unit on Poe. By applying the techniques that good readers use with their

knowledge of psychological analysis, they will be able to interpret literature on a college-level basis. Specifically, students will learn about and utilize four approaches to psychoanalytically critique literature by analyzing Poe's life, the themes and motivations in his works, the artistic construction of his works, and themselves as readers.

I know this will be challenging, as the vocabulary alone in Poe's writing is always something my students must work through with my assistance. But before we start analyzing a specific text, I will introduce students to literary theory. According to "Teach the *How*: Critical Lenses and Critical Theory" in *English Journal*, students tend to gravitate to one extreme or the other in regard to how teachers "recognize textual significance:" Some of our students believe that teachers have a magical ability to understand what an author means. Other students just believe we make meaning out of nothing (Wilson). A few students, according to Wilson, trust us, while a few are apathetic. The point is I want my students to obviously trust me, but I also want them to be able to think for themselves and critique any particular piece of literature without my assistance. Will high school students be able to effectively critique literature? The question is not so much about students' ages as it is about their literacy level. Wilson quotes Len Unsworth, who "asserts that, once they can decipher and reproduce codes (such as a text), 'quite young learners can engage productively in reflection literacies' by interpreting the values and assumptions influencing that text" (15). My students, thus, should be able to engage with the text with assistance from their teacher.

My adolescent learners will become engaged in literary theory through hands-on learning and an attention-getting lesson, "Using Picture Books to Teach Critical Theory," from *The English Subject Centre at The Higher Education Academy*. I will pass out "critical position cards" made in the form of magnifying lenses as well as copies of Maurice Sendak's *Where the*

Wild Things Are. Students will first read the story without looking at their lens; then they will read the lens which explains one of the literary theories and re-read the story looking for elements that connect to their particular lens (Bleiman). Using pretend magnifying lenses with a classic story might help engage students in understanding critical theory.

After their initial introduction to literary theory, I will focus my lectures on Sigmund Freud and his psychological theories, as well as theories by Jacques Lacan, Marie Bonaparte, and Jacques Derrida. Many of my students will not have taken a psychology class yet, so I will need to make the time early in the year to explore each of these theories. Sigmund Freud's discovery of the unconscious is key to understanding his psychological theory. According to *The Norton Anthology of Theory & Criticism*, Freud was a clinical neurologist who practiced psychoanalysis. Although his work is controversial because it "cannot be adequately tested, falsified, or objectified," he made a mark on psychology by showing that reason is "a precarious defense mechanism struggling against, and often motivated by, unconscious desires and forces" (807-808). Freud is most famous for his patient/doctor dialogue therapy, specifically his dream analysis. In "The Interpretation of Dreams," Freud states that dreams and "their *latent* content, or (as we say) the 'dream-thoughts', arrived at by means of our procedure...The dream content, on the other hand, is expressed as it were in a pictographic script, the characters of which have to be transposed individually in the language of the dream-thoughts" (819). Students will need to have a basic understanding of Freud's dream theory to then understand and apply it to Poe's "The Purloined Letter."

Adding to Freud's psychoanalytic theory, Lacan is known as the "French Freud." He spent over thirty years analyzing Freud's writings and differed with Freud on his concept of repetition compulsion. According to Freud, the repetition individuals do (such as in Poe's "The

Purloined Letter”) is unconscious. However, Lacan believes individuals undertake specific actions due to “symbolic determination” and not necessarily because of their unconscious: “For Lacan, in other words, Poe’s story illustrates the fact that the letter’s position among the characters, and not the psychology of the individuals, determines what each will do: ‘Their displacement is determined by the place which a pure signifier—the purloined letter—comes to occupy.’” Lacan extends Freud’s theory by suggesting there are “three orders in the psyche: the “Symbolic,” the “Imaginary,” and the “Real” (Leitch, et. al. 1157-1159). According to “Modules on Lacan: On the Structure of the Psyche” from Purdue University, the Real is a state of need. Lacan compares it to an infant before language: “A baby needs and seeks to satisfy those needs with no sense for any separation between itself and the external world or the world of others. For this reason, Lacan sometimes represents this state of nature as a time of fullness or completeness that is subsequently lost through the entrance into language” (Felluga). The Imaginary is the next step in Lacan’s order: “As the connection to the mirror stage suggests, the ‘imaginary’ is primarily narcissistic even though it sets the stage for the fantasies of desire. Whereas needs can be fulfilled, demands are, by definition, unsatisfiable; in other words, we are already making the movement into the sort of lack that, for Lacan, defines the human subject” (Felluga). The final step is the Symbolic or the “big Other.” This relates to desire: “Once we enter into language, our desire is forever afterwards bound up with the play of language. We should keep in mind, however, that the Real and the Imaginary continue to play a part in the evolution of human desire within the symbolic order” (Felluga). These basic tenets of psychology will then help students interpret their readings from Poe for this teaching unit.

Once students understand the basic theories of Freud and Lacan, I will assign them their first Poe reading: “The Purloined Letter.” Students will be asked to view the literature with a

psychoanalytic lens focusing on the author's life, themes, and motivations in the story, construction of the story, as well as a focus on themselves as the readers of the literature (Pennington). While students aim their lens at Poe the person, I will direct them to selections from "The Life and Works of Edgar Allan Poe: A Psycho-analytic Interpretation" by Marie Bonaparte. Students will learn that Bonaparte followed in Freud's footsteps regarding psychoanalysis, "However, despite her loyalty to Freud, Marie tended towards a biological underpinning to psychical difficulties" ("Well Known Figures in Psychoanalysis"). Bonaparte describes Freud's works as being focused on his unconscious desires: "Freud shows how daydreams and creative writing resemble each other, since the latter gratifies the artist's deepest infantile, archaic and unconscious wishes in imaginary and, more or less, disguised form" (*The Purloined Poe: Lacan, Derrida, and Psychoanalytic Reading* 101). Students will have the opportunity to delve into their own analysis of Poe and how psychology is exhibited in his writing.

Students will then discuss possible themes and motivations evidenced in "The Purloined Letter." I will provide copies of "Lacan's Seminar on 'The Purloined Letter'" and Derrida's response to Lacan in "The Purveyor of Truth." My students will see the contrast between the two men's opinions on "The Purloined Letter." According to Lacan, it is not the content of the letter that is important: "For Lacan, in other words, Poe's story illustrates the fact that the letter's position among the characters, and not the psychology of the individuals, determines what each will do: 'Their displacement is determined by the place which a pure signifier-the purloined letter-comes to occupy.' Lacan calls this mechanism 'symbolic determination'" (Leitch, et al. 1159). Derrida argues against Lacan's point and states the letter does have a "proper meaning, its own proper itinerary and location." Derrida refers to Freud's theory about castration anxiety.

According to Rev. Dr. Philip Culbertson's "Pee(k)ing into Derrida's Underpants: Circumcision, Textual Multiplexity, and the Cannibalistic Mother" Freud's Oedipus complex is evident in "The Purloined Letter," but with a different central character:

In the pre-Oedipal period, around the age of 3, when the young boy has fallen in love with his mother, he then enters into an intrapsychic struggle with his father to win away the mother as his own. However, the young boy is well aware that his father is bigger, stronger, and more powerful, and that any attempt to win the mother may lead the father to a jealous and murderous rage that will result in the boy's death. To defuse his growing anxiety, and indeed, to preserve his own life, the boy ultimately shifts his object of affectional alliance to the father, and away from the mother's.

For Derrida, the boy is not as afraid of his father as he is his mother due to the origin of circumcision. While Freud traces the origin of circumcision to the biblical Moses, Derrida traces the origin to the female in the story, Moses' wife, Zipporah: "According to Exodus 4:24-26, 'On the way, at a place where they spent the night, the Lord met [Moses] and tried to kill him. But Zipporah took a flint and cut off her son's foreskin, and touched Moses' feet with it and said, 'Truly you are a bridegroom of blood to me!' So he let him alone. It was then she said, 'A bridegroom of blood by circumcision.'" My students should understand the Oedipus complex, as they will have read *Oedipus* and *Antigone* prior to this CCP literature class. We will then apply this castration fear to "The Purloined Letter." Derrida states that the letter's contents are not the central point; the central point is the Queen's power. The letter's meaning is "the phallic law represented by the King and guarded by the Queen, the law that she should share with him according to the pact, and that she threatens to divide." The proper place of the letter "occupies Dupin's position, is the place of castration: woman as the unveiled site of the lack of a penis, as

the truth of the phallus, that is of castration...The truth is ‘woman’ as veiled/unveiled castration” (183). Students will begin to understand the impact power has in a story. Students enrolled in a CCP class, like the one I am imagining using this unit in, should be able to communicate about sexual imagery in a mature way. Literary theory and psychoanalytic theory are complex, but I believe my students will be able to discuss them in a responsible manner.

The third area students will examine through their psychoanalytic lens is the structure of “The Purloined Letter” itself. One way to do this is by applying the detective genre formula to this detective story. According to Dr. Anshu Raina in “Rules and Ratiocination at Play in Edgar Allan Poe’s Three Dupin Stories: The Murders in the Rue Morgue, The Mystery of Marie Roget, The Purloined Letter,” “The Purloined Letter” is the third of a trilogy of detective stories written by Poe. Although it fulfills the “rules” of the classic detective story created by S. S. Van Dine in “Twenty Rules for Writing Detective Stories,” this last work of fiction is structured a little differently: “This is a one-of-its-kind story which fulfills the rules but in its own unique way. Instead of a murder, this story deals with a theft interesting enough to hold the reader’s interest.” It is through the use of repetitive scenes and dialogue that students will discover that the theft was completed by the detective himself!

Next, to give students a fun break from the rigor of reading such academic pieces, I will schedule half an hour at the beginning of class to watch a “Wishbone” television episode based on “The Purloined Letter” titled “The Pawloined Paper.” Using visual media, students will be able to further explore the story based upon their own personal reader-response. They will journal their reactions to the video as well as the text. This individualized response should curb student apathy about having to read the same story four times. Lois P. Tucker in “Liberating Students through Reader-Response Pedagogy in the Introductory Literature Course”

says students take an active role in determining a meaning of a text and are validated as critical readers through this approach: “Once the students feel that what they understand and what they write is respected, they begin to take ownership of literary perspectives. They are then comfortable enough to express themselves freely. Literature then takes on significance for them—in the class and in their lives.” One of Tucker’s open-ended journal questions involves asking students to describe their feelings about the piece. Did they like or dislike a particular character and why? How did the literature challenge their prior beliefs? What symbol spoke to them? This method of reviewing literature definitely seems worthwhile. Reader-response analysis allows students to actively engage in what they are reading by responding personally: “Many theories exist on how to read, interpret, and analyze literature, but for reaching the students in introductory literature classes—to take them beyond mere passivity—the reader-response approach is invaluable. It enables the teacher to liberate the students and regard them as vital stakeholders in the process” (Tucker). Reader-response is a better way to engage students with their reading. Although the theories themselves can be complicated, once they are learned, students can apply their own perceptive lenses to text to explore the meaning behind it.

Once we have completed this initial reading and review, I plan to gradually add more Poe stories and poems for my students to critique. Our second reading will be “The Black Cat.” There is much to psychoanalyze in this piece. I will have students review the story with their four lenses: author lens, theme lens, structure lens, and reader lens. Bonaparte makes excellent connections in “The Life and Works of Edgar Allan Poe.” She focuses on the female as mother by stating the mother is “split into several characters: the slayer’s wife, Pluto, and the second cat all reproduce this one prototype.” All three characters are “symbolically castrated.” Bonaparte even suggests a fourth mother “character,” that of the house with a cellar (113-114). She

continues this sexual organ imagery by suggesting the victim in the story represents a penis:

The hanged man or animal all the more readily represents the phallus, in that it is popularly thought that hanging is accompanied by erection in extremis. But, from another angle, the fact that the body hangs makes it, again, represent incapacity to achieve erection and, thus, the very negation of potency. In this hanging theme, therefore, we find two diametrically opposed ideas condensed; (sic) virility and its negation (119-120).

The knowledge of psychological theories is imperative to understanding analysis by experts such as Bonaparte. Knowing how to read a text closely for meaning with the four lenses I have included in this unit will benefit the understanding of all my students.

Therefore, with these central theoretical ideas of applying psychoanalytic analysis to my CCP texts, my students will become more active and critical thinkers. To help me teach the text, I will need to review literary theory to my introductory college literature students prior to actually reading the text. This will ensure I am scaffolding and using a constructivist approach to learning. By building upon my students' knowledge of Freud, Lacan, Bonaparte, and Derrida, we will then be able to bridge to understanding texts with a bend toward the unconscious, the Oedipus complex, repetition compulsion, and symbolic determination. In their study, students will focus on the author, theme, story construction and their own reader responses. We will follow "The Black Cat" with a visit to the past by rereading "The Tell-Tale Heart" and "Annabel Lee." By rereading these pieces, my students should be able to thoughtfully apply their newfound knowledge of psychoanalytic criticism. I anticipate they will feel confident doing this because of our previous work together. My lesson plan reveals why I chose the psychoanalytic theory and reader response addition. I believe both theories lend themselves well to educating my students. These theories will help them achieve a strong analysis of what they read because

they closely focus students to particular elements of the text. An active class full of critical readers and thinkers: that is what every teacher wants. Poe's uncanny style also helps in motivating my students to read. After all, who is not intrigued by this excerpt from Poe?

“But this blow was arrested by the hand of my wife. Goaded, by the interference, into a rage more than demoniacal, I withdrew my arm from her grasp and buried the axe in her brain. She fell dead upon the spot, without a groan” (“The Black Cat”).

Appendix 1

Sample Lesson Plan for Implementing Psychoanalysis of Poe's Writings

Grade: CCP Introductory Literature Course

Type: Unit

Time: Ten 43-minute classes

Overview: Students will learn about literary theory by first participating in a "Using Picture Books to Teach Critical Theory," from *The English Subject Centre* at The Higher Education Academy. Next, they will read the psychoanalytic theories of Sigmund Freud, Jacques Lacan, Marie Bonaparte, and Jacques Derrida. Students will then read Poe's "The Purloined Letter." Students will be able to communicate their interpretation of Poe's writing via oral and written means.

Standards:

CCSS.ELA-LITERACY.RI.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.2

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.11-12.3

Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

CCSS.ELA-LITERACY.RI.11-12.5

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-LITERACY.RI.11-12.6

Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

CCSS.ELA-LITERACY.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Resources:

Lenses

Copies of *Where the Wild Things Are*

Preassessment forms

Exit tickets

Scavenger hunt papers

Detective genre formula sheets

Copies of Freud, Lacan, Bonaparte, and Derrida pieces

Copies of “The Purloined Letter” and “The Black Cat”

Video of “Wishbone: The Pawloined Paper”

Copies of “The Tell-Tale Heart” and “Annabel Lee”

Instructional Plan:

Student Objectives:

- Students will be able to cite several pieces of textual evidence to support their ideas about a text.
- Students will be able to analyze how two or more central ideas are developed over the course of a text.
- Students will be able to analyze how individuals, events, and ideas interact in text.
- Students will be able to analyze the impact of word choice on the meaning and tone.
- Students will be able to analyze how the organization of the text contributes to the text and the development of ideas.
- Students will be able to analyze an author’s point of view.
- Students will be able to compare and contrast the way a subject is portrayed in different media.

Class 1:

1. Distribute lenses and a copy of *Where the Wild Things Are* for each student.
2. Students will read the text without looking at their lenses.
3. Explain the critical position card definitions on the lenses.
4. Students will then apply their lenses to the story.
5. Discussion.

- Class 2:
1. Pass out, then collect preassessment form for Freud and the Oedipus complex.
 2. Share information.
 3. Lecture on Freud and psychoanalysis.
- Class 3:
1. Pass out papers on Freud and Lacan.
 2. Lecture on Lacan and symbolic determination.
 3. Exit ticket on Freud and Lacan.
- Class 4:
1. Group work. Students will do an internet scavenger hunt on Bonaparte.
 2. Group presentations of hunt results.
- Class 5:
1. Finish group presentations.
 2. Fill in any missing pieces of information from the hunt.
 3. Lecture on Derrida and differences between the theorists.
- Class 6:
1. Pass out copies of “The Purloined Letter.”
 2. Students should read it.
 3. After reading, students should apply their first psychoanalytic lens to Poe as the author and write about it.
- Class 7:
1. Collect lens #1 paper.
 2. Discussion of Poe as author.
 3. Students should apply their second lens looking at the theme and write about it.

Class 8:

1. Collect lens #2 paper.
2. Discussion of themes.
3. Pass out detective genre formula sheets. Students should apply their third lens looking at the construction of the text in relation to the detective story and write about it.

Class 9:

1. Collect lens #3 paper.
2. Discussion of construction.
3. View “Wishbone: The Pawloined Paper.”
4. Students should journal their reader response to the text and movie.

Class 10:

1. Collect journals.
2. Discuss reader responses.
3. Pass out “The Black Cat.”

CONTINUE...

Assessment: Students will be assessed informally through observations, pre assessments, exit tickets and discussions, as well as formally through short response papers, group presentations, and journals. Embedded in the lessons will be why and how the relevant theories help my students achieve a strong analytical position in their reading.

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