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Teaching by Number: Creating a Curricular Masterpiece

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Teaching-by-Number: Creating a Curricular Masterpiece

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A Final Portfolio

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

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

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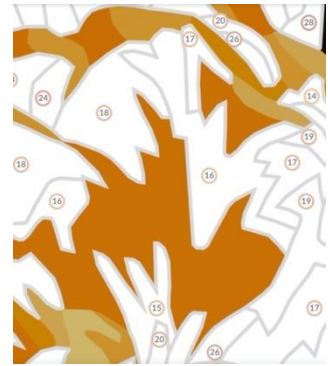
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Analytical Narrative

Teaching-By-Number: Creating a Curricular Masterpiece

I have always wanted to be an artist. I watch in awe as paint, pencil, charcoal, and other unconventional materials transform in the hands of a skilled maker. Not only is the artist's rendering a demonstration of skill, artists also have a way of recreating life or some abstract version of it that elicits emotion in the viewer. Whether it's an impressionistic landscape, a realistic portrait, or an avant-garde sculpture, we are moved to ponder, to weep, to question, to rage at the image we encounter. Pieces of color adhered to a canvas, these little patchworks of the human condition reflect years of practice and talent, of struggle and success.

Incapable of drawing more than a stick-figure, I am closest to an artist when I color. While I traditionally color in books filled with pre-printed images using my fancy alcohol-based markers, I found solace in my new work-at-home global-pandemic-induced normal through *April's Coloring*, a color-by-number app on my iPad. With Apple Pencil in hand, I fill the shapes with the predetermined colors as pictures of fruit, animals, and people come to life on the screen. This not only served as an outlet of escape from the anxieties of our current world, but the act of "coloring" revealed a connection between the visual arts and teaching. After twenty-three years of teaching high school English, I realize that my career is like the color-by-number paintings on my app. Each image is broken into empty shapes to be filled with assigned colors. At first glance, the overall picture may be obscured; it is only with the addition of colors that the image is revealed with its intricacies and shading. Teaching sometimes feels the same—we only see the empty shapes without a view of our overall craft. As teachers, we often lack the overall vision to see that our years of filling our students with lessons



Images from *April's Coloring*.
Crimson Pine Games, October 2019.
Version 2.35.0. Crimson Pine Games,
<https://apps.apple.com/us/app/april-coloring-oil-painting/id1360270159>

based on predetermined standards creates the curricular masterpiece of our teaching. As I color the standards with my own creativity and my own talents, I become an artist of another kind—that of a teacher.



Choosing a Picture

Teaching was always my dream job. From a little kindergarten student teaching my stuffed animals using left-over worksheets to a veteran teacher instructing my high school students using traditional and digital platforms, I never wavered from my career choice. Throughout my twenty-three years as a teacher, I spent over half of those years teaching Advanced Placement English. This college-level course challenged me as a teacher to use the full force of my artistry to help students craft arguments, read critically, and think insightfully about all genres of texts. Working with AP students afforded me access to top-tier professional development resources that added to my teacher/artist palette. However, with the rise of dual-credit courses in the high schools, the number of students interested in AP began to decrease. As I looked at my dual-credit colleagues, I could not help but question why a master's degree afforded one this teaching opportunity. After all, I was also teaching a course for college credit. Did I not have as much if not more training in advanced English than they? This arrogance pushed me away from pursuing an English master's degree.

While my first love would always be English, I wondered if my discontent served as a catalyst to move out of the classroom. To this end, I chose to study educational technology and earned my first online degree. However, with life changes, I found myself in an area that did not

have many opportunities for instructional technologists, so I had to make a choice for what was next: counseling or English? Once again, I avoided English. Wanting out of the classroom, I thought school counseling would allow me to advise students about their futures, but after completing half of the degree, I lost interest and desire for this career path. A few school changes later, and I found myself needing the English degree because the open jobs required qualification to teach dual credit.

After recommendations from social media and my own research, I chose Bowling Green State University. The program seemed to focus on teaching rather than concentrating on one genre, time period, or author. As a student, I experienced coursework that was challenging but applicable. Each course added to my tools as a teacher/artist. From graphic novels to multi-modal composition, I discovered new pedagogies that I could incorporate in my classroom immediately. I also began to understand why I needed this degree, why I needed the scholarship and collegiality of advanced English study. Even though AP training provided great ideas and techniques, graduate-level English provided new skills, new theories, and new pedagogies to improve my skills as an educator. While a master's in English Teaching is the picture I have been coloring, one of my discoveries is that teaching writing is one of my favorite parts of teaching. As I compiled the pieces of my coursework, a seemingly random assortment of pieces, I see a pattern emerging—writing with a focus on multimodalities. Even my critical analysis piece revolves around a multimodal novel. The pieces in my color-by-number portfolio reflect my love of writing and its instruction, of new colors in my teacher's palette.

Coloring the Background: A Reflection of my Writing Instruction



The first piece in my portfolio, “Pedagogy to Praxis: How Product-Based Student Became a Process-Based Teacher.” is the culminating assignment from Teaching Writing, a course I took with Dr. Hoy in the summer of 2019. This substantive research piece originated as a seminar paper in which we were to reflect upon

how the various writing pedagogies we learned throughout the course impacted our own teaching practices. Ultimately, we were to examine a unit from our own teaching and explain how the different activities and assessments displayed the various pedagogies that we said were part of our teaching. In the first section of the paper, I describe how I began to incorporate different writing pedagogies into my lesson design. Most of the time people teach as they were taught; however, I was taught in traditional-basic paradigm, where teachers assigned compositions without necessarily instructing the process. After realizing that today’s students need more guidance in the writing process, I began to incorporate pedagogies that were less product-based and more process-based, more student-centered than teacher-centered based. Realizing the writing does not happen without guidance, I describe how I incorporate collaborative, process, and expressive pedagogies (to name a few) to create a composition classroom that is a community. The second half of the paper examines a writing unit from my Advanced Placement English Language and Composition class entitled Argument Clinic. For each activity, I not only detail the directions and purpose of the assignment in relation to the whole unit, but I also connect the work the practical steps of the pedagogies from the first part of the paper. The result is a reflection of my transformation as a writing teacher from pedagogy to praxis.

Before taking Teaching Writing, I did not even realize that different approaches to composition instruction existed. Even while writing the paper initially and revising it for this portfolio, I enjoyed thinking about how the various writing pedagogies, like the hues in a color-by-number palette, color my writing in interesting ways. From expressive to collaborative, from genre to research, and from rhetoric and argument to literature and composition, the writing pedagogies that I use to paint my lessons help to make the writing process—something that many struggling students do not understand—more purposeful. Incorporating multiple pedagogies in writing instructions forms the background on which students can experiment and take risks to discover who they are as writers.

Building the Base: A New View of a Favorite Novel

The next piece in my portfolio, “Extremely Perceptive and Incredibly Innocent: Oskar from *Extremely Loud and Incredibly Close* as Flâneur,” is an analysis of a multimodal novel. Jonathan Safran Foer’s novel from 2005 follows the journey of three people struggling with grief—Oskar, who loses his father on September 11, and his grandparents, who lost a loved-one



in the bombings of Dresden. Foer’s narrative weaves the three perspectives along with images from Oskar’s world. One of my favorite novels to read and teach, *Extremely Loud and Incredibly Close* provided a text to examine some of the theories I learned in Dr. Erin Labbie’s Introduction to Theory course during the summer of 2019. This course pushed me to think more deeply about literature and challenged both my thinking and my reading. This philosophical

readings for this course had to be parsed and reflected upon; I often had to read and reread to get the gist of what was stated. As someone who usually picks up learning quickly, the work in the class was a roadblock.

Struggling to grasp the theories, the week we studied Charles Baudelaire was a turning point for me, where I finally began to understand how one can apply the thinking of these literary scholars to various works of literature. I immediately thought of how Oskar from *Extremely Loud and Incredibly Close* is a child version of Baudelaire's flâneur, a character who strolls the streets of a city observing those around him. In the novel, Oskar travels through the boroughs of New York looking for the owner of key that will solve a mystery left by his father. Along the way, Oskar meets people who, like him, are grieving. In addition to his search, Foer paints Oskar as a poet and a scientist, ideas that Frederick Nietzsche explores in his essay "On Truth and Lies in the Nonmoral Sense." The paper includes some of the beautiful passages from Foer's novel along with details from Baudelaire and Nietzsche to support my analysis of Oskar's character. Just as we fill in the main components of a picture—such as the stems of the flowers—so too must we understand how literary theory can provide a basis for reading more deeply and critically.

Shading the Picture: Developing Persuasive Style



The next project in the portfolio is the first of two teaching units. This one, "Making Rhetorical Choices to Enhance Style," is the culminating project for Teaching Grammar in the Context of Writing with Dr. Cheryl Hoy during the fall semester 2019. As I think about how the

coursework colored the image of myself as a teacher, this class helped me to see grammar in a new way. When I first started teaching, I would create stand-alone grammar units on individual grammatical concepts. A few years later, these units were to be reframed under the guise of grammar in the context of writing. The problem was no one really understood what this meant or what this looked like in the classroom. Using texts such as *Rhetorical Grammar* and *Image Grammar*, I learned techniques to teach students how to see grammar as a more than rules. Grammar should be a choice that writers make to add style to their writing depending upon the purpose of the text.

The assignment was to create a teaching unit that incorporated the concepts and texts we had studied during the semester. As I built this unit, I wanted to push myself to design a true grammar in context unit. Using the product of the Argument Clinic I described in project one, I focused the lessons on how to revise the essay to add a persuasive style. The plan includes daily practices to analyze quotes that use syntax in interesting ways to support the meaning of the statement. Students analyze the structure as well as the idea through routine practice that provides models for future writing assignments. Some of the lessons from Argument Clinic are included, especially those that lead to the actual writing of the essay. After writing an argumentative essay, students work on adding parallel structure, eliminating expletives, and trending techniques to construct powerful sentences to their compositions. The goal of these lessons is to demonstrate through modeling and practice how grammar is a choice to create style in writing as one would create style in fashion or behavior.

To revise this project, I cleaned up some of my own grammatical errors. I also added some images from the digital version of this unit that I created along with the lessons. Overall, I felt that the rationale provided the necessary scholarship to lay the frame for the lesson plans that

followed. Each of the lessons provide objectives, detailed instructions, assessment, and reflection—all essential elements of a successful lesson plan. In my color-by-number world of teaching, *Teaching Grammar in the Context of Writing* and the creation of this unit shifted my thinking about how to teach grammar, how to approach revision, and how to make these oft-dreaded activities more purposeful. Grammar instruction becomes the style a writer develops based on purpose, the shading that adds depth to an image.

Finalizing the Image: Composing in Multimodalities

The final project in my portfolio, “Capturing Place Through a Photo Essay,” originated from Multimodal Composition, one of the first courses I took in the spring of 2019. Taught by Dr. Ethan Jordan, this course provided the pedagogy and the practice to challenge my composition practice beyond the standard pen-and-paper essay. By



exploring scholarship on lesson design as well as on the textual nature of images, sounds, and videos, I found the means to provide more real-world composition assignments. Since this was one of my first assignments as a graduate English student, it was one of the pieces that needed the most work. Dr. Jordan’s original feedback suggested that I add more scholarship to contextualize the project. Revisiting this project, I realize how little I had pulled from the readings to provide a true rationale for the unit. This afforded me the opportunity to re-read the scholarship we examined in the course. This reexamination of the components of multimodal literacy not only helped me to add the needed context to this unit, but, in light of our current need for online education, I was reminded of an important framework for pedagogical design for

virtual lessons. The unit incorporates The New London Group's four components of multiliteracies pedagogy. In a community of learners (situated practice) we will analyze photographs and poems in an effort to understand the vocabulary of each text (overt instructor). To apply this new vocabulary to a particular social and historical issue (critical framing), we will examine photography from the aftermath of Hurricane Katrina as well as poem based on the event, "There is a Lake Here" by New Orleans native, Clint Smith. Students will then create their own poems and photo essays about a place that is important to them (transformed practice).

This unit captures who I want to be as a teacher in the twenty-first century. I want to provide opportunities for students to leverage their smartphone worlds into writing that is useful and practical to them. Adding the final layer of color to my color-by-number image, multimodal composition encapsulates learning from all of the other projects into one. A combination of writing pedagogy, literary analysis, and rhetorical analysis, the work in this unit affords students the opportunity to think about place in a visual way.

The Final Picture



As I have studied English teaching at BGSU for over a year, I realized that my searching for what to study next lead me here at the right time. BGSU became the image to color with course work that reenergized my teaching. In "Pedagogy to Praxis: How Product-Based Student Became a Process-Based Teacher," I use substantive research to examine how my new-found knowledge of writing pedagogies builds the background of the writing lessons I design. The unit I examine, Argument Clinic, represents ways that I create community in my classroom as we hone our skills as writers. My literary analysis piece,

“Extremely Perceptive and Incredibly Innocent: Oskar from *Extremely Loud and Incredibly Close* as Flâneur,” applies literary theories from Baudelaire and Nietzsche to a contemporary multimodal novel. Learning theory provides new views of familiar pieces; it provides the foundation of analysis much like key elements ground a painting. To add shade and depth to writing, I created a teaching unit, “Making Rhetorical Choices to Enhance Style,” to help students discover the importance of making grammatical choices. By deliberately using parallel structure and other syntactical choices, students color their writing with style and sophistication. Finally, “Capturing Place Through a Photo Essay” combines pedagogy, literary analysis, and stylistic choices to create a multimodal unit. As students portray an important place through writing a poem and designing a photo essay, they add the final color to my curricular masterpiece—a unit where a community of writers create new texts that reflect who they are as visual citizens. Like the color-by-number picture with its scattered shapes, I did not see what my varied life experiences were forming—a new understanding of what teaching can be. While I may not be a visual artist, I consider myself a teacher/artist: one who takes pieces of curriculum—standards and texts and pedagogies—and transforms them into a masterpiece that reflects who I am as an educator. In this way, I am an artist.

Project 1: (Substantive Research)

Pedagogy to Praxis: How a Product-Based Student Became a Process-Based Teacher

I became a teacher because I had great teachers. As a high school student, I learned to love literature—the stories of characters, the beauty of words, the connections to history and culture—through the instruction of four amazing, dedicated women. I entered their classrooms with a love of language cultivated by a lifetime of reading. Building upon this love of words and stories, I found a talent for writing, which they nurtured with grammar and writing practice. Most of their lessons were more giving directions than walking through the process.

However, as I became a teacher, I realized that teaching students who do not necessarily possess an innate love of reading and writing required a different approach—one of process not product. Reflecting on my early literacy to my teaching practices, I see the imprint of student-centered pedagogies. Influenced by my product-based teachers, I built upon the strong foundation of ability and appreciation to become a teacher of process-based students.

Literacy Narrative: Becoming a Trial-and-Error Writer

While I remember fondly my early experiences as a reader, developing a love of words and stories, books that shaped my life, my memories of becoming a writer are not as numerous or vivid. Educated in the era of newly-formed standardized testing in Texas, my early years were shapeless visions of TABS and TEAMS and TAAS—all with some iteration of the words “Texas,” “Assessment,” and “Skills” with an escalation from “Basic” to “Minimum” to “Academic.” In an effort to build our literacy skills, high school English focused on grammar and composition in the fall semester and literature in the spring. In advanced English, the teachers often integrated the two. My memories of writing instruction begin in the tenth grade

when my teacher assigned dreaded vocabulary sentences—“dreaded” because no matter how hard I tried, my graded assignment looked more like a crime scene photo, the red ink covering any semblance of my efforts to illustrate the meaning of the vocabulary word. I often wondered how many red pens sacrificed their ink on those wretched sentences. Imitating great sentences from the novels we read was my fondest memory of her class. We would experiment with the sentences of Steinbeck and Buck, all the while learning new grammatical constructs.

The next year was my least favorite writing year: over twenty years later, I am still scared by this teacher. This was the year we wrote our first research papers—a current-issues paper with endnotes in the fall and a novel analysis with footnotes in the spring. In the late 1980s, word processing on a computer was a new technology, and we still learned to type on typewriters. But my teacher only allowed handwritten research papers, fearing we might use the spell-check feature. And because she could not distinguish a typewriter-generated copy from a word processor generated one, she required that we handwrite the final copies using unlined white paper and black ink. If we had more than three scratch-outs on a page, we had to start again. Tedious and complicated, the process of handwriting became nearly impossible when our second paper of the year required footnotes. While I remember memorizing MLA formats and organizing information on notecards, I do not remember instruction on how to use sources or to distinguish reliable information. Her emphasis was more on how the paper looked than what our papers communicated.

Despite my inspiring teachers, during my high school years, I do not remember “writing instruction.” I remember grammar exercises, vocabulary sentences, essays, research papers, but I have no memory of ever being taught *how* to generate ideas, organize my thoughts, or revise. My teachers utilized literature and composition pedagogy, which is a controversial

approach within today's composition classroom. Then, we read classic works (two per six-weeks period), but only as works themselves, not as models for writing. Our assessments came from the sacred filing cabinet of recall-based tests. (That filing cabinet was still in use when I taught there after college.) According to Christine Ferris, literature and composition pedagogy presents an obstacle to the delivery of writing instruction because the interpretation of the text supersedes the writing process and production of texts (165). Even though we were not performing close readings on style analysis, we discussed themes or the important ideas as determined by the teacher. In hindsight, I recognize that my teachers were practitioners of literature and composition pedagogy. Instead of breaking down features of a variety of texts, this pedagogy emphasizes a teacher-centered interpretation of the text, moving instruction further away from analyzing the composition practices to apply to writing (Ferris 166). Using literature in a writing course provides an obstacle to the delivery of direct composition instruction, especially when, as my teachers did, the emphasis was more on the features of finished products rather than the recursive and collaborative process of writing and revision (Ferris 166). Well-intentioned as they were, my teachers focused on building reading skills over writing skills.

When we did write, we had to figure out most of the process on our own. As I read Chris Anson's chapter on "Process Pedagogy and Its Legacy" in *A Guide to Writing Pedagogies*, I realized that my writing instruction involved the "traditional-current paradigm" (Anson 215). The title "traditional-current paradigm" represents a long "tradition" of product-focused instruction that persisted by composition teachers while seemingly not considering the scholarship about how we acquire our ability to write (Anson 215). Besides a product focus, the traditional-current paradigm reduced writing to modes and formulas, emphasized usage and style, ignored revision, but rewarded mechanical correctness and neatness. Teachers of this

paradigm would often lecture on grammar, punctuation, usage and style, but would not actually work with students one-on-one to develop their composition skills. Rather, feedback was often reduced to marginal comments and the final grade (Anson 215). James Berlin and Robert Inkster in their 1980 article, “Current-Traditional Rhetoric: Paradigm and Practice,” explore the debate happening among composition teachers at the time of how students acquired writing ability. They divided instructors into two opposite positions: one reflected teaching the correctness or “algorithmic” and “methodical” approaches to writing, while the other believed composition was “an act of genius...an aleatory process” that could not be taught (13). Because of the current-traditionalist’s view of writing as “mysterious” and “unteachable” and to attempt to teach writing skills explicitly “reflects a reduction of knowing to an objective mechanical activity,” many of us educated in the 1980s and 1990s learned to write through trial-and-error by teachers educated in this manner of writing instruction (Berlin and Inkster 3-4). Since I already had a desire to improve as a writer, the pedagogies utilized by my teachers strengthened my writing technique through drill-and-practice, but I quickly realized that not all students possessed this same drive or ability to teach themselves to be better writers.

Teaching Philosophy: Crossing Thresholds as a Writing Community

Teachers tend to teach how they themselves were taught, and as a beginning teacher, I was no exception. However, I quickly realized that the struggling students in my classroom were not going to write magically—they had too many skill deficits to overcome. In the introduction to “Promoting Academic Writing Students’ Skills through ‘Process Writing’ Strategy,” Listyani shares my dilemma, “Writing is an activity which involves a number of things to be mastered, namely lexical and grammatical knowledge, coherence, cohesion, and mechanics. We have to

think about ideas as well as the logical organization of ideas. Writing is the result of employing strategies to manage the composing process....To write well, one has to practice a lot” (173). Not every student comes into my classroom feeling confident as a writer. Teaching is about guiding students across thresholds of understanding. A threshold by definition is a bridge between prior knowledge and a new application of this knowledge. These bridges, often called threshold concepts, are fundamental to a subject that must be grasped before moving to the next idea (Wardle and Downs 6). Writing poses numerous thresholds to cross. As Elizabeth Wardle and Doug Downs state, “... changing what you know *about* writing can change *the* way you write” (6). From constructing sentences to organizing ideas to infusing interest, writing can often seem more like a barrier to achievement than a gateway to learning. To cross the thresholds, students must work to dispel misconceptions, to challenge perceived limits, and to think critically about writing.

By framing instruction around threshold concepts, my students "develop a more rhetorically sophisticated view” of the practices of writing since the thresholds aid in “reframing student perceptions of writing” as they are “key or pivotal conceptualizations” of what makes effective writing in a discipline (Stinnett and Rapchak 67). In *Writing About Writing*, Wardle and Downs provide several threshold concepts that unite the pedagogies I incorporate in my class:

- Writing is impacted by prior experiences (8).
- Writing helps people make meaning and get things done, but there are always constraints (10).
- “Good” writing is dependent on writers, readers, situation, technology, and use (12).
- Writing is a process, all writers have more to learn, and writing is not perfectible (15).
- Genres: writing response to repeating situations through recognizable forms (17).

The work in my composition classroom centers on moving students to new understandings of what writing is under the umbrella of these threshold concepts. To lead my students across the threshold, my teaching style is a mixture of student-centered pedagogies—process, expressive, genre, and collaborative.

If I wanted my students to take risks and become empowered to make choices as writers, I had to design lessons on *how* to write more than *what* to write. Process pedagogy shifts the orientation of learning toward developing the knowledge and abilities needed to produce it (Anson 217). Using the process—prewriting, writing, and rewriting—students figure out what they want to say through following the writing process, rather than figuring out what they want to express, then writing it (Anson 219). Process pedagogy along with expressive pedagogy shifts the role of the teacher from the giver of knowledge to the facilitator of learning. In expressive pedagogy, the education of the writer is the central problem; developing the imagination and understanding of society form the center of this theory (Burnham and Powell 113). Employing such methods as freewriting, journaling, reflecting, and collaborating, expressive pedagogy develops a writer's unique voice, which becomes "a form of political or social activism" (Burnham and Powell 113, 115). The writer is both a participant and a spectator, using language to shape reality and relive the past (Burnham and Powell 116). Both process and expressive pedagogies revolve around the students' development of writing skills and voice through practicing the process of writing in the community created in a collaborative composition classroom.

The development of skill and voice in individual students is aided by working collaboratively. Kennedy and Howard, authors of "Collaborative Writing, Print to Digital," speak of collaboration as a tool to create a "community of knowledgeable peers" as well as "a

way of engaging students more deeply with the text” (37). Collaborative pedagogy provides “a social context in which students can experience and practice the kinds of conversation valued by college teachers” (37). Allowing students to collaborate through different parts of the process or on entire projects creates spaces where students can learn from each other’s strengths and weaknesses. Learning and listening to others, students engaged in collaboration also learn social skills inherent in being a member of a community. As a community of writers, studying genre models together builds on the work of process, expressive, and collaborative pedagogies; genre pedagogy provides a medium in which all the other writing pedagogies operate. Analyzing genre requires direct teaching of “the etiquette of genre—the context, time and place, audience’s expectations, strategies for working within the genre” (Devitt 148). Analysis of the text involves reflecting on the practices of the original author, rather than a reduction of the work to a formulaic representation (Devitt 151). In the article, “A Powerful Tool: Writing Based on Knowledge and Understanding,” the Vermont Writing Collaborative (VWC) uses recommendations from the National Association of Educational Progress, which echo the sentiments of Listyani above. Students need to be given opportunities in the writing classroom to reflect on what they know, analyze information they find, and synthesize these into a new understanding through assignments that construct real meaning (Ginty, et al. 34-35). Providing frameworks for structure allows students to internalize the genre features, which become a “vehicle for thinking,” rather than a “substitute for knowledge” (Ginty, et al. 35). The VWC also advocates “embedding the learning in the deep consideration of content is just as true for writing and reading,” meaning that “students cannot and will not become effective writers” until we focus instruction on the features of a genre (Ginty, et al. 37).

As a composition teacher, my goal is to make my students both comfortable and uncomfortable as we bridge prior knowledge and new applications. I want to create an atmosphere in the classroom where students feel safe taking learning risks. At the same time, I need to craft challenging assignments that force students to face what they feel that cannot do as writers. Wardle and Downs state that “what we believe about writing directly impacts what [we] do or are willing to do” (5). This is especially true of young writers. Many students come to my class with classroom experiences that have created negative attitudes toward writing. Together we must study professional writers as mentor texts, reading them as writers and evaluating the author’s choices that impact meaning and tone in the text. To gain their trust, students must see me struggle with writing through modeling the writing process in front of them and sharing my writing for evaluation. For example, I will write pieces of the assignment with them on the document camera with scratch outs and pauses to find the right word or phrase. If they watch me struggle to write a concise thesis, they see that all writers, no matter their level of experience, must use trial-and-error to achieve good writing. One of the most powerful tools, if not *the* most powerful tool, in a teacher’s arsenal is writing alongside them, modeling the thinking and struggle that writing requires. The second most powerful tool in writing instruction is conferencing—discussing their writing, their choices in organization and syntax, and the impact upon the final product. This process is time-consuming, but when I sit with a student and review their writing, they see that I care about their improvement, which means more than any comment written on a rubric. Working together as a community of writers, the individual pedagogies become the means of building writing skills and crossing bridges to new understandings about writing.

Curriculum Evaluation: Argument Clinic

The following sections describe the praxis of the writing pedagogies described above. This unit, designed for my Advanced Placement English Language and Composition class, reflects one of the ways I build community and forge new understandings of writing. Upon entering this junior-level high school course, students often encounter potholes in bridging knowledge from traditional high school English classrooms to the demands of the AP classroom. My goal is to prepare students for the rigorous AP text, which requires the skills of close reading, argumentation, rhetorical analysis, and synthesis—terms that seem as foreign as a language from another country. Argument Clinic is a series of assignments I used to develop my students’ writing skills and critical thinking. The materials in this unit were not created by me, but I have organized, revised, and synthesized them in a way to achieve the goal of the unit – write an argumentative essay in response to thoughtful quotation (one of the tasks of the AP exam given in May each year). The activities that follow detail the ways that I apply writing pedagogies to high school English, ways that represent who I am as a teacher of writing.

Genre Analysis and Expressive Pedagogies: Close Reading/Doubting and Believing

A key feature of genre pedagogy is an examination of the features of a type of text, a process that Amy Devitt in her essay “Genre Pedagogies” describes as contextualizing a genre. This contextualization involves collecting samples of the genre to identify the larger context and rhetorical situation in which the genre is used. In this way, students identify and describe patterns that form the genre’s features and what these patterns reveal about the larger context or rhetorical situation (152). Rather than beginning with the draft of the essay, students internalize these genre features by reading representative pieces with “The goal ... to write any genre better

through tackling it not as a neutral set of required conventions but as meaningful social action” (153). Understanding the patterns of use and the rhetorical impact of a type of text, students understand its usefulness to them as writers. At the same time, they practice tenets of expressive pedagogy, as Burnham and Powell described in their essay, by functioning as both participants and spectators—looking how argument shapes the reader and how writers use language to argue a particular idea (116).

To begin the unit with contextualization, I introduce the students to the Believing/Doubting Game, which originated with Peter Elbow, from Jennifer Fletcher’s *Teaching Arguments*. Using “The Olympic Contradiction” by David Brooks (Appendix A), students are given a checklist of rhetorical moves to observe during both the believing and the doubting games (Fletcher 7-8, 32-37; Appendix B). This activity provided students with a demonstration of what close reading looked like as well as a common vocabulary for discussing argumentative genre features. Fletcher models the think-aloud process for teachers for those who want to make sure they demonstrate all of the items on the checklist (Fletcher 8-11). One of the advantages of using an opinion piece for this activity is that students really observe the moves that Brooks makes to establish his voice and style, features that they can then apply to their own writing. To assess student understanding of Brooks’ central question, I give them several options for the question, and they must justify their answer with support from the text (Fletcher 14; Appendix C). This year, I had students respond to the assessment on a Canvas discussion post, allowing a for idea-sharing beyond our class time. Students had to defend their choice of the central question as well as evaluate the choices of their classmates. By incorporating a mentor or model text, we employ both genre and expressive pedagogies to explore the structure of an opinion piece as well as how the writer expresses his voice.

Rhetoric and Argumentation/Collaboration/Expressive: Collaborative Quote Carousel

In his essay “Rhetoric and Argumentation,” David Fleming contends that the biggest challenge for argument today may be continued resistance to the idea itself, especially if teachers fail to focus on opposition and persuasion (260). He suggests a process that encourages collaboration and expressive pedagogical elements. Fleming details the writing process as beginning with a problem, defer position-staking, provide scaffolding, set up a debate, ask the group to decide the issue, publish and circulate final opinions, and encourage reflection (260). This unit includes many of Fleming’s ideas, especially because we begin with an examination of quotations from published arguments that open up debate about positions and stakeholders.

The Argument Clinic assignment begins with a collaborative assignment called “Quote Carousel” (Appendix D). Employing collaborative pedagogy, students form small groups to read a series of quotations, defining unfamiliar or key words, paraphrasing, assigning a discipline/discourse community, contextualizing, and providing a counterargument. Quote analysis is not only part of the AP argument prompt, but this type of analysis helps students develop close reading skills even further. Discussing ideas and composing together, students explore thinking and express ideas about the quotations, collaborating to write responses on a smaller scale, a trait of expressive pedagogy (39). The critical thinking required to understand and apply the quotations to contexts and disciplines as well as develop an opposing view provides an appropriate challenge for students as they learn to express their own voices as rhetoricians. They discuss elements of rhetoric such as persuasive and structural elements that add to the author’s message that gives the ideas exigence or teaches shared vocabulary (Fleming 249). After groups complete the analysis of the quotes, students choose a four of the eight quotes

and write a reflective response for each explaining the author's intent and general reasons why the ideas could be considered true and/or relevant (Appendix E). One of the four must be a quotation with which they disagree, forcing them to think from another point of view about the issue. In addition, students post one of their quote responses to a Canvas discussion board for further collaboration and discussion. Using collaboration on a smaller scale, students practice expressing their own voices about the arguments of others.

Rhetoric and Argumentation/Expressive: Exploring Personal Observations

To further express or create a personal voice as writers of arguments, the next assignment in Argument Clinic (Appendix F) requires students to select three of the four quotes from the previous assignment, one with which they must disagree, and generate personal evidence to support their ideas. By thinking about personal applications to the quotations, students are giving personal voice and are establishing ethos with the subject of the quotation. In the first column of the chart, students use templates from one of our class textbooks, *They Say/I Say* by Gerald Graff and Cathy Birkenstein, to craft a complex and thoughtful sentence expressing the main argument as well as a complex sentence stating their original position. Following this model, students articulate the quotes' central question (as they did with the Brooks' op-ed) and articulate their position in a mature way. To support their position, students choose a personal event or observation to support the position, providing details regarding the event or observation and explaining how this event supports or challenges the quotation. Not only are students crafting evidence related to their own experiences, which develops personal expression, they are thinking critically about how the event proves the claim as rhetors.

Rhetoric and Argumentation/Research Writing: Evaluating and Applying Outside

Evidence

From the personal to the published, assignment four of Argument Clinic (Appendix G) requires students to find two sources through research that support their argument for one of the three quotes from the previous assignment. Because they must utilize databases or search the Internet, students must be instructed on how to find credible information to support their ideas. Stinnett and Rapchak recognize selecting and evaluating information as “highly rhetorical activities that depend for their form and content on the specificities of the situation in which they occur” (62). For this reason, “those who teach writing... teach those knowledges and practices that transfer across multiple contexts (Stinnett and Rapchak 63). In “Researched Writing,” Howard and Jamieson mention many struggles that contemporary students have when it comes to research. Besides plagiarism of information, today’s students do not summarize information from the entire source, but more than likely provide “patchwritten” quotes from the first page of the source (Howard and Jamieson 234). They likely struggle navigating the information provided in a cursory Internet source, so we must teach students how to find and evaluate information while we teach them recognition of the exigence of the source found (Howard and Jamieson 235). As way to focus on finding information and using it carefully, essential in research writing pedagogy, we work together to find a source on the Internet and one from the databases. Using the annotation skills and moves from our annotation of “The Olympic Contradiction,” we apply the believing/doubting process to one of our new sources. Then students must find and evaluate two sources for the quote they have chosen. The assignment instructions provide a model of the type of writing required. By working together to evaluate a source and by providing a model of

the type of writing required, students will begin to develop the practices of research as they use outside information to support their argument.

In addition to finding the outside source for their quote to support their argument, students must also find a source to support a “naysayer,” a term used in *They Say/I Say* by Graft and Birkenstein (Appendix H). Using templates from chapter 6 of the *They Say/I Say*, “Planting a Naysayer,” students craft a counterargument for the quotation with which they have been working. Similar to the previous assignment, students must find and evaluate a source as well as use it to support the naysayer. This is just one more time to practice the skills of research, evaluation, and support.

Putting it All Together: Writing the Argument

Now that students have analyzed the quote, generated personal evidence, evaluated and applied a source, and crafted a source-based counterargument, they are ready to write the paper in the classic style of argument. To apply rhetoric and argumentation pedagogy, we review the key elements of the Isocrates model—introduction, statement of facts, division, proof, refutation, conclusion—designed to move one’s audience by appealing to their beliefs and values (Fleming 250). Using information I found from Winthrop University (Appendix I), we analyze “The Olympic Contradiction” for the structural elements of the argument genre. Now that students have written parts of their own argument, they more mindful of how Brooks uses genre features of the opinion piece to express his voice as a writer, making his argument more effective. Then students begin drafting their argument. Since we have already practiced an extended version of the writing process through each of the Argument Clinic assignments, students must think about how to express their argument using their own voice through effective organization. Once

students have completed their drafts, we form peer groups to collaborate on reviewing or editing the argument. Students need assistance in knowing what advice to offer their peers, so I provide a checklist or questions to guide their feedback (Appendix J) as well as guide the peer-review session. By projecting the peer-review tasks on a Google Slide, students collaborate to help each other revise the content of the paper, looking for elements of effective arguments. During peer-reviews, I conference with students to provide additional feedback on their drafts. Students then make any changes and create another draft, which is then evaluated by another peer using the grading rubric. Before this evaluation, we look at the AP Rubric (Appendix K) used to evaluate the arguments on the AP test. Then, I have them evaluate a new essay in light of the rubric, giving it a score and justifying why. After this evaluation, students submit their final draft for grading. Through the argument-building process facilitated by each assignment, I have given them feedback, either written or oral, so I have helped them along the way.

Argument Clinic facilitates the incorporation of several writing pedagogies. By analyzing opinion pieces, students use genre pedagogy as well as rhetoric and argumentation pedagogy to determine what makes an argument effective—terminology of argument and the arrangement of ideas in an effective manner. Through the application of expressive pedagogy, students support ideas with examples of their own choosing as well as interpret information in support of their own argument, creating a voice as a rhetor. Effective support of an argument also requires outside viewpoints; therefore, research writing pedagogy is essential to show students how to evaluate and incorporate researched information. Collaboration pedagogy provides students will opportunities to discuss ideas, compose responses, and evaluate the writing of their peers in small groups. Each of these pedagogies aids me in assisting my students to achieve the goal of the assignment: to produce an effective argument in response to a quotation.

Conclusion: From Pedagogy to Praxis

As a student, writing seemed to be something that I produced without much reflection on the process. As a teacher, and a student of writing pedagogies, I have learned that the application of those pedagogies becomes a part of the praxis of the composition teacher. By thoughtfully and intentionally applying different styles of writing instruction, I have been and will continue to become a more effective composition teacher. Pedagogies that become praxis move students across thresholds to become more thoughtful and intentional writers in whatever disciplines they pursue in the future. The key, I have found, is an engaged educator willing to take risks along with her students, one who is willing to shape all students—reluctant writers with gaps and an “I-can’t” attitude to burgeoning writers with skills and a love of words—into improved writers who develop new attitudes about how writing can improve their lives.

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Appendix A – Text for Believing/Doubting Game from *Teaching Argument* by Jennifer Fletcher

The Olympic Contradiction

David Brooks JULY 26, 2012

Abraham Lincoln said that a house divided against itself cannot stand. He was right about slavery, but the maxim doesn't apply to much else. In general, the best people are contradictory, and the most enduring institutions are, too.

The Olympics are a good example. The Olympics are a peaceful celebration of our warlike nature.

The opening ceremony represents one side of the Olympic movement. They are a lavish celebration of the cooperative virtues: unity, friendship, equality, compassion and care. In Friday's ceremony, there'll be musical tributes to the global community and the Olympic spirit. There will be Pepsi commercial-type images of the people from different backgrounds joyfully coming together. There will be pious speeches about our common humanity and universal ideals.

And there will be a lot of dancing. Because we're social, semi-herdlike creatures, we take a primordial pleasure in the sight of a large number of people moving in unison. Dance is physical, like sports, but, in many ways, it is the opposite of sports. In dance, the purpose is to blend with and mirror each other; in sport, the purpose is to come out ahead. Dancers perform for the audience and offer a gift of emotion; athletes respond to one another and the spectators are just there to witness and cheer.

Dancers, especially at the opening ceremony, smile in warmth and friendship. No true sport is ever done smiling (this is the problem with figure skating and competitive cheerleading). After the opening ceremony is over, the Olympics turn into a celebration of the competitive virtues: tenacity, courage, excellence, supremacy, discipline and conflict.

The smiling goes away and the grim-faced games begin. The marathoner struggling against exhaustion, the boxer trying to pummel his foe, the diver resolutely focused on her task. The purpose is to be tougher and better than the people who are seeking the same pinnacle.

If the opening ceremony is win-win, most of the rest of the games are win-lose. If the opening ceremony mimics peace, the competitions mimic warfare. It's not about the brotherhood of humankind. It's about making sure our country beats the Chinese in the medal chart.

Through fierce competition, sport separates the elite from the mediocre. It identifies the heroes and standards of excellence that everybody else can emulate (a noble loser can serve as well as a talented winner). The idea is not to win friendship; it's to win glory. We get to see

people experiencing the thrill of victory from the agony of defeat and judge how well they respond.

In sum, the Olympic Games appeal both to our desire for fellowship and our desire for status, to the dreams of community and also supremacy. And, of course, these desires are in tension. But the world is, too. The world isn't a jigsaw puzzle that fits neatly and logically together. It's a system of clashing waves that can never be fully reconciled.

The enduring popularity of the Olympics teach the lesson that if you find yourself caught between two competing impulses, you don't always need to choose between them. You can go for both simultaneously. A single institution can celebrate charitable compassion and military toughness. A three-week festival can be crassly commercial, but also strangely moving.

F. Scott Fitzgerald famously said that the mark of a first rate intelligence is the ability to hold two contradictory thoughts in your mind at the same time. But it's not really the mark of genius, just the mark of anybody who functions well in the world. It's the mark of any institution that lasts.

A few years ago, Roger Martin, the dean of the University of Toronto's management school, wrote a book called "The Opposable Mind," about business leaders who can embrace the tension between contradictory ideas. One of his examples was A.G. Lafley of Procter & Gamble.

Some Procter & Gamble executives thought the company needed to cut costs and lower prices to compete with the supermarket store brands. Another group thought the company should invest in innovation to keep their products clearly superior. Lafley embraced both visions, pushing hard in both directions.

The world, unfortunately, has too many monomaniacs — people who pick one side of any creative tension and wish the other would just go away. Some parents and teachers like the cooperative virtues and distrust the competitive ones, so, laughably, they tell their kids that they are going to play sports but nobody is going to keep score.

Politics has become a contest of monomaniacs. One faction champions austerity while another champions growth. One party becomes the party of economic security and the other becomes the party of creative destruction.

The right course is usually to push hard in both directions, to be a house creatively divided against itself, to thrive amid the contradictions. The Olympics are great, but they are not coherent.

Appendix B – Checklist for Listening to a Think-Aloud: Playing the Believing and Doubting Game from Jennifer Fletcher’s Teaching Arguments.

Directions to Students: As your teacher models how to do a think-aloud, keep track of what he or she does while playing the believing game and the doubting game. You’ll be using this same checklist for both games. First, place a plus sign (+) by everything you hear your teacher do during the believing game. Then place a minus sign (-) by everything your teacher does when demonstrating the doubting game later on. Be sure to hang on to your checklist since you’ll probably be playing the believing and doubting game on different days. Some reading strategies might get a plus and a minus sign.

- ___ Identify the main idea
- ___ Postpone judgement
- ___ Identify underlying assumptions
- ___ Question the writer’s authority
- ___ Identify the context
- ___ Notice text structure and organization
- ___ Evaluate the effectiveness of the writer’s rhetorical choices
- ___ Identify important examples
- ___ Notice key transitions
- ___ Offer a personal response
- ___ See the issue from the writer’s point of view
- ___ Suggest potential counterarguments
- ___ Question the writer’s reasoning
- ___ Give the writer the benefit of the doubt
- ___ Clarify key terms
- ___ Disagree with the writer

Note: Adapted from a unit designed by Mira-Lisa Katz and Meline Akashian for the CSU Expository Reading and Writing Course (2013, “Bring a Text You Like to Class,” page 11).

Appendix C – Formative Assessment for “The Olympic Contradiction” from *Teaching Arguments* by Jennifer Fletcher

Discovering the Question at Issue: “The Olympic Contradiction” by David Brooks
Formative Assessment

Directions to students: Identify the central question Brooks responds to in “The Olympic Contradiction.” Then explain why you chose the answer you selected.

- A. Can competitive virtues coexist with Cooperative virtues?
- B. What is the reason for the enduring popularity of the Olympics?
- C. Is dance a true sport?
- D. Is an acceptance of opposites a characteristic of intelligence?
- E. Is it good to embrace the tensions between contradictions?
- F. Is competition better than cooperation?
- G. Should the Olympic Games be less competitive?

Justification for your selection:

Appendix D – Quote Carousel for Argument Clinic (from Elizabeth Davis, AP Teacher)

Argument Clinic Assignment 1: Quote Carousel
THE WRITER’S POSITION: DETERMINING WHAT “THEY SAY”

Directions: In small groups, choose 5 of the 8 quotations and COLLABORATE to complete the boxes. A sample appears below along with a description of what each box requires.

	<p>SAMPLE QUOTATION</p> <p>“The making of illusions—misleading images or ideas that appear to be authentic or true—has become the primary business of our society. Included in this category are not only the false promises made by advertisers and politicians but all of the activities which supposedly inform, comfort, and improve us, such as the work of our best writers and our most influential leaders. These promises and activities only encourage people to have unrealistic expectations and to ignore facts. - Adapted from Daniel J. Boorstin, <i>The Image</i></p>
Unfamiliar/Key Words	<p><u>Illusions</u> - misleading information that appears to be true #fakenews</p> <p><u>False promises</u> - words and manipulations of ads and politicians</p> <p><u>Activities</u> - what we do to be knowledgeable human beings</p> <p><u>Unrealistic expectations</u> - what we think society should be based on our misinformation</p>
Paraphrase	<p>Our society has become more concerned with creating an image of what our world is through negatives, such as misleading information and manipulation, and positives, such as attempting to keep ourselves informed or educated. Unfortunately, we tend to believe the more sensational or unrealistic ideas than what is factual.</p>
Discipline(s)	<p>Government, sociology, psychology, media</p>
Context	<p>The author probably wrote this quotation in light of the abundance of information in our society. While we try to consume this information responsibly and objectively, too many forces work against the facts.</p>

Abstract Ideas	Bias, responsibility
Opposing Points of View	Because we live in the information age, people are more aware of media bias and consider information more carefully. Our president is fond of using the term “fake news,” which makes us question the information we consume. Our expectations are realistic knowing that bias exists.

Helpful Hints for completing the chart:

UNFAMILIAR / KEY WORDS Identify and define key terms. Consider the connotations of the words and their intended context.

PARAPHRASE Write the quotation in your own words being careful not to distort the meaning or omit important details.

DISCIPLINE(S) Considering the discipline of study related to the quotation allows you to brainstorm evidence that is relevant and persuasive.[GOPHERS]

CONTEXT Each of these quotations is a part of a larger work and should be considered as such. Consider what may have prompted the author to make such a claim and discuss not only the possible written context but the historical or social context as well.

ABSTRACT IDEAS For this step, you need to discuss abstract ideas (as opposed to concrete objects and situations). In the quotation above, images and politicians are concrete. What ideas are abstract?

OPPOSING POINTS OF VIEW A strong argument considers and addresses all points of view while making its case. Discuss situations in which the claim may be untrue or in which some may disagree.

Quote Carousel

	<p>QUOTATION #1</p> <p>"[The] Internet creates a vast illusion that the physical social world of interacting minds and hearts does not exist. In this new situation, the screen is all that is the case...The new world turns the most consequential fact of human life--other people--into seemingly manipulable half presences wholly available to our fantasies." -- Lee Siegel, American nonfiction writer</p>	<p>QUOTATION #2</p> <p>"It is not, of course, the desire to be beautiful that is wrong but the obligation to be--or to try. What is accepted by most women as a flattering idealization of their sex is a way of making women feel inferior to what they actually are--or normally grow to be. For the ideal of beauty is administered as a form of self-oppression ...Nothing less than perfection will do."-- Susan Sontag, American writer</p>
Unfamiliar/ Key Words		
Paraphrase		
Discipline(s) & Context		
Abstract Ideas		
Opposing Points of View		

	<p>QUOTATION #3</p> <p>"The national myth of immigration, the heart-warming saga of babushka-clad refugees climbing to the deck of the tramp steamer for a glimpse of the Statue of Liberty ("Look, Mama, just lie the pictures we saw in Minsk, or Abruzzi, or Crete"), is just that, an image out of aging newspapers or our collective pop-memory banks. Today's arrivals are more likely to be discharged on a beach and told to swim ashore, be dropped in a desert and told to run, if they survive at all." -- Bharati Mukherjee, Indian-born American writer</p>	<p>QUOTATION #4</p> <p>"There is something deeply conflicted about the devotion to work, vocation, career as an ideal in any society, but especially in one that has zealously cast off so many of its other repressions...We (Americans) have all been so oversocialized that unnatural devotion to toil leaves its mark on every area of life. It could even be argued that the most highly prized pleasures have themselves become a form of work, complete with their own uniforms, disciplines, and special lingo." -- Christopher Clausen, professor</p>
Unfamiliar/ Key Words		
Paraphrase		
Discipline(s) & Context		
Abstract Ideas		
Opposing Points of View		

	<p>QUOTATION #5</p> <p>“It is actually those who promote ‘diversity’ who ask you to deny your individuality and your humanity by insisting that you assume a collective identity as a member of a racial or ethnic or cultural group. Membership in these groups is reductive; it restricts your horizons and diminishes the likelihood that you'll be successful even in articulating your own personal aspirations, let alone achieving them.” – Greg Lewis, American professor</p>	<p>QUOTATION #6</p> <p>“[Before] I can live with other folks I’ve got to live with myself. The one thing that doesn’t abide by majority rule is a person’s conscience.” – Harper Lee, American author</p>
Unfamiliar/ Key Words		
Paraphrase		
Discipline(s) & Context		
Abstract Ideas		
Opposing Points of View		

	<p>QUOTATION #7</p> <p>"Nature seems (the more we look into it) made up of antipathies: without something to hate, we should lose the very spring of thought and action. Life would turn to a stagnant pool, were it not ruffled by the jarring interests, the unruly passions, of men." -- William Hazlitt, British essayist</p>	<p>QUOTATION #8</p> <p>"Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection." -- Martin Luther King, Jr.</p>
Unfamiliar/ Key Words		
Paraphrase		
Discipline(s) & Context		
Abstract Ideas		
Opposing Points of View		

Appendix E – Quote Carousel Response for Argument Clinic (from Elizabeth Davis, AP Teacher)

Argument Clinic Assignment 2: Quote Carousel
Homework - Individual

Choose FOUR of the quotations from the Quote Carousel that interest you and TYPE a two to three sentence response for each explaining the author's intent and general reasons why the ideas could be considered true and/or relevant (e.g. How is this applicable today? Why does it matter?) **Respond to at least one quotation with which you disagree.** [Label each response with the quotation number.] This assignment should be complete by yourself.

Response 1: Quotation #__

Response 2: Quotation #__

Response 3: Quotation #__

Response 4: Quotation #__

Appendix F – Generating Personal Evidence for Argument Clinic (from Elizabeth Davis, AP Teacher)

Argument Clinic Assignment #3: Personal Experiences and Observations

In this step of the process, you will begin to generate evidence to support your ideas for THREE of the quotations from Assignments #1 and #2 (at least one with which you agree and one with which you disagree). This evidence should come from your personal experiences and observations -- loosely defined as a specific something that happened to you, someone you know personally, or someone you observed directly. Your goal is to be specific in your details and to explain concisely how the experience supports or challenges the original argument. An example is provided for you:

	THEY SAY / I SAY Compose a complete and thoughtful sentence expressing the main argument AND write a complex sentence stating your original position.	EVIDENCE Brainstorm a personal experience that connects to your argument. Include who, what, when, & where.	EXPLANATION Explain how this personal experience will support or challenge the original argument
Sample Quotation	<p>(They Say) Because we are surrounded by misleading images from both typical and unsuspecting sources, our modern American society has a developed a propensity to gravitate to the illusions, ignore obvious facts, and ultimately create for ourselves unrealistic expectations.</p> <p>(I Say) While modern Americans claim to crave contentment and frankness, they are—at least en masse—dissatisfied and cynical suggesting that the void between our hopes and our realities is the result</p>	<p>I am never satisfied with my efforts on a project for school or home, or in the clothing I wear as I compare myself to Martha Stewart, Pinterest standards, and magazine spreads. I fail to acknowledge the fact that those are professionals with full-time staffs helping them. Once, while trying to plan the perfect birthday party for my best friend, I became so distracted by making every detail perfect that I actually made myself sick and was too exhausted and</p>	<p>The example of the birthday party plans helps to support the idea that people gravitate toward illusions -- in this case the appearance of perfection -- which results in unrealistic expectations. My obsession with the superficial details caused me to lose focus on the real reason for getting together, celebrating my friend's birthday and enjoying the company of friends. This is the "truth" I missed chasing the</p>

	of a society that emphasizes appearance over substantive truth.	overwhelmed by the food and decorations to enjoy the party. As I look back, I could have worried less about what others believe is expected in the event and just enjoyed the company of my friends.	illusion of a social media-worthy event.
Quotation # ____			
Quotation # ____			
Quotation # ____			

Complex Sentences

In order to develop your skill for both expressing a position and articulating your reason for having that position, practice stating your idea in a complex sentence. What makes a sentence complex is the presence of both an independent clause (a full statement that can stand on its own as a complete sentence) and a subordinate clause (a modifying component which is connected to the idea in the independent clause but is not a complete thought and cannot stand on its own). For the purpose of this exercise, you will be crafting sentences in response to the quotations you have chosen. Follow this format:

Subordinate clause (reason/support/concession) + , + your position

Begin your subordinate clause with a subordinating conjunction – (e.g. although, while, because, since). In your independent clause, avoid saying “I think that” or “I agree/disagree” or “The author is right/wrong” when stating your position. *Simply speak your mind.* “~~I agree that~~ smooth peanut butter is better than chunky.”

Examples: (1) Although there are many excellent high schools across the state of Texas, Bishop Gorman is by far the very best. (2) Because Gorman students are driven by an innate desire to succeed, they seldom require external motivation to do their homework. (3) While some would argue that Gorman is a pressure cooker that promotes detrimental levels of peer-to-peer competition, the opposite is actually true; Gorman students are well-adjusted and happy and sleep a minimum of 8 hours a night. (4) Since learning is the priority at Gorman, it is a wise decision for parents to send their children to school here.

Appendix G – Finding and Evaluating a Source for Argument Clinic (from Elizabeth Davis, AP Teacher)

Argument Clinic Assignment #4: Outside Evidence

Finalize the ONE quotation to which you will respond in your argument and brainstorm at least two pieces of evidence from outside your personal experience to support your position. TYPE the following: the entire quotation, a clear thesis statement expressing your position on the topic, and your TWO detailed examples from outside your personal experience. You may delete the sample before turning yours in.

Quotation Sample: (copy and paste from the AC_Quotes file with assignment 1)

The making of illusions—misleading images or ideas that appear to be authentic or true—has become the primary business of our society. Included in this category are not only the false promises made by advertisers and politicians but all of the activities which supposedly inform, comfort, and improve us, such as the work of our best writers and our most influential leaders. These promises and activities only encourage people to have unrealistic expectations and to ignore facts. - Adapted from Daniel J. Boorstin, *The Image*

Thesis:

While modern Americans claim to crave contentment and frankness yet are – at least en masse – dissatisfied and cynical, the void between these hopes and our realities is most likely the result of a society that emphasizes appearance over substantive truth.

Outside Evidence:

Source 1: “Plastic Surgery Statistics.” *American Society of Plastic Surgeons*, American Society of Plastic Surgeons, 2017.

Young women and girls devour fashion magazines, websites, and blogs, an obsession that can result in severe body image issues and a false sense of beauty. Millions of dollars are spent annually on trendy cosmetics, fad diet supplements, and gym memberships. Sadly, this obsession can result in even more desperate measures like bingeing and purging or invasive plastic surgery options -- all to reach an impossible ideal. Advertisers and editors in popular magazines like *Teen Vogue* and *Seventeen*, for

example, use airbrushing techniques and extensively manipulate the original photographed images to create flawless skin, enhanced body shape, striking eye color and hair color, and even edit facial features by altering the size or shape of someone's nose or lips. Though a 2013 report by the American Society of Plastic Surgeons indicates that surgeries for persons ages 13-19 make up the smallest portion of total surgeries, it also reveals that teenagers who choose such surgeries most often request nose reshaping, male breast reduction, ear surgery, laser hair removal, and laser skin resurfacing. Even if, as indicated, only 2% of cosmetic surgeries performed in 2013 involved teenagers, this 2% translates to 220,000 surgeries – 220,000 young people misled by an illusion of perfection.

Source 2. Neff., Jack. "Dove: The Evolution From 'Evolution'." *Ad Age*, Crain Communications, 11 June 2013, adage.com/article/news/dove-evolution-evolution/241971/.

In an effort to expose the practices of deception in advertising, the Dove soap company has launched a campaign touting real beauty and a movement aimed at protecting a generation of young women affected by the false images of beauty. Released in 2006, one Dove video shows an amazing evolution of an average woman being made over and then electronically enhanced into an unrecognizable image of perfection in the end, concluding, "No wonder our perception of beauty is distorted." The *Evolution* video received 40,000 hits in its first day online and later won an award, an indication that its message appropriately captures the dissatisfaction of many consumers. This campaign, along with other efforts to require advertisers to post a disclaimer when these methods are used, takes necessary steps to encourage viewers to question facades and focus on reality instead.

Quotation # :

Thesis:

Outside Evidence:

Source 1:

Source 2:

Appendix H – Assignments for Argument Clinic (from Elizabeth Davis, AP Teacher)

Argument Clinic #5: Planting a Naysayer

Using the final ONE quotation to which you will respond in your argument, think about what the opposition or “naysayers” would say. Use a template from Chapter 6 of They Say/I Say to craft a response to the other side. In addition, use at least one source to support your naysayer.

Appendix I – Scaffolding for Composing Argument Essay

The Classical Argument

(from <https://www.winthrop.edu/uploadedFiles/writingcenter/centerHandoutClassicalArgument.pdf>)

Since rhetors began teaching Greek farmers strategies for appealing their cases to Greek courts in the fifth century B.C., the classical argument has stood as a model for writers who believe their case can be argued plausibly and logically to an open-minded audience. This format is still in use in much academic writing today. In its simplest form, the classical argument has five main parts:

1. The introduction, which warms up the audience, establishes goodwill and rapport with the readers, and announces the general theme or thesis of the argument.
2. The narration, which summarizes relevant background material, provides any information the audience needs to know about the environment and circumstances that produce the argument, and set up the stakes-what's at risk in this question.
3. The confirmation, which lays out in a logical order (usually strongest to weakest or most obvious to most subtle) the claims that support the thesis, providing evidence for each claim.
4. The refutation and concession, which looks at opposing viewpoints to the writer's claims, anticipating objections from the audience, and allowing as much of the opposing viewpoints as possible without weakening the thesis.
5. The summation, which provides a strong conclusion, amplifying the force of the argument, and showing the readers that this solution is the best at meeting the circumstances.

Each of these paragraphs represents a "chunk" or section of the paper, which might be one or more paragraphs; for instance, the introduction and narration sections might be combined into one chunk, while the confirmation and concession sections will probably be several paragraphs each.

Here are some suggestions and strategies for developing each section of your classical argument.

The Introduction: **(Information from AC #1)**

The introduction has three jobs:

- to capture your audience's interest,
- establish their perception of you as a writer, and
- set out your point of view for the argument.

These multiple roles require careful planning on your part. You might capture interest by using a focusing anecdote or quotation, a shocking statistic, or by restating a problem or controversy in a new way. You could also begin with an analogy or parallel case, a personal statement, or (if you genuinely believe your audience will agree with you) a bold statement of your thesis. The language choices you use will convey a great deal about your image to your audience; for instance, if you're writing about abortion, audiences will react differently to language about "pro-lifers" than they will to language about "people who oppose abortion" or "profamily supporters." This introduction usually funnels down into a solid, clear thesis statement; if you can't find a sentence in this section that explicitly says what point you are supporting, you need to keep refining the introduction.

The Narration: (Information from AC #1)

In the narration, you want to establish a context for your argument. This means that you need to explain the situation to which your argument is responding, as well as any relevant background information, history, statistics, and so on that affect it. (For instance, the abortion argument might well mention *Roe vs. Wade*, more recent cases, legal precedents, and even public opinion polls.) Once again, the language with which you describe this background will give the audience a picture of you, so choose it carefully. By the end of this section, the readers should understand what's at stake in this argument—the issues and alternatives the community faces—so that they can evaluate your claims fairly.

The Confirmation (Information from AC #3-4)

This section allows you to explain why you believe in your thesis. It takes up several supporting claims individually, so that you can develop each one by bringing in facts, examples, testimony, definitions, and so on. It's important that you explain why the evidence for each claim supports it and the larger thesis; this builds a chain of reasoning in support of your argument.

The Refutation and Concession (information from AC #5)

This is sometimes a hard section for writers to develop; who wants to think of the reasons why an argument won't work? But this can often be the strongest part of an argument, for when you show your audience that you have anticipated their potential objections, and have an answer for them, you defuse the audience's ability to oppose you and persuade them to accept your point of view. If there are places where you agree with the opposition, conceding their points creates goodwill and respect without weakening your thesis. For instance, if you are supporting parental notification for abortions, you might concede that there are times when girls shouldn't be expected to get their parents' permission, such as in abuse or incest cases. But then you might suggest that a court-appointed counselor give permission instead so that the young girl gets an adult's support in making this decision.

The Conclusion

It is tempting in the conclusion just to restate the claims and thesis, but this does not give a sense of momentum or closure to your argument. Instead, try to hearken back to the narration and the issues. Remind your readers what's at stake and try to show why your thesis provides the best solution to the issue being faced. This gives an impression of the rightness and importance of your argument, and suggests its larger significance or long-range impact. More importantly, it gives the readers a psychological sense of closure; the argument winds up instead of breaking off.

Appendix J – Peer Revision for Argument Clinic (from Elizabeth Davis, AP Teacher)

Argument Clinic: Revision Checklist

Format:

- Is my paper formatted according to MLA? Is my heading correct? Do I have a header with my last name and page number on each page? Is my paper double-spaced?
- Do I have a Works Cited page? Did I actually cite all of the sources listed?
- Did I cite my sources correctly throughout the essay using parenthetical citations?
- Did I meet the word count?

Organization:

- Is my chosen argument style apparent in my organization?
- Do each of my paragraphs have a purpose that is apparent from the topic sentence?
- Do my ideas flow seamlessly from one paragraph to the next? Did I use transitions or transitional phrases or sentences?
- Do I have a conclusion that prompts the reader to some action?

Content:

- Do I have an interesting lead?
- Does my lead transition into my introductory ideas?
- Do I have background information? (Did I cite the information?)
- Is my claim obvious?
- Did I use two outside sources (that I cited) and a personal observation?
- Do I have a concession or refutation?

Style:

- Did I build ethos, logos, and pathos throughout my essay?
- Did I use persuasive techniques to achieve my purpose?
- Is my vocabulary reflective of an AP student? Or do I use quite a few one-syllable words?
- Did I write my essay in such a way that someone has an emotional response to my ideas?

Turn-In:

- Did I turn my essay into Canvas?

Appendix K – Assignments for Argument Clinic (from Elizabeth Davis, AP Teacher)

AP Rubric: Argument Clinic Essay

9 Essays earning a score of 9 meet the criteria for the score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development, or particularly impressive in their control of language.

8 – (Effective) Essays earning a score of 8 **effectively** develop a position on the extent to which the assertion holds true for contemporary American society. The evidence* and explanations used are appropriate and convincing, and the argument is especially coherent and well developed. The writing is highly personal, detailed, and specific. Precise diction, purposeful syntax, and imagery engage the reader and help to create a unique voice and tone. The conventions of the English language are handled masterfully.

7 Essays earning a score of 7 meet the criteria for the score of 6 but provide a more complete explanation, more thorough development, or a more mature prose style.

6 – (Adequate) Essays earning a score of 6 **adequately** develop a position on the extent to which the assertion holds true for contemporary American society. The evidence* and explanations used are appropriate and sufficient, and the argument is coherent and adequately developed. Less attention has been paid perhaps to organization, voice, diction, and syntax. There may be some errors in the conventions of the English language, but the prose is generally clear.

5 Essays earning a score of 5 develop a position on the extent to which the assertion holds true for contemporary American society. The evidence* or explanations used may be uneven, inconsistent, or limited. The writer's unique perspective may be less apparent, diction and syntax may not reveal especially careful selection and composition, or adequate attention may not have been paid to the conventions of the English language. The writer may rely to some extent on abstractions and indefinite pronouns, but the reader is engaged and interested for the most part.

4 – (Insufficient) Essays earning a score of 4 **inadequately** develop a position on the extent to which the assertion holds true for contemporary American society. The evidence* or explanations used may be inappropriate, insufficient, or unconvincing. The argument may have lapses in coherence or be inadequately developed. The writer may not provide sufficient specific details or may rely too heavily on abstractions, indefinite pronouns, and clichés. The writing may contain lapses in diction or syntax, but it usually conveys the writer's ideas.

3 Essays earning a score of 3 meet the criteria for the score of 4 but demonstrate less success in developing a position on the extent to which the assertion holds true for contemporary American society. The essay may suggest immature control of writing.

2 – (Little Success) Essays earning a score of 2 demonstrate **little success** in developing a position on the extent to which the assertion holds true for contemporary American society. These essays may misunderstand the prompt, or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate, or inappropriate explanation. The prose often demonstrates consistent

weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

- 1** Essays earning a score of 1 meet the criteria for the score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language, or especially lacking in coherence.
- 0** Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

****Evidence must include personal anecdote and may include evidence from reading or observation. An essay without personal anecdote will not be considered for a score higher than 4.***

Essay 2

Extremely Perceptive and Incredibly Innocent: Oskar from *Extremely Loud and Incredibly****Close as Flâneur*****Introduction: Oskar's Mission**

On September 11, 2001, terrorists hijacked planes in an attempt to thwart American commerce and government. Crashing planes into buildings— particularly The World Trade Center in New York City—we watched as the towers fell, engulfing the city in dust and debris. Those old enough to remember this attack first-hand will recall the constant television coverage depicting the first responders, the grieving, the volunteers—the carnage of a broken city, of a broken nation. As adults watching the aftermath unfold, we wondered how we could make sense of our world, a world in which America could see such chaos. In our shared grief, we cried and sought normalcy, not knowing how to cope with the terror that came to the United States.

Many theorists, artist, writers, and pundits claim that art imitates life. Four years after September 11 (forever known by the date), Jonathan Safran Foer, a young Jewish writer from New York City, published *Extremely Loud and Incredibly Close*, in which a child and two adults attempt to find beauty and truth in the midst of tragic loss. Faced with grieving the death of his father, nine-year-old Oskar Shell is ill-equipped to find a new normal. Plagued by fears, paralyzed by insecurities, and seemingly neglected by his mother, Oskar does not know how to live his life without his father and with the guilt of not answering his father's calls on that faithful day. To combat Oskar's social awkwardness, his father designed reconnaissance expeditions, where Oskar would complete a quest that forced him to speak to others. Upon his father's death, Oskar finds a mysterious key among his father's effects. The key, inside an envelope with "Black" written in red ink, prompts Oskar to find its lock. Tasked with what he

thinks is his final reconnaissance expedition, Oskar takes to the streets of New York, clad in all white (his wardrobe of choice), playing the tambourine (one of his coping mechanisms), to interview every New Yorker named Black. While Oskar believes he is on a mission to solve the mystery of the key, his journey through the boroughs of New York is actually an exercise in finding a new truth, a new view of his world. Much like Charles Baudelaire's definition of a flâneur, Oskar becomes an observer of the grieving, a child of the city, a representative of modernity, and a conceptualization of the truths he finds on his journey to find the owner of the mysterious key.

Extremely Perceptive: Oskar's Formation of Concepts as Poet and Scientist

Oskar's ability to accept the truths he will find through his communications with those named Black rests on how he forms concepts of truth. Nietzsche in his essay "On Truth and Lying in a Non-Moral Sense," explores our attempts to find truth in our interactions with the world: by forming concepts "the individual wishes to preserve himself in relation to other individuals" mostly using "his intellect for concealment and dissimulation" (Nietzsche 754). Nietzsche also compares concept formation in both the poet and the scientist. To the poet, truth rests in the construction of metaphors to convey emotional meaning in the world. Just as a scientist might observe a bee making a hive to study patterns of life, the human makes similar hives of concepts which he or she creates, not out of wax, but out of the experiences of life. This poet or "man of action binds his life to reason and its concepts so that he will not be swept away and lost"; on the other hand, "the scientific investigator" seeks "shelter for himself beneath those bulwarks which presently exist" (759). The scientist relies on his systems and the poet relies on his concepts—both bring each comfort and truth.

Oskar is both the poet and the scientist. As the scientist, he tries to make sense of the world rationally. He creates a book called *Stuff That Happens to Me* to house all of the memorabilia of his life in an organized fashion. The pictures of Oskar's book—a pegboard filled with keys, a picture of Stephen Hawking, a paper airplane model, a picture of a tennis player, the image of the falling man, etc.—showcase what is important to the scientist Oskar, the way in which he is trying to make sense of the world (Foer 53-67). Numbers also provide order to Oskar's chaotic world. He calculates that the number of dead people annually will soon surpass the land on which to bury them, that a new lock is born every 2.777 seconds, that his quest will take him three years. He writes letters to scientists (and others) that he admires such as Stephen Hawking and Jane Goodall. The methodical approach to life and the investigation to follow reveal science to be Oskar's "bulwark" or "shelter" from his current emotional distress.

Oskar's inventions indicate his attempt at poetic preservation—concepts that help him make sense of his changing world. To deal with his father's death, Oskar invents items that dull the pain of loss or items that might have saved his dad. For example, in the chapter titled "Gooplex," Oskar invents the Reservoir of Tears, "a special drain that would be underneath every pillow in New York" that would collect the tears of those who cry themselves to sleep. If New Yorkers were particularly sad at night, or to use Oskar's phrase "had heavy boots," the Reservoir might be overflowing (Foer 38). Oskar's invention of the portable pocket, a removable part of the wearer's outfit, would allow one to carry big items around (Foer 71). He wants the pocket not to keep things but to protect people. As he tries to sleep, Oskar says, "We need enormous pockets, pockets big enough for our families, and our friends, and...people we've never met but still want to protect. We need pockets for boroughs and for cities, a pocket that could hold the universe (Foer 74). Nietzsche stated that man "...has need of protection, for there

exist fearful powers which constantly press in on him and which confront scientific truth with ‘truths’ of quite another kind...” (Nietzsche 759). Oskar’s inventions reveal his powerlessness to save his father and his own need to grieve—these are the truths that Oskar creates in attempt to make sense of his new reality.

The greatest example of Nietzsche’s theory comes in form of a “letter” from Stephen Hawking, Oskar’s scientific hero. A fan of the physicist and reader of *A Brief History of Time*, Oskar writes to Hawking, but he only receives form responses in return. At the end of the novel, Oskar finally receives a personal response from Hawking where he encourages Oskar to be both scientist and poet:

You have a bright future in the sciences, Oskar.

I would be happy to do anything possible to facilitate such a path. It’s wonderful to think what would happen if you put your imagination to scientific ends.

But Oskar, intelligent people write to me all the time. In your fifth letter you asked, “What if I never stop inventing?” That question has stuck with me.

I wish I were a poet. I’ve never confessed that to anyone, and I’m confessing it to you, because you’ve given me a reason to feel that I can trust you. I’ve spent my life observing the universe, mostly in my mind’s eye. It’s been a tremendously rewarding life, a wonderful life. I’ve been able to explore the origins of time and space with some of the great living thinkers. But I wish I were a poet.

Albert Einstein, a hero of mine, once wrote, “Our situation is the following. We are standing in front of a closed box which we cannot open.”

I’m sure I don’t have to tell you that the vast majority of the universe is composed of dark matter. The fragile balance depends on things we’ll never be able to see, hear,

smell, taste, or touch. Life itself depends on them. What's real? What isn't real? Maybe those aren't the right questions to be asking. What does life depend on?

I wish I had made things for life to depend on.

What if you never stop inventing?

Maybe you're not inventing at all (Foer 304-305).

Hawking, a renowned scientist, wishes he were a poet, seeing the world with an artistic eye. Life is more than just “dark matter,” but seeks balance in the sensory impressions we derive from our emotional response to our experiences. As he says, “Life itself depends on them” (Foer 305).

Oskar views his inventions as something wrong with him; Hawking reframes them as essential to life—what life depends on. According to Nietzsche, the drive to form metaphor is fundamental to being human and seeks an outlet in myth, in art, in “new translations, metaphors, metonymies,” in a new shape to the world (760). Oskar's inventions, born of necessity to find balance in his fragile state of grief, fuel his quest to find truth. Even though he seeks the answer to the mystery of the key, his journey reveals the power of metaphor: this is his truth.

Baudelaire's Flâneur: Man of the World, Observer of Life

With the sensibilities of the scientist and a poet, Oskar takes to the streets of New York in search of his truth. Along the way as he observes the grief of those named Black, he evidences qualities of the flâneur, a certain type of artist as defined by Charles Baudelaire. Baudelaire in his essay “The Painter of Modern Life” begins with an exploration of how beauty is defined in the modern world. Viewing a series of images from various moments in time, Baudelaire explains that beauty is composed of two elements, one eternal and one circumstantial. The eternal element, which is difficult to define, becomes imprinted on the entire person of man—

"his whole attire, crumples or stiffens his dress, rounds off or squares his gesture,...subtly penetrating the very features of his face" (Baudelaire 2). The relative or circumstantial element helps quantify the eternal through observation of "the age, its fashions, its morals, its emotions" (Baudelaire 3). We must, he explains further, have the second element; otherwise, the eternal "would be beyond our powers of digestion or appreciation" (Baudelaire 3). He challenges his readers to find beauty that does not contain both elements. Rejecting Stendhal's idea that "Beauty is nothing else but a promise of happiness," Baudelaire states that Stendhal "overshoots the mark." By subjecting beauty to the "infinitely variable ideal of Happiness," we strip beauty of its nobility, "of its aristocratic quality" (Baudelaire 3-4). For Baudelaire, the dual components of beauty must be observed.

The chief figure in observing and depicting the modern rather than historical view of beauty is the *flâneur*. Based on the life and work of Constantin Guys, Baudelaire upon observing Guys (Monsieur G.) for ten years coined the term *flâneur* based on said observations. Baudelaire defines a *flâneur* as a "passionate spectator," who seeks to know everything he can about the world. The *flâneur* is "a man of the world," one who "wants to know, understand and appreciate everything that happens on the surface of our globe" (Baudelaire 7). Guys shunned the term artist because the "artist lives very little, if at all, in the world of morals and politics" since the artist's sphere of living is restricted to one location (Baudelaire 7). Rather the man of the world is a "spiritual citizen of the universe," whose genius is his curiosity. To illustrate this "fatal, irresistible passion"—Guys' curiosity—Baudelaire cites Edgar Allan Poe's "The Man of the Crowd," in which a character, a convalescent, sits in a coffee-house absorbed in crowd gazing, "breathing in all the odors and essences of life" (Baudelaire 7). The convalescent's condition is Guys' spiritual condition.

This convalescence is like a child “possessed in the highest degree of the faculty of keenly interesting himself in things, be they apparently of the most trivial” (Baudelaire 7). He further states that a child is likely to see the world “in a state of newness,” delighting in “brightly coloured impressions” of the world (Baudelaire 8). Akin to convulsion, inspiration shocks the brain of the child, but the “man of genius has sound nerves” (Baudelaire 8). Steadied by reason and sensibility, the flâneur is equipped to analyze these impressions, making sense of the “raw material” accumulated by his childlike fancy. The child, when seeing something new, may gaze upon the scene with a fixed intensity. Since Guys, the flâneur, does the same, he is a “man-child,” “who is never for a moment without the genius of childhood,” always fresh and new (Baudelaire 8). Unlike the dandy, who is insensitive and pretentious, the flâneur is “sincere without being absurd” (Baudelaire 9).

For the perfect flâneur, the crowd is his fuel, “an immense reservoir of electric energy” (Baudelaire 9). Amid the ebb and flow of movement, he is both away from home yet feels at home. His immense joy is to see the world, be the center of the world, without being seen by the world. Rejoicing in the incognito, the flâneur is a *prince*, a lover of universal life, energized by the crowd, a mirror reflecting “a kaleidoscope gifted with consciousness,” ever-reproducing “the flickering grace of all the elements of life,” capturing life in living pictures (Baudelaire 9). The city with its “landscapes of stone” with vastly arrayed people and animals is the flâneur’s “river of life” that courses with “splendor and majesty” (Baudelaire 11). While absorbed “pell-mell,” the resulting work will be ordered and composed and pulsing with soul (Baudelaire 11). Gifted with both “the capacity of seeing” and “the power of expression,” the flâneur bestows life on paper, the “raw materials...are put in order, ranged and harmonized” with “childlike perceptiveness...acute and magical by reason of innocence!” (Baudelaire 12).

Baudelaire's flâneur is searching for modernity within the crowded city "to extract from fashion whatever element it may contain of poetry within history, to distill the eternal from the transitory" (Baudelaire 12). By walking through the city as an observer, Baudelaire's flâneur looks at the present circumstances to extract beauty from the honesty of his impressions.

Incredibly Innocent: Oskar Shell as a Child Flâneur

Just as Baudelaire's flâneur seeks beauty among the modern city, so too does Oskar seek a new beauty to his life, a new version of life without his father. As mentioned earlier, Oskar feels as if his late father left the mysterious key behind in an effort for Oskar to seek out its lock. Since the name "Black" was written on the back of the envelope, Oskar endeavors to meet each one in an effort to discover his truth. Along the journey, Oskar's actions reveal he is a child of the world, an observer of the griever through the lens of a child—a version of a Baudelarian flâneur.

Oskar is our eyes and ears as he transverses the grieving city on his quest and, through his status as child, reflects the vulnerability of a post-9/11 New York. In his essay "Children's Literature and the Child Flâneur," Eric Tribunella argues that the child flâneur is a perfect vehicle to reflect the modern world since "the reader sees the city through the eyes of the flâneur, who is relied upon to extract meaning and beauty from the world and to cope with its more troubling conditions" (88). New Yorkers lived with certain fears after the attacks, which is reflected in some of Oskar's fears. He fears elevators and other enclosed places and heights, so he invents a moving skyscraper:

Sometimes I think it would be weird if there were a skyscraper that moved up and down while its elevator stayed in place. So if you wanted to go to the ninety-fifth floor, you'd

just press the 95 button and the ninety-fifth floor would come to you. Also, that could be extremely useful, because if you're on the ninety-fifth floor, and a plane hits below you, the building could take you to the ground, and everyone could be safe, even if you left your bird seed shirt home that day (Foer 3).

This childish invention evidences his mind working to cope with the new reality that terrorist attacks could happen, a way of seeking safety. Tribunella further discusses the use of *flâneur* as a literary device "for taking in not only the city, but also what the city embodies: modernity itself" (88). The sad reality of modern life after September 11 is both fear of loss and isolation.

One of the most notable characters Oskar encounters is A.R. Black, the isolated neighbor upstairs. Mr. Black is a curious eye-patch wearing oddity. Surrounded by "tons of stuff," Mr. Black exclaims (because he cannot hear), "I've had a pretty amazing life!" (Foer 152). He had lived every day of twentieth century, but he had stayed in his apartment for over twenty-four years, never leaving his home after his wife's death. Oskar comments that "[Mr. Black's] apartment was filled with the stuff he'd collected during the wars of his life" including a curious card catalog containing his biographical index, or cards of people he might need to reference one day (Foer 154-155). Both having a penchant for collecting, Oskar is impressed "by how much life Mr. Black had lived, and how much he wanted to have his life around him" (Foer 160). In Oskar's vernacular, Mr. Black gave him "heavy books" because "How could such a lonely person have been living so close to me my whole life? If I had known, I would have gone up to keep him company" (Foer 163). Even though the key does not open any of Mr. Black's locks, Oskar's experience with him reflects the modern condition: that of isolation after grief. With the innocence of a child, Oskar longs to make connection with Mr. Black, to fill his lonely spaces.

Mr. Black accompanies Oskar for part of his key quest until Mr. Black connects with Ruth Black, an attendant at the top of the Empire State Building. Facing the combination of many fears, Oskar climbs the 1,860 stairs to the top, and at the end of this scene, Mr. Black tells Oskar that his part of the quest is finished. He tells Oskar, "I've loved being with you. I've loved every second of it. You got me back into the world. That's the greatest thing anyone could have done for me" (Foer 254). Oskar's key prompted Mr. Black to risk life in the world. Even though Oskar wants to yell at Mr. Black for his decision, he shakes his hand. During their initial meeting, Mr. Black tells Oskar, "So many people enter and leave your life! Hundreds of thousands of people! You have to keep the door open so they can come in! But it also means you have to let them go!" (Foer 153). As the observer of post-9/11 New York, Oskar knows that taking a risk with love and relationships is part of living, a lesson for all who grieve. Using Oskar in the same way as the *flâneur*—"to contend with modernity through imagination, through the pleasure of novelty, and through the example set by the most vulnerable, who nonetheless survive," overcoming his fears and reaching out to others is his message to his vulnerable city (Tribunella 88).

Baudelaire's *flâneur* is gifted with the ability to organize and harmonize the raw material of observation; Oskar possess those same traits but without the quickness of maturity. In trying to make sense of his frustrated quest for the key and his mother's seeming lack of interest in his life, Oskar misses some of the connections among the events he has experienced, particularly his meeting with the second Black he meets, Abby. When Oskar meets Abby, he describes her as beautiful but sad. She cries during their meeting for reasons that Oskar, the child, cannot explain (Foer 94). Because he is a child, Oskar misses the tell-tale signs of a struggling relationship—her unexplained tears, her husband's calls for Abby's attention, his entering the room but being

ignored. Oskar thinks she recognizes the handwriting on the key's envelope, but she denies any knowledge of the key. Eight months later, Oskar receives a message from Abby Black, who admits that she was not honest with him but offers to help. What is most interesting about this message is that it took months for Oskar to receive the voice message and as he listens to it, the message cuts off. Without contemplating the timing or the abrupt ending of the recording, he rushes to meet Abby again. As Oskar prepares to leave, he wonders again why his mother does not stop him, especially because it is getting dark outside. Oskar says, "Why didn't she ask me more? Why didn't she try to stop me, or at least keep me safe?" (Foer 288). Because he feels so close to an answer about the key, he fails to see the truth of his mother's involvement.

On his second visit with Abby, she admits that her husband knew about the key, but since they had fought the day Oskar visited, she wanted to hurt her husband. Ultimately, she tells Oskar that her husband, William, has been looking for him (Foer 290). And while that would be the answer to the question of the key, the other question—that of his mother's interest—was also answered. Now the raw material of his experiences folded into harmonious understanding: she had talked to all of the Blacks before Oskar arrived (Foer 291). He says, "My search was a play that Mom had written, and she knew the ending when I was at the beginning" (Foer 292).

At the end of his search, Oskar visits the final Black, William, a son also grieving the loss of a father. William Black relates the story of his father passing away two years ago. Out of anger, William sold all of his father's personal effects, including the blue vase in which Oskar found the mysterious key that opens a safety deposit box. Obviously disappointed that the key did not reveal more about his father, Oskar finds himself in a moment of intense vulnerability. He confesses to William that he did not answer the phone on September 11, knowing that his dad was calling to say goodbye, asking if Oskar was there. Oskar says:

He needed me, and I couldn't pick up. I just couldn't pick up. I just couldn't. *Are you there?* He asked eleven times. I know, because I've counted... Why did he keep asking? Was he waiting for someone to come home? And why didn't he say "anyone"? *Is anyone there?* "You" is just one person. Sometimes I think he knew I was there. Maybe he kept saying it to give me time to get brave enough to pick up (Foer 301).

After his tearful admission, Oskar asks for William's forgiveness, not for refusing to answer his dad's call, but for not being able to tell anyone about it (Foer 302). According to Tribunella, the child flâneur also wrestles with the consequences of modernity: "the experience of alienation, the loss of faith in traditional institutions, and the existential anxieties of modern life" (89). Loss often accompanies regret. Oskar's situation is no different: he regrets not saying goodbye to his dad, a guilt he will carry with him forever. Oskar's struggle to come to terms with his father's death—his quest to find the lock for the key—ends with a much different resolution than he thought. Rather than opening a lock, the key opened Oskar's heart and gave him confidence to risk human connections.

Conclusion: New View

Through conceptualizing truths as a scientist and a poet, the character of Oskar Shell reflects Nietzsche's theory of using metaphor to create truth. From his inventions to his collections, Oskar makes his way through New York, seeking the answer to the mystery of the key. As a child version of Charles Baudelaire's flâneur, Oskar seeks answers in the streets of his city. Along the way, he meets A.R. Black, who shows him that life can continue after losing love. He also finds beauty in the loss of his father—he will always have his memory. His

experiences reflect a truth of modern life: our losses and the grieving process change our nature and our sense of safety.

At the end of the novel, Oskar once again rifles through his *Stuff that Happened to Me* book to the pictures he included of the falling man, a man jumping from one of the World Trade Center Towers. He reverses the images so that as he flips the pages, the man is flying to the top of the tower. As he watches the man's accent, Oskar imagines what his life would have been like without 9/11, drawing the conclusion that "We would have been safe" (Foer 326).

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Project 3: Teaching Unit
Making Rhetorical Choices to Enhance Persuasion

Rationale for Unit

Teenagers have a style all their own. From their slang to their fashion to their social media, teens thrive in experimentation, much to the chagrin of adults. As we observe their bizarre and uninformed choices, we adults often wonder, “What were they thinking?” Many of us probably cringe when we look at photos from our teen years—over-permed hair, sky-high bangs, electric blue eyeshadow—at our attempts to carve out an individual style. Teens across generations buck traditions and challenge social norms as they work to make sense of their world.

While most teens have no qualms about embracing the latest “insta-worthy” lifestyle trends in an effort to establish a personal style, that sense of experimentation often fails to carry over to establishing a particular writing style. Despite our best efforts at meaningful writing instruction, we English teachers read pages of student-produced lackluster prose. Red pens poised at the ready, we mark mistakes in an effort to show our students how they are not making the proper choices as writers. We might even assign grammar exercises as our English teachers did. Are students struggling with commas? I have a worksheet on that one. Do they need to learn more meaningful sentence combinations? I have those great practice sentences on conjunctive adverbs. After these well-meaning practices, we still experience the frustration of students not writing effectively, of not embracing these grammatical constructions to create a writing style. As Laura R. Micciche states in her article “Making the Case for Rhetorical Grammar,” teachers often “present grammar as a fix-it approach to weak writing” (716). Instead, composition instructors must see grammar instruction as “a discourse that takes seriously the connection between writing and thinking, the interwoven relationship between what

we say and how we say it” (718). Martha Kolln and Lorreta Gray in the introduction to *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*, challenge the writing teacher to help students “understand[...] both the grammatical choices available to [students] when [they] write and the rhetorical effects those choices will have on [their] reader” (2-3). Just as students scroll through their feeds looking for ideas to enhance their personal style, so too do composition instructors want students to embrace the worksheets and practices as models and ideas for creating a writing style. We want students to understand that “the grammatical choices we make...represent relations between writers and the world they live in...the way we position ourselves in relation to others” (Micciche 719).

In an effort to create such a discourse in my English 1301 dual credit classroom, I have designed my teaching unit, “Making Rhetorical Choices to Enhance Persuasive Style,” to help students begin to see how the choices writers make when composing in a particular mode of writing create the style. When students enter their junior year English 1301 dual credit course, they enter with an unrealistic picture of what good writing entails due to state testing. On both of the English state tests, students must write essays in different modes—expository for freshmen and persuasive for sophomores—with a length limit of twenty-six lines. The limited amount of space to compose an essay on the standardized assessment does not allow for teachers to address the development of persuasive style. In addition, the pressure of passing the test creates a classroom environment that relies more on producing error-free and/or “correct” writing that is often formulaic. Rather than empowering students to make choices that impact the overall composition, students see writing as a means to an end and have not developed a capacity to think about the purpose of writing. Prior to this unit, students have been working through a unit called “Argument Clinic,” a series of lessons that require students to evaluate quotations from

essays, opinion pieces, and novels. As part of the evaluation of the quotations, students develop opinions or claims about each quote, building evidence from personal experiences and observations to support their thinking.

The goal of this unit that focuses on argumentative writing is to help students see the technique involved in persuasive writing--how good arguments are effective because of rhetorical choices, “to learn how to generate persuasive, clear thinking that reflects on and responds to language as work, as *produced* rather than evacuated of imperfections” (Micciche 720). While students are working to build an effective argumentative essay, I want to build in the instruction that presents grammar as choice that creates style. In “Recusing Expository Writing from the Humdrum,” Constance Weaver claims that writing is much more interesting “...when writers are not held to the traditional forms of the five-paragraph essay or the structures often taught for a “logical” approach to the argumentative essay” (181). By freeing students from what Weaver calls “...the traditional perspective, a series of rules, expectations, or requirements...,” students will struggle with the thinking processes and decision-making that composing writing should require. Initially, students will want the comfortability of the formulaic essay, but after reading models, practicing the structures, and analyzing the effectiveness of rhetorical choices, students will begin to embrace the tools of persuasive writing as easily as they scroll through social media. A style of writing will start to develop as they view the choices that good writers make are as impactful as the choices that the trendsetters on social media.

Key Elements

Tyler Junior College, our school’s dual credit partner, states five objectives that signal successful completion of this course. Among these are to:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

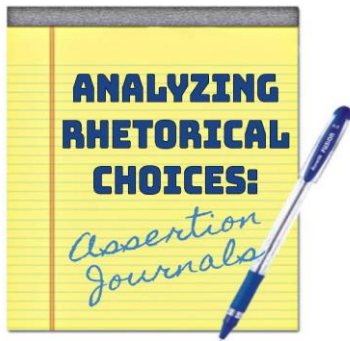
Each day is to begin with a journal to instill the daily practice of writing. The course guidelines also require that students produce three drafts for each essay. Draft one should be the student's best first effort and is graded for MLA formatting and length requirements. This draft serves as the basis for peer-editing and other work to enhance the draft. Draft two should reflect revision and editing and is graded for content and correctness. Upon returning the graded draft two, students apply corrections to produce a revised draft three, which is graded for the application of corrections. The unit is designed to not only accomplish the above three course objectives but to maximize the effectiveness of the three-draft process in developing a quality argumentative essay. The table below contains the goal and purpose of each of the lessons in the unit:

Ongoing:	<p>Assertion Journals:</p> <p>To open a dialogue about writing as choices that create style, we begin with assertion journals. One of the requirements of the dual credit course is daily journal writing. In an effort to make this daily writing more purposeful, I assign short quotations from famous writers. The journal prompts require students to analyze the structure of the quotation, the rhetorical choices that make the quotation effective, and to explain whether they agree or disagree with the quote. While most students find agreeing or disagree with ideas easy, the added challenge of evaluating the rhetorical choices of the speaker sparks mindfulness in students that good writers make conscious choices.</p>
Days 1-4:	<p>Evaluating Persuasive Mentor Texts:</p> <p>Composing the argumentative draft begins with an examination of persuasive mentor texts from <i>Successful College Writing</i> (7th Edition) by Kathleen T. McWhorter: The goal of this lesson is to not only examine the organization of an argument but to evaluate the decisions that writers make to create effective arguments. For example, in "Abolish the Penny," William Safire organizes his argument using rhetorical questions to drive his argument. He also uses interesting word choices to create a persuasive tone. This pointed examination of well-written arguments will serve as an inspiration to students as they compose the first draft of their argumentative essay.</p>

Days 5-7	<p>Crafting Complex Thesis Statements and Composing Draft One:</p> <p>One of the keys to a strong, stylish argument is a powerful thesis statement. In my experience, students tend to list the ideas they plan to discuss or layer ideas with coordinating conjunctions, which yields unwieldy, wordy sentences. This lesson provides a sentence stem to guide students in crafting a complex sentence that articulates their position. The approach for this lesson was inspired by Jeff Anderson's essay "Editing Begins with Observation: Adverbial Clauses and the AAAWWUBBIS," from <i>Grammar to Enrich and Enhance Writing</i>. The prompt for the argument essay is a culmination of exercises completed during Elizabeth Davis's "Argument Clinic," a unit I discovered at an Advanced Placement workshop.</p>
Days 8-9	<p>Revising the Essay: Adding Parallel Structure</p> <p>After students write draft one, our next task is to revise and edit the essay. During this time, I will target certain rhetorical and grammatical choices on which to focus. Parallel structure is not only a staple of effective persuasive writing, but it is one of the most tested grammatical structures on standardized tests, such as the ACT and SAT. Using "The Artist's Rhythms" from Harry Noden's <i>Image Grammar</i>, this revision lesson begins with professional examples of parallel structure as a rhetorical choice to enhance persuasive style. Students then practice crafting parallel sentences using Noden's templates. After practicing the structures over a piece of art, students will work with their drafts to identify at least two places where they can add parallel constructions to make their arguments stronger.</p>
Days 10-11	<p>Revising the Essay: Evaluating Expletives</p> <p>With each of the essays we have written this semester, I noticed that many of my students struggle with expletive constructions. Almost every paragraph contains several of these weak sentence starters. The goal of this revision lesson is to make students aware of using expletives by choice or by convenience. The lesson is a combination of Michelle Baker's post from her website Conservation Writing Pro and Kolln and Gray's "Sentence Rhythm" chapter from <i>Rhetorical Grammar</i>.</p>
Days 12-13	<p>Revising the Essay: Trending Techniques and Peer Editing</p> <p>The final revision lesson begins with reading and analyzing JFK's "Inaugural Address," a master mentor text. As we work together to analyze the rhetorical choices in the speech, students will have access to a Google Slides that contains several other techniques that writers use to make writing more persuasive. The goal with this lesson is to use the techniques as a toolbox to revise the essay. By giving them options, I hope that they will choose the ones that will make the most impact in their essay. This lesson ends with final peer editing session. I always guide peer editing with items on Google Slides. This way students feel empowered to make meaningful comments on peers' papers.</p>

Lesson Plan 1: Assertion Journals (throughout unit)

Grade level: 11 Dual Credit English 1301



Relevant Course Outcomes: (TJC ENGL 1301)

Upon successful completion of this course, students will:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

Materials and Technology Needed:

- Assertion Journal Prompts – Google Slides – pdf located in Canvas portfolio

Student Objectives:

- Identify the rhetorical choices the author makes and discuss how the choices enhance persuasive style
- Articulate and support opinions

The number of class sessions needed: warm-up or bell-ringer for each day of unit (10 prompts total)

Daily Routine

1. Provide students with the following instructions:
 - Think critically about the quotation and respond through analysis and argumentation:
 - Analyze: Identify the author's claim. In other words, what is the author really saying. You will need to analyze the words and their arrangement to understand the overall meaning. Identify any persuasive techniques or grammatical constructions that contribute to the author's argument.
 - Argue: Defend, challenge, or qualify the statement. Be sure to tie your argument to the social significance of the quotation. Use specific examples and reasoning to support your explanation.
2. Project the quotation to analyze from Google Slides and allow students ten minutes to write the journal entry.
3. Allow for volunteers to share as a means of discussion of the prompt.

Assessment

Types/Tools of Assessment

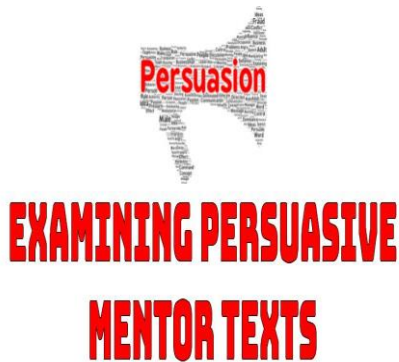
- Formative: daily journals, class discussions

Reflection Prompts for Discussion Board

- Choose one of your assertion journals from this week and post to the discussion board. Comment on two other posts.

Lesson Plan 2: Evaluating Persuasive Mentor Texts (Days 1-4)

Grade level: 11 Dual Credit English 1301



Relevant Course Outcomes: (TJC ENGL 1301)

Upon successful completion of this course, students will:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

Materials and Technology Needed:

From *Successful College Writing* (7th Edition) by Kathleen T. McWhorter:

- Chapter 19 (Reading Arguments) content and “Tipping is an Abomination” by Brian Palmer (pp. 503-505) - Appendix B
- Chapter 20 (Writing Arguments) content and “Abolish the Penny” by William Safire (pp. 532-533) - Appendix B
- Descriptive Outlining handout for “Tipping is an Abomination” – Appendix B
- Visualize an Argument – Appendix B

Student Objectives:

- Recognize the basic parts of argument
- Understand the key elements of support in an argument: reasons, evidence, emotional appeals, and refutations
- Identify the rhetorical choices the author makes and discuss how the choices enhance persuasive style
- Read, analyze, and think critically about arguments

The number of class sessions needed: 3

Class Session # 1: The Structure of Argument

1. Complete Assertion Journal 1 - See separate lesson plan
2. Discuss “Tipping is an Abomination” (assigned for homework) including student’s personal reactions to Palmer’s claims about tipping
3. In pairs, complete a descriptive outline of the article (Appendix B), focusing on summary and rhetorical purpose of each paragraph - finish for homework.

Class Session # 2: Rhetorical Choices Argument

1. Complete Assertion Journal 2 - See separate lesson plan
2. Pairs form small groups to compare descriptive outlines for “Tipping is an Abomination.” As groups discuss the “does” part of the descriptive outline, they will make lists of rhetorical choices Palmer makes.
3. Share the lists of rhetorical choices--make an anchor chart or class list of choices. This will become a checklist of techniques for each student’s essay

4. Assign “Abolish the Penny” by William Safire for homework. As students read, they are to create a descriptive outline in the margin.

Class Session # 3: Rhetorical Choices Argument

1. Complete Assertion Journal 3 - See separate lesson plan
2. Create small groups to discuss “Abolish the Penny.” Give each group a dictionary and ask them to choose 3 or 4 distinctive phrases in this essay:
 - Examples: “penny-pinching horde (para. 4),” “pesky penny” (5), “long-overdue coin reform” (6), “frazzled pollsters, surly op-ed pages, snarling cable talkfests and issue-starved candidates” (8)

For each example, practice downwriting, or rewording with simpler diction. Then, discuss the gains and losses of using direct language versus Safire’s language.
3. Share examples with the class. Then discuss how the diction affects the tone and how the diction affects the argument. In addition, discuss how Safire’s humorous and vivid approach impacts the argument.

Class Session # 4: Structure of Argument

1. Complete Assertion Journal 4 - See separate lesson plan
2. Review the basic components of an argument using Visualize an Argument handout – Appendix B
3. Have students choose partners. Number the partners 1 or 2. Ones create a graphic organizer for “Tipping is an Abomination” and twos create a graphic organizer for “Abolish the Penny.” Handout in Appendix B.
4. Share graphic organizers with the class and discuss the progression of ideas.

Assessment

Types/Tools of Assessment

- Formative: Descriptive Outline, Graphic Organizer, Class Discussions

Reflection Prompts for Discussion Board

- What is the most powerful persuasive strategy that Palmer uses in “Tipping is an Abomination”? Support with an example from the text. Comment on two other posts.
- Based on your analysis and the class discussion, what did you learn about the impact of diction on persuasive style? Support with an example from the text. Comment on two other posts.

Lesson Plan 3: Writing Complex Thesis Sentences/ Argument Essay Draft 1 (Days 5-7)



Grade level: 11 Dual Credit English 1301

Relevant Course Outcomes: (TJC ENGL 1301)

Upon successful completion of this course, students will:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

Materials and Technology Needed:

- Essay prompt from Argument Clinic – Appendix C
- Writing a Complex Thesis – handout Appendix C

Student Objectives:

- Compose a draft of an argument that supports an interpretation of a quotation in an organized manner
- Build an argument with specific, appropriate support
- Craft a thesis sentence that uses complex sentence structure

The number of class sessions needed: 3

Class Session 1: Assign Argument Essay Draft 1/Craft Thesis

1. Assertion Journal 5 – See separate lesson plan
2. Read and analyze the argumentative essay prompt – Appendix C
 - In lessons that preceded the writing of draft one, students have already analyzed the quotations and compiled evidence to support their opinions.
3. Using the Jeff Anderson's instructional model from Chapter 8, "Editing Begins with Observation" from Weaver's *Grammar to Enrich and Enhance Writing*, provide examples of thesis sentences that use complex sentence structure. Ask what they notice?
4. Review complex sentence structure including subordinating conjunctions.
5. Allow students time to write a thesis using the sentence pattern provided on the handout. Assess thesis sentences by conferencing with each student.
6. While conferencing about thesis sentences, students begin composing draft one.

Class Sessions 2-3: Composing Draft One

1. In partners, share thesis sentences and provide feedback.
2. Continue composing draft one, providing teacher support when needed.

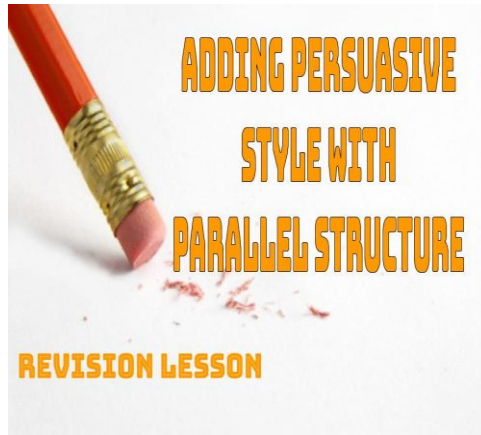
Assessment

Types/Tools of Assessment

- Formative: thesis, draft one

Lesson Plan 4: Adding Parallel Structure (Days 8-9)

Grade level: 11 Dual Credit English 1301



Relevant Course Outcomes: (TJC ENGL 1301)

Upon successful completion of this course, students will:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

Materials and Technology Needed:

- Project an image for writing sentences. Suggestion: *A Sunday on La Grande Jatte* — 1884 - Georges Seurat
- Copies of “Strategy 4: Revise Your Rhythm” (pp. 73-74) and “Strategy 6: Imitate the Rhythms of Parallel Structure” – Appendix D

Student Objectives:

- Write sentences that use parallel structures
- Identify the rhetorical choices the author makes and discuss how the choices enhance persuasive style
- Revise argumentative essay to include at least one parallel structure

The number of class sessions needed: 2

Class Session # 1: Practice Parallel Structure

1. Complete Assertion Journal 6 - See separate lesson plan
2. Project an image. I chose *Sunday on La Grande Jatte* because the painting portrays many activities and evokes a peaceful, calm feeling. For five minutes students answered these questions: what do you notice? What stories could you tell about this image? What overall feeling does the image create and how?
3. Discuss the importance of parallel structure. It is one of the most tested elements on standardized tests. Project examples of parallel structure from famous speeches, the assertion journal quotes, and the mentor texts. What does the use of parallel structure add to the feeling of the sentences/paragraphs?
4. Read through the sentence stems on Strategy 6: Imitate the Rhythms of Parallel Structure from *Image Grammar*. Choose one of the patterns to write as a class. I selected pattern three: Here is a sample:
If there are no holidays, if rest really doesn't exist, if relaxation is only a myth, then how do you explain the existence of parks? How do you explain the lush green grass or the cool crisp breezes? And most of all, how do you explain the joyful expressions of the park-goers? Beyond the dark stresses of the everyday lies the bright relief of a holiday.

5. After discussing some pitfalls and hazards in composing the sentence, I had students pair up. I handed each an index card with a number to correspond to one of the six patterns. Working together, the students created a sentence inspired by the painting. As I monitored their progress, I would often suggest adding parallel verbs and phrases within the pattern.
6. After the first round, I collected the cards from the pairs and redistributed them. This time we looked at the techniques from Strategy 4: Revise Your Rhythm. Using the sentence from the original pair, the students added an additional sentence using one of the techniques from Strategy 4.

Class Session # 2: Adding Parallel Structure to Argument Essay

1. Complete Assertion Journal 7 - See separate lesson plan
2. Gallery walk of the parallel sentences from the previous class. Which ones were effective? Why?
3. Using their first draft of the argumentative essay, students will find a place in the essay to incorporate one of the parallel structures (or a variation of) from Strategy 4 or Strategy 6 into their paper.
4. In addition, students will add/revise parallel structure in words and phrases throughout the essay. Here's an example of what one student added to the opening of her essay:
 If there are no drunk drivers, if alcohol really didn't exist, if intoxication while driving was only a myth, then how do you explain the torn up and destroyed cars in ditches? How do you explain the cars wrapped around trees? And most of all, how do you explain the lives lost by the interruption of alcohol?

Assessment: Types/Tools of Assessment

- Formative: paired parallel sentences
- Summative: parallel structures in the second draft of the argumentative essay

Reflection Prompts for Discussion Board

- Reflect on the following quotation: "Choppy rhythms distort perceptions and interrupt the consistent flow of ideas" (Noden 63). What does the writer mean? How does parallel structure help with the "consistent flow of ideas"?

Lesson Plan 5: Evaluating Expletives (Days 10-11)



Grade level: 11 Dual Credit English 1301

Relevant Course Outcomes: (TJC ENGL 1301)

Upon successful completion of this course, students will:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

Materials and Technology Needed:

- Google Slides over expletives
- Copies of practice sentences – Appendix E

Student Objectives:

- Understand the purpose and use of expletives
- Identify the rhetorical choices the author makes and discuss how the choices enhance persuasive style
- Revise argumentative essay to evaluate the use of expletives

The number of class sessions needed: 2

Class Session # 1: The Use of Expletives

1. Complete Assertion Journal 8 - See separate lesson plan
2. Discuss the definition and purpose of expletives. Use Google Slides to examine why a writer would use this construction in writing.
3. Working together students will complete the practice sentences. After making revisions, discuss as a class the effects of adding the it-cleft or there-transformation to the sentences.
4. Using the first draft of the argumentative essay, students will highlight any expletives in the essay. Each student will choose two expletives and evaluate whether the construction is purposeful or passive. After writing the expletives on a separate sheet and revising the sentence to eliminate the expletive, each student will compose a rationale for keeping or eliminating the expletive.

Class Session # 2: Evaluating Expletives in the Argument Essay

1. Complete Assertion Journal 9 - See separate lesson plan
2. Using the revised expletives and rationales from yesterday, students will form small groups and discuss the sentences, helping each other to decide which version is better.
3. When finished with the discussion, students will continue revising the essays.

Assessment: Types/Tools of Assessment

- Formative: sentence revision and discussion post
- Summative: expletives in the second draft of the argumentative essay

Reflection Prompts for Discussion Board

- Students could post their revisions in the argument essay
- Group discussion prompt p. 164: Overuse of *there* constructions can indeed make a paragraph muddy. Clean up the following paragraph by deleting unnecessary *there* constructions and revising the sentences for clarity. Post your revision and reflect on the decisions you made as you revised. Comment on two posts from classmates.
 - There are three branches in our federal government: the legislative, the executive, and the judicial. In this system, there are powers that each branch has in order to check the powers of the other branches. Because there is a balance of power instead of concentrated power, there is a greater chance their citizens' rights will be respected.

Lesson Plan 6: Trending Techniques and Peer Editing (Days 12-13)



Grade level: 11 Dual Credit English 1301

Relevant Course Outcomes: (TJC ENGL 1301)

Upon successful completion of this course, students will:

- Write in a style appropriate to audience and purpose
- Read, reflect, and respond critically to a variety of texts, both independently and as part of a group, including texts that deal specifically with an individual's choices, actions, decisions, and the resulting consequences
- Use Edited American English in academic essays

Materials and Technology Needed:

- Trending Techniques Google Slides with additional persuasive techniques – Appendix F (full Slides on Canvas portfolio)
- Copies of JFK's "Inaugural Address" – Appendix F (annotated handout on Canvas portfolio)
- Argumentative Essay: Revising Draft One – see full pdf on Canvas portfolio

Student Objectives:

- Identify the rhetorical choices the author makes and discuss how the choices enhance persuasive style
- Use peer editing process to revise argumentative essay to evaluate the organization and rhetorical choices

The number of class sessions needed: 2

Class Session #1: Masterful Mentor Text: JFK's "Inaugural Address"

1. Complete Assertion Journal 10 - See separate lesson plan
2. Read JFK's "Inaugural Address" and answer questions to annotate for persuasive techniques.
3. Provide students access to Trending Techniques (Google Slides) and review the techniques to enhance persuasion provided. The presentation includes examples from the other mentor texts studied in class.
4. Students are to choose two of the techniques to include in the second draft of the argument essay.

Class Session #2: Final Peer Editing Session

In groups of four, students will perform a final peer edit of draft one, using Google Slides as a guide to evaluate organizational and rhetorical choices. Students will rotate papers among the group members and annotate/comment on specific aspects of the paper.

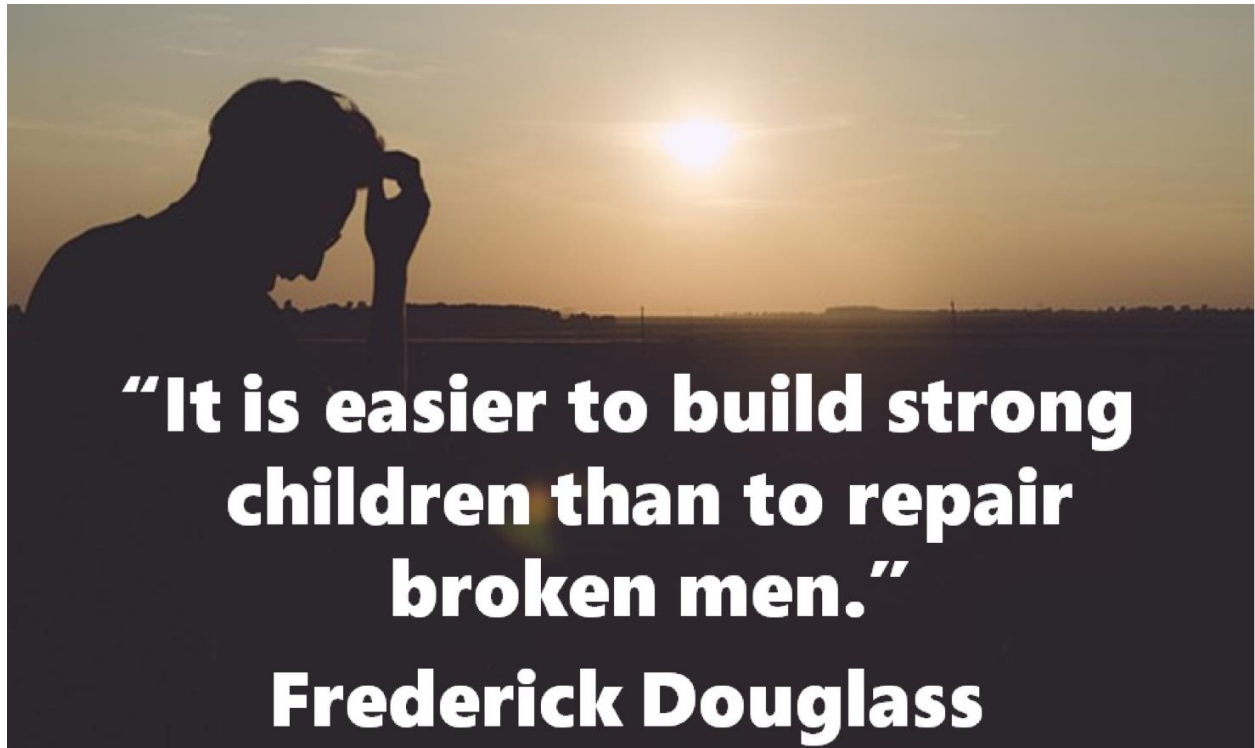
Assessment: Types/Tools of Assessment

- Summative: persuasive style in the second draft of the argumentative essay

Reflection Prompts for Discussion Board

- What was the most helpful suggestion you received during peer editing? What is one change you plan to make based on peer feedback? Comment on two posts.

Appendix A: Sample Assertion Journal Prompt



Appendix B: Supporting Materials for Examining Persuasive Texts

Tipping Is an Abomination

By BRIAN PALMER, *Slate*, JULY 09, 2013 2:51 PM

When wealthy Americans brought home the practice of tipping from their European vacations in the late 19th century, their countrymen considered it bribery. State legislatures quickly banned the practice. But restaurateurs, giddy at the prospect of passing labor costs directly to customers, eventually convinced Americans to accept tipping.

We had it right the first time. Tipping is a repugnant custom. It's bad for consumers and terrible for workers. It perpetuates racism. Tipping isn't even good for restaurants, because the legal morass surrounding gratuities results in scores of expensive lawsuits.

Tipping does not incentivize hard work. The factors that correlate most strongly to tip size have virtually nothing to do with the quality of service. Credit card tips are larger than cash tips. Large parties with sizable bills leave disproportionately small tips. We tip servers more if they tell us their names, touch us on the arm, or draw smiley faces on our checks. Quality of service has a laughably small impact on tip size. According to a 2000 study, a customer's assessment of the server's work only accounts for between 1 and 5 percent of the variation in tips at a restaurant.

Tipping also creates a racially charged feedback loop, based around the widely held assumption—explored in an episode of *Louie*, in the Oscar-winning film *Crash*, and elsewhere—that African-Americans tend to be subpar tippers. There seems to be some truth to this stereotype: African-Americans, on average, tip 3 percentage points less than white customers. The tipping gap between Hispanics and whites is smaller, but still discernible in studies. This creates an excuse for restaurant servers to prioritize the needs of certain ethnic groups over others.

Irrelevant or insidious factors will dominate the tipping equation until quality of work becomes the main driver of tip size, but that's unlikely to happen. And tip size isn't the real problem anyway. The real problem is that restaurants don't pay their employees a living wage. The federal "tip credit" allows restaurants to pay their tipped employees as little as \$2.13 per hour, as long as tips make up the shortfall—which turns a customer into a co-employer. Although federal and state law requires restaurants to ensure that tips bring employees up to minimum wage, few diners know that. (Hosts/hostesses, bussers, and food runners, who receive a small fraction of the servers' tips, often fall short of minimum wage on some nights.) The tip credit has turned the gratuity into a moral obligation, and we ought to cut it from our statute books with a steak knife.

The only real beneficiary of the preposterously complicated tip credit is lawyers. Imagine what it's like for a company running restaurants in multiple states. There's no tip credit in some states, like California and Washington, where tipped employees must be paid the full minimum wage. Hawaii allows the tip credit only if the combined tip and cash wage surpass the statewide minimum hourly wage by 50 cents. New York and Connecticut have different minimum wages for servers, hotel employees, and bartenders.

Then you have to consider time that employees spend on activities not likely to yield tips. Applebee's, for example, has suffered a series of legal setbacks in lawsuits brought by tipped employees seeking back pay for time spent cleaning toilets and washing glassware.

The laws regarding tip sharing and tip pooling, which occur in virtually every restaurant, are even more complicated. Federal law allows mandatory tip sharing, but only among employees who customarily receive either direct or indirect tips. That means servers, bussers, food runners, and hosts and hostesses can be required to pool their tips with each other, but not with managers. Unfortunately, the line between service and management is fuzzy in many restaurants, and differences between state laws further complicate matters. A California judge ordered Starbucks to pay \$105 million in 2008 for forcing 100,000 baristas to share tips with supervisors. Last week, the New York Court of Appeals reached the opposite conclusion, ruling that New York law allows the arrangement. Chili's has also lost a multimillion dollar judgment over tip sharing.

The entire mess is begging for some certainty and predictability. Restaurants need a clear set of rules to follow. Servers should have a steadier income stream. Hosts and bussers, who have relatively little interaction with customers, ought not to be involved in tipping at all. Customers need more clarity as well, instead of worrying at the end of a meal if the waiter, or your guests, approve of your 17 percent tip.

I'd like to propose a solution. First, ask your state and federal representatives to abolish the tip credit, which would turn tips back into actual gratuities: something given free of obligation. Second, announce your tipping practice to your server as soon as you sit down. Virtually every other employee in America knows how much they'll be paid up front, and somehow the man who sells me shoes and the woman who does my dry cleaning still manage to provide adequate service. I have no doubt waiters and waitresses are the same. Finally, tip a flat, but reasonably generous, dollar amount per person in your party. Around 20 percent of Americans, mostly older people, tip a flat amount already, so it's not exactly revolutionary. A server's pay shouldn't be linked to whether or not you have room for dessert.

Descriptive Outlining

Title: "Tipping is an Abomination"

Author: Brian Palmer

Directions: Identify not only the writer's ideas, but also the rhetorical choices he or she makes to support those claims. First, clarify what the author argues and then analyze and evaluate what the writer does to convey their messages.

<p style="text-align: center;">Paragraph[s]:</p> <p>Says:</p> <p>Does:</p>	<p style="text-align: center;">Paragraph[s]:</p> <p>Says:</p> <p>Does:</p>
<p style="text-align: center;">Paragraph[s]:</p> <p>Says:</p> <p>Does:</p>	<p style="text-align: center;">Paragraph[s]:</p> <p>Says:</p> <p>Does:</p>
<p style="text-align: center;">Paragraph[s]:</p> <p>Says:</p> <p>Does:</p>	<p style="text-align: center;">Paragraph[s]:</p> <p>Says:</p> <p>Does:</p>

<p>Main Argument:</p>

Argument Mentor Text

Abolish the PennyBy William Safire, *New York Times*, June 2, 2004

William Safire (1929-2009), a former speechwriter for President Richard Nixon and Vice President Spiro Agnew, was a longtime political columnist for The New York Times. He was also well known for "On Language," his column on grammar, usage, and etymology in the weekly New York Times Magazine, and he published many books, including novels, collections of his columns, and *Before the Fall: An Inside View of the Pre-Watergate White House* (2005). He won the Pulitzer Prize for commentary in 1978. Before reading, preview and make connections by thinking about how useful pennies are to you: Do you use them when you pay for something in cash or just toss them into a penny jar? While reading, notice how Safire gives his own reasons for abolishing the penny and anticipates possible counterarguments.

Because my staunch support of the war in Iraq has generated such overwhelming reader enthusiasm, it's time to re-establish my contrarian credentials. (Besides, I need a break.) Here's a crusade sure to infuriate the vast majority of penny-pinching traditionalists: The time has come to abolish the outdated, almost worthless, bothersome and wasteful penny. Even President Lincoln, who distrusted the notion of paper money because he thought he would have to sign each greenback, would be ashamed to have his face on this specious specie.

That's because you can't buy anything with a penny any more. Penny candy? Not for sale at the five-and-dime (which is now a "dollar store"). Penny-ante poker? Pass the buck. Any vending machine? Put a penny in and it will sound an alarm. There is no escaping economic history: it takes nearly a dime today to buy what a penny bought back in 1950. Despite this, the U.S. Mint keeps churning out a billion pennies a month.

Where do they go? Two-thirds of them immediately drop out of circulation, into piggy banks or -- as The Times's John Tierney noted five years ago -- behind chair cushions or at the back of sock drawers next to your old tin-foil ball. Quarters and dimes circulate; pennies disappear because they are literally more trouble than they are worth. The remaining 300 million or so -- that's 10 million shiny new useless items punched out every day by government workers who could be more usefully employed tracking counterfeiters -- go toward driving retailers crazy. They cost more in employee-hours -- to wait for buyers to fish them out, then to count, pack up and take them to the bank -- than it would cost to toss them out. That's why you see "penny cups" next to every cash register; they save the seller time and the buyer the inconvenience of lugging around loose change that tears holes in pockets and now sets off alarms at every frisking-place.

Why is the U.S. among the last of the industrialized nations to abolish the peskiest little bits of coinage? At the G-8 summit next week, the Brits and the French -- even the French! -- who dumped their low-denomination coins 30 years ago, will be laughing at our senseless jingling. The penny-pinching horde argues: those \$9.98 price tags save the consumer 2 cents because if the penny was abolished, merchants would "round up" to the nearest dollar. That's pound-foolish: the idea behind the 98-cent (and I can't even find a cent symbol on my keyboard any more) price is to fool you into thinking that "it's less than 10 bucks." In truth, merchants would round down to \$9.95, saving the consumer billions of paper dollars over the next century.

What's really behind America's clinging to the pesky penny? Nostalgia cannot be the answer; if we can give up the barbershop shave with its steam towels, we can give up anything. The answer, I think, has to do with zinc, which is what pennies are mostly made of;

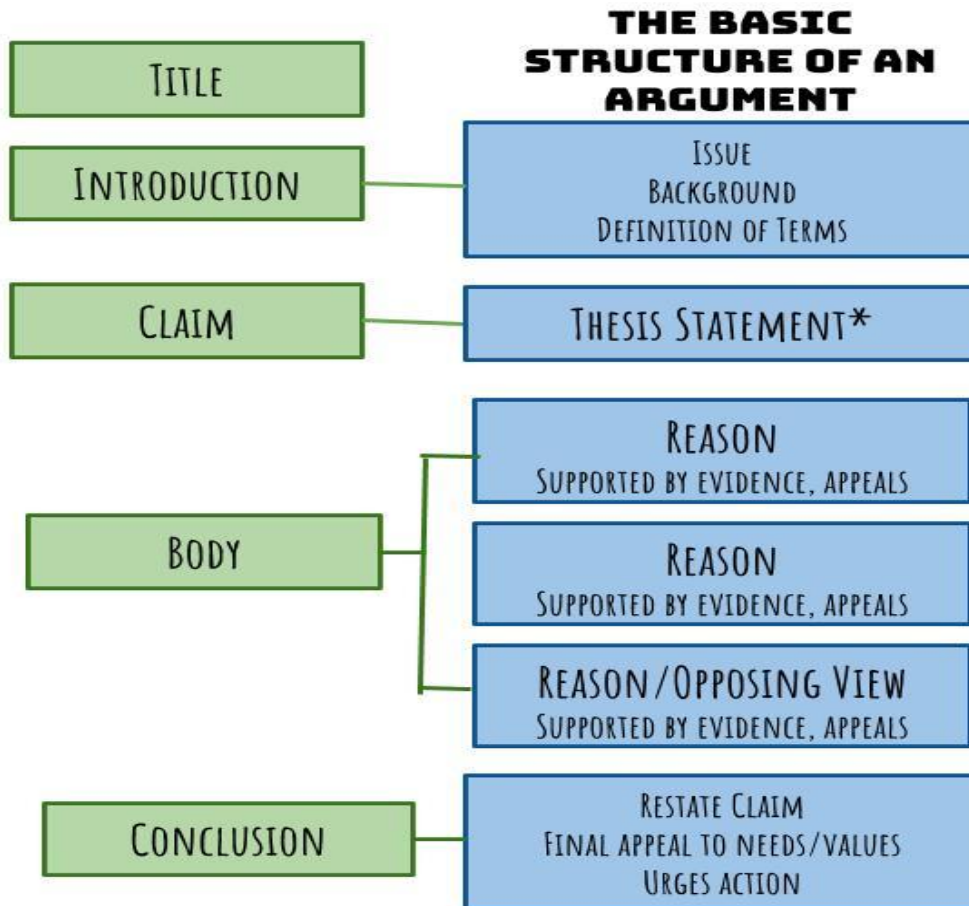
light copper plating turns them into red cents. The powerful, outsourcing zinc lobby -- financed by Canadian mines as well as Alaskan -- entices front groups to whip up a frenzy of save-the-penny mail to Congress when coin reform is proposed.

But when the penny is abolished, the nickel will boom. And what is a nickel made of? No, not the metallic element nickel; our 5-cent coin is mainly composed of copper. And where is most of America's copper mined? Arizona. If Senator John McCain would get off President Bush's back long enough to serve the economic interests of his Arizona constituents, we'd get some long-overdue coin reform.

What about Lincoln, who has had a century-long run on the penny? He's still honored on the \$5 bill, and will be as long as the dollar sign remains above the 4 on keyboards. If this threatens coin reformers with the loss of Illinois votes, put Abe on the dime and bump F.D.R.

What frazzled pollsters, surly op-ed pages, snarling cable talkfests and issue-starved candidates for office need is a fresh source of hot-eyed national polarization. Coin reform can close the controversy gap and fill the vitriol void. Get out those bumper stickers: Abolish the penny!

Visualize an Argument: Create a Graphic Organizer



Key Terms

Issue	A controversy, a problem, or an idea about which people hold different points of view
Claim	<p>The point the writer tries to prove, usually the writer's view on the issue</p> <ul style="list-style-type: none"> • Claims of fact - statements that can be proved or verified; usually focus on facts that are in dispute or not yet established • Claims of value - statements that express an opinion or judgement about whether one thing or idea is better or more desirable than other things ideas • Claims of policy - statements offering one or more solutions to a problem - often the verbs <i>ought</i>, <i>should</i>, or <i>must</i> appear in the claim.
Reasons	<p>General statement that backs up the claim; explains why the writer's view on an issue is reasonable or correct</p> <p>Must be supported with evidence and emotional appeals</p>
Evidence	Facts, statistics, expert opinion, examples, personal experience
Emotional Appeals	<p>Appealing to needs:</p> <ul style="list-style-type: none"> • Physiological - food, drink, health, shelter, safety • Psychological - belonging, accomplishment, self-esteem, recognition by others, self-fulfillment
	<p>Appealing to values:</p> <ul style="list-style-type: none"> • Principle or quality that is considered important, worthwhile, or desirable • Writer assumes most readers share his/her values • Freedom, justice, loyalty, friendship, patriotism, duty, and equality
Opposing Viewpoint	<ul style="list-style-type: none"> • Recognizes and argues against opposing viewpoints • Finds weaknesses in the opponent's argument by casting doubt on the opponent's reasons by questioning accuracy, relevance, and sufficiency of the opponent's evidence
Conclusion	Restate claim; final appeal to values; urges readers to take an action; offer a solution

The Structure of an Argument

Title		
Intro/ Back-ground		
Claim		
Body	Reason 1:	Evidence:
	Reason 2:	Evidence:
	Reason 3:	Evidence:
	Emotional Appeals	Evidence:
	Opposing View	Evidence:
Concl.		

Appendix C: Persuasive Essay Prompt

Essay Prompt

Note: While not part of the revision parts of the teaching unit, the essay draft is essential for the lessons that follow. This essay follows several lessons that analyze quotes and build evidence to support the students' opinions.

Prompt:

Each of the following authors creates assertions about at least one key concept, often raising philosophical or ideological concerns. Choose one of these arguments (the quotes) to which to respond.

- **QUOTATION #1**
 - "[The] Internet creates a vast illusion that the physical social world of interacting minds and hearts does not exist. In this new situation, the screen is all that is the case...The new world turns the most consequential fact of human life--other people--into seemingly manipulable half presences wholly available to our fantasies." -- Lee Siegel, American nonfiction writer
- **QUOTATION #2**
 - "It is not, of course, the desire to be beautiful that is wrong but the obligation to be--or to try. What is accepted by most women as a flattering idealization of their sex is a way of making women feel inferior to what they actually are--or normally grow to be. For the ideal of beauty is administered as a form of self-oppression ...Nothing less than perfection will do."-- Susan Sontag, American writer
- **QUOTATION #3**
 - "The national myth of immigration, the heart-warming saga of babushka-clad refugees climbing to the deck of the tramp steamer for a glimpse of the Statue of Liberty ("Look, Mama, just lie the pictures we saw in Minsk, or Abruzzi, or Crete"), is just that, an image out of aging newspapers or our collective pop-memory banks. Today's arrivals are more likely to be discharged on a beach and told to swim ashore, be dropped in a desert and told to run, if they survive at all." -- Bharati Mukherjee, Indian-born American writer
- **QUOTATION #4**
 - "There is something deeply conflicted about the devotion to work, vocation, career as an ideal in any society, but especially in one that has zealously cast off so many of its other repressions...We (Americans) have all been so oversocialized that unnatural devotion to toil leaves its mark on every area of life. It could even be argued that the most highly prized pleasures have themselves become a form of work, complete with their own uniforms, disciplines, and special lingo." -- Christopher Clausen, professor
- **QUOTATION #5**
 - "It is actually those who promote 'diversity' who ask you to deny your individuality and your humanity by insisting that you assume a collective identity as a member of a racial or ethnic or cultural group. Membership in these groups is reductive; it restricts your

horizons and diminishes the likelihood that you'll be successful even in articulating your own personal aspirations, let alone achieving them." – Greg Lewis, American professor

- **QUOTATION #6**
 - "[Before] I can live with other folks I've got to live with myself. The one thing that doesn't abide by majority rule is a person's conscience." – Harper Lee, American author
- **QUOTATION #7**
 - "Nature seems (the more we look into it) made up of antipathies: without something to hate, we should lose the very spring of thought and action. Life would turn to a stagnant pool, were it not ruffled by the jarring interests, the unruly passions, of men." -- William Hazlitt, British essayist
- **QUOTATION #8**
 - "Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection." -- Martin Luther King, Jr.

Write an essay in which you consider the extent to which the author's assertions hold true for contemporary American society. Support your argument with appropriate evidence.

[Evidence must include personal anecdote and may also include evidence from your reading or observation. No outside sources.]

LENGTH 500 Words

MLA Formatting

Source: Argument Clinic Unit by Elizabeth Davis, Advanced Placement Consultant

Crafting a Complex Thesis

Complex Sentences

In order to develop your skill for both expressing a position and articulating your reason for having that position, practice stating your idea in a complex sentence. What makes a sentence complex is the presence of both an independent clause (a full statement that can stand on its own as a complete sentence) and a subordinate clause (a modifying component which is connected to the idea in the independent clause but is not a complete thought and cannot stand on its own). For the purpose of this exercise, you will be crafting sentences in response to the quotations you have chosen. Follow this format:

Subordinate clause (reason/support/concession) + , + your position

Begin your subordinate clause with a subordinating conjunction – (e.g. although, while, because, since). In your independent clause, avoid saying “I think that” or “I agree/disagree” or “The author is right/wrong” when stating your position. *Simply speak your mind.* “~~I agree that~~ smooth peanut butter is better than chunky.”

Examples:

- (1) Although there are many excellent high schools across the state of Texas, Whitehouse High School is by far the very best.
- (2) Because Whitehouse High School students are driven by an innate desire to succeed, they seldom require external motivation to do their homework.
- (3) While some would argue that Whitehouse High School is a pressure cooker that promotes detrimental levels of peer-to-peer competition, the opposite is actually true; Whitehouse students are well-adjusted and happy and sleep a minimum of 8 hours a night.
- (4) Since learning is the priority at WHS, it is a wise decision for parents to send their children to school here.

Subordinating Conjunctions (AKA – AAWWUBBIS words)

- A: After
- A: Although
- A: As
- W: When
- W: While
- U: Until
- B: Because
- B: Before
- I: If
- S: Since

Appendix D: Supporting Materials for Adding Parallel Structure

Strategy 4: Revise Your Rhythm

From Image Grammar

Select a piece of writing to energize. Look for sentences that can be expanded in one of the following six ways using parallel structures:

Six Ways of Using Parallel Structures

1. Use prepositional phrases, as in “History will show that he walked away with . . . , with . . . , and with. . . .” Or “She walked down . . . through . . . and across. . . .”
2. Use who clauses, as in “She was a woman who . . . , who . . . , and who. . . .” (Or an idea that . . . , that . . . , and that. . . .)
3. Use infinitive to phrases, as in “Students need to help their troubled friends to . . . , to . . . , to. . . .”
4. Use clauses, as in “If we are to . . . , if we are to . . . , if we are to . . . , then we must act now.” Or “This was a place where . . . , where . . . , and where. . . .”
5. _____ing, _____ing, _____ing, the. . . .
6. Try the same structure in 5, but with two complete phrases, such as “Diving through the branches, swerving around a tree trunk, the chickadee landed on the ranger’s arm.”)

Strategy 6: Imitate the Rhythms of Parallel Structure

From *Image Grammar*

This strategy, designed as a warm-up for imitation in Chapter 5, helps students feel the rhythm of sentences and paragraphs. Ask students, working in groups or individually, to fill in the parallel image blanks below. Following this experiment, discuss how meaning changes with rhythmic patterns.

Writing Parallel Images

Fill in the parallel image blanks below.

1. Between what _____ and what _____
_____, between what _____ and what never
_____, between the _____ of _____ and the _____ of
_____ lies the _____ of _____.
2. Some days you _____. Some days you _____
_____. Some days you _____. Some days you
_____. Some days are made for
_____.
3. If there are no _____, if _____ really don't (or doesn't) exist, if
_____ are (is) only a myth, then how do you explain the _____? How do you
explain the _____? And most of all, how do you explain the _____? Beyond
_____ lies the _____.
4. When _____, when
_____, and when
_____, only then will
_____.
5. This is a (man/woman) who _____, a (man/woman) who
_____, and a (man/woman) who
_____. This is _____.
6. This was a place where _____, where
_____, and where
_____.

Appendix E: Supporting Materials for Evaluating Expletives

Practice with Expletives
From *Rhetorical Grammar* page 164

Rewrite the following sentences, shifting the focus by using sentence transformations: the it-cleft or the there-transformation. For example, you could use a cleft structure in the first sentence to focus on either on the date or the place or the ship.

1. The *Titanic* hit an iceberg and sank in the North Atlantic in 1912.
2. Our defense won the Stanford game in the final three minutes with a crucial interception.
3. Hundreds of angry parents were protesting the senator's position on daycare at yesterday's political rally in the student union.
4. Lightning causes many of the forest fires in the Western states.
5. Countless travelers have lost their lives in the Bermuda Triangle.
6. Herbert Spencer used the phrase survival of the fittest to label the competition among human beings.

Appendix F: Supporting Materials for Trending Techniques

Example of a slide from Trending Techniques Google Slides

Groups of 3
When three adjectives or phrases are listed

Examples:

- » She is the best; she's cool, calm and collected.
- » You need this car: it's ridiculously fast; it's fuel-efficient; it's within your price range.
- » Our food is healthy, fresh and delicious.

{ "Government of the people, by the people, for the people, shall not perish from the Earth." } Abraham Lincoln's Gettysburg address

HOW ARE LISTS OF THREE PERSUASIVE?

People find it easier to remember things in threes. Therefore when adjectives or phrases are arranged into lists of three, they are more memorable, they are emphasized, and therefore they're more persuasive.

← **PERSUASIVE LANGUAGE TECHNIQUES**

“To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support — to prevent it from becoming merely a forum for invective, to strengthen its shield of the new and the weak, and to enlarge the area in which its writ may run.” (JFK’s “Inaugural Address”)

Graphic Source: Lloyd, Stacey. “Persuasive Language Techniques: Notes.”

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Project 4: Teaching Unit

Capturing Place Through a Photo Essay: A Multimodal Composition Unit

Rationale:

A World of Images

Instagram, Snapchat, Memes, Selfies—the lives of most students today would be vastly different without pictures. Like most technologies embraced by teens, adults are often puzzled by the need to visually document every aspect of a person's life. While students may understand how to take pictures and post them, how often do they stop to think about the messages these visuals send or the techniques with which visuals are composed? In David L. Bruce's "Writing with Visual Images: Examining the Video Composition Process of High School Students," he discusses the enthusiasm with which students approach video compositions versus print. He attributes that enthusiasm to the students using "out-of-school literacies" with which they have expertise, offering choices in subject, format, and publishing to an audience outside of the classroom (427). Successful projects also shared commonalities such as cooperative groups, experimentation with equipment, and time to process and create (427). The teacher acts as a facilitator to direct students through the process to help students navigate the "disconnection between academic literacies and the literacies students outside of schools" (428). As a high school composition teacher, I feel it incumbent upon me to find ways to use student's interests to teach the skills I need them to develop, to look for ways to incorporate outside literacies with inside-the-classroom skills, and to become a stronger multimodal composition teacher.

Multimodality in the Composition Classroom:

As a composition teacher in the twenty-first century, I must embrace the challenge of digital composition. According Takayoski and Selfe in "Thinking about Multimodality,"

traditional composition operates on two modalities—words and visual elements—while the composition that pervades digital environments operate on multimodalities—images, animations, color, interesting fonts, music, sound, etc. Unfortunately, most composition instructors continue to only work in traditional modes, or to say it another way, the compositions assigned to today’s students look like those that were written by their parents or even grandparents. With an increase in digital communication, teachers realize the importance of texts that “carry meaning across geo-political, linguistic, and cultural borders” (Takayoski and Selfe 1-2). To this end, Takayoski and Selfe advocate for composition classrooms where students read and create texts in multiple modalities to emulate real-world communication environments, where teachers expand the definition of composition to embrace new digital communication environments, and where compositions contain images and sound that adhere to rhetorical principles—all as a “pathway” to “student-centered pedagogy” that reflects the current culture and the world around them (3-5). Gunther Kress in his essay “Multimodality” further states that multimodality “forces a rethinking of the distinctions usually made between communication and use” (188). To illustrate his point, Kress speaks of our response to the multimodality of water bottles in the grocery store. While all of the bottles contain water, we are drawn to the labels, the color of the plastic, the shape of the bottle, the description of materials, etc. We read the bottles and think about how we will feel when we drink the water or what this bottle will shape our perception to ourselves and others (188). Just as the choice of water bottle is a “text” that provides insight into who we are, so too does multimodal composition allow for the combination of modes to communicate complex social practices. As Kress states, “...humans use many means made available in their cultures for representation precisely because these offer differing potentials, both for representation and communication” (194). Compositions employing combinations of multisensory elements allow

more possibilities to communicate authentically. Further, Kress explains that each of the modes has specific grammars or rules that we must teach students to use properly to achieve effective communication about our relation to events in the world through the formation of coherent messages (200). In other words, as we approach multimodality, we must design instruction to teach the grammar of visual images just as we would teach the grammar of a proper sentence.

The Four Components of Multiliteracy Pedagogy:

In “A Pedagogy of Multiliteracies: Designing Social Futures,” The New London Group created a framework for multimodal literacy. The group argues that of all of the modes of meaning—linguistic, visual, audio, gestural, spatial, and multimodal—the multimodal is paramount because all of the meaning we make of the world involves more than one mode (28-39). For example, one cannot make meaning of an audio book without considering the linguistic features of the text. One cannot evaluate an advertisement without considering the visual, linguistic, and spatial elements of the piece. Further, The New London Group contends that “human knowledge is embedded in social, cultural, and material contexts” (30). As a result, we develop our knowledge through “collaborative interactions with others of diverse skills, backgrounds, and perspectives in...a community of learners engaged in common practices centered on a specific (historically and socially constituted) domain of knowledge” (30). To practice multiliteracy pedagogy, the New London Group argues that instruction must contain four components: Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice (31). While not a “linear hierarchy” or “stages,” each the four components should be “repeatedly revisited at different levels;” a particular lesson might present all of them together or might emphasize one more than the others (32). In my unit, the Situated Practice—meaningful

instruction taking place in a safe community of learners under the guidance of a teacher and/or peers—is evidenced in each lesson (33). In the English classroom, it is paramount that teachers create safe spaces where students feel comfortable taking risks as critical readers, writers, and thinkers. Whether analyzing photographs together or peer-editing poems, students will practice multiple literacies together in situated practice of content delivered through Overt Instruction. The New London Group describes Overt Instruction as inclusive of “active interventions on the part of the teacher...that scaffold learning activities” to “focus the learner on the important features of their experiences...within the community of learners” (33). Throughout the unit, students will receive instruction on photography and poetry in lessons that not only progress in difficulty and application but are also delivered in a multimodal way—visual, auditory, linguistic, etc. The third component, Critical Framing, involves relating learning to the systems of knowledge—historical, social, cultural, political, ideological, and value-centered—that frame a learning experience (34). In this unit, we will examine a poem inspired by the aftermath of Hurricane Katrina. To situate the poem in its proper context, we will view videos and photo essays that explore the critical frames of the event before, during, and after. The final component, Transformed Practice, applies the understandings gleaned through the other three components to “demonstrate how [students] can design and carry out, in a reflective manner, new practices embedded in their own goals and values” (35). In this unit, students will create their own poem and photo essay about a place that holds importance to them. Their creation should reflect a “transfer in meaning-making practice” to their own critical frames, or their own values, culture, and ideologies (35).

To begin this unit, students will learn the vocabulary of photography. Using photographs from current events, students will take notes and discuss how photographers utilize techniques such as light, focus, gaze, etc. In addition, this lesson will focus on the rhetoric of photography—how the context, audience, and perspective work together to achieve a purpose. As a class, we will analyze a photo together. With this portion of the unit, students will gain the necessary terminology with which to do the further analysis of photographs and later the photo essay.

Capturing the Power of a Place

For my project, my goal is to marry my students' love of taking pictures (the out-of-classroom literacy) with print composition (the in-the-classroom literacy) by having students create a photo essay. To focus what will become the final product—the photo essay about place—students will think about a place that holds value in their lives. We will begin the unit by analyzing the grammar of photography—the terminology and art of the mode. We will analyze photographs that relate to a current event as a way of applying the terminology. Then using the poem “There is a Lake Here” by Clint Smith, we will discuss how sometimes places that are important to us are not seen in the same ways as others. This misconception about New Orleans after Katrina is the subject of Smith’s poem. We will practice close reading of a poem, skills that we have already developed along the way through the school year. Students will apply this idea by thinking about misconceptions others may hold about their special place. In a later lesson, students will write original poems using Smith’s poem as a model. The creative writing lessons can directly follow the study of the poem or after the lesson on analyzing photo essays. The purpose of these lessons is to further students’ knowledge of close reading and apply techniques

of a published poet to their own writing. The first two modules develop skills in two separate modes in preparation for the next step.

Connecting to Visuals About Place

In the third module, we move toward the design of the final product—the photo essay. Since the focus of Smith’s poem is a post-Hurricane Katrina New Orleans, I found a photo essay by Ted Jackson that shows photographs from New Orleans during Hurricane Katrina and after. Jackson recreates photos from Katrina in an effort to show the revitalization of the city. Students will analyze one of the pairs of photos using the terminology from the first lesson and explore how the purpose changes over the passage of time. After the individual analysis, the class will look at the entire photo essay to discuss purpose and technique. Here, students will see how a series of photographs can capture meaning in similar ways that text can.


The culminating assignment is the creation of a photo essay about the important place students wrote about in their poems. Before the creation of the photo essay, we will explore other photo essays about place to create criteria for arrangement and captioning. With the original poem as the focus, students will either take their own photographs or find photographs that correspond to the ideas in the poem. I’m giving students the option to take or find photos because I do not want those who are not skilled (or feel they are not skilled) to have added pressure. To organize the photo essay, students will utilize storyboarding to make choices about the arrangement of the essay. Part of the storyboard activity will involve giving and receiving feedback from peers (in light of the criteria from the published photo essays). Students will select an application to present the essay - iMovie, Prezi, Google Slides, or a website. While the

application may enhance the presentation of the photo essay, the evaluation focuses more on the essay and caption versus the video elements

A New Perspective

This unit provides opportunity for a new perspective on composition for both me and my students. For me, in developing this unit, I realize the components of multimodal composition and how to design lessons using this pedagogy. In “A Pedagogy of Multiliteracies,” The New London Group presents the components or “metalanguage of multiliteracies” to impart elements of designing multimodal lessons, “not as rules, but as a heuristic that accounts for the infinite variability of different forms of meaning-making in relation to the cultures, the subcultures, or the layers of an individual’s identity that these forms serve.” By challenging myself to see composition in a new way, I am moving closer to designing end-products that allow students to demonstrate communication of their cultures and identities in ways that will be helpful to them in our digital world. For my students, after completing the project, my hope is that they will think more about the photos that they take of themselves. Rather than captured moments in time, the photos tell the stories of their lives and of their view of the world. And when they see the photography of others, they will recognize the techniques and purposes the photographer used to communicate their culture, worldview, and place in society. In this way, their definition of “text” expands beyond the written word to multiple modes of composition. Even a photographer is a writer.

Unit Plan:

Module 1: Analyzing a Photograph	
	<ul style="list-style-type: none"> • Time Frame: 2-3 class periods (50 minutes) • Skills Developed: <ul style="list-style-type: none"> ○ Vocabulary of Photography ○ Photographic Analysis (Rhetorical Analysis) • Activities: <ul style="list-style-type: none"> ○ Class notes on terminology with application to current photographs ○ Group analysis of a current photograph • Supporting Materials in Appendix A

Correlation to English Texas Essential Knowledge and Skills:

(12) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:

- (A) compare and contrast how events are presented and information is communicated by visual images (e.g., graphic art, illustrations, news photographs) versus non-visual texts;
- (B) analyze how messages in media are conveyed through visual and sound techniques (e.g., editing, reaction shots, sequencing, background music);
- (D) evaluate changes in formality and tone within the same medium for specific audiences and purposes.

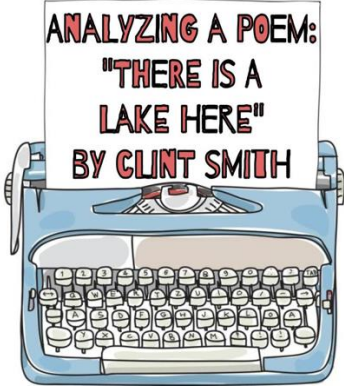
Instructional Sequence:**Day One:**

1. Using the Google Slides for Analyzing Photographs, introduce students to the genre of photography.

2. While teaching the content of the Slides, students will take notes on the handout provided (Analyzing Photographs: Class Notes). Throughout the process of teaching the vocabulary of photography, the instructor will model the answer of the questions on the notes using photographs within the Slides. Students will contribute to the discussion as well. In this way, students will understand how to support the analysis of photography.

Day Two (maybe Day Three):

1. In addition to the vocabulary of photography, students will practice visual analysis of a photograph using the photograph of Ally Raisman's testimony at Larry Nassar's sentencing hearing. As in the above step, the teacher and the students will work together to answer the questions. They will model the depth and complexity needed for the answers as well as show how to use the vocabulary of photography to support thinking.
2. In small groups, students will choose one of the photographs from the Google Slides (other than the Ally Raisman photo) to analyze. The focus of the work will be on photographic analysis while use the vocabulary of photography to support answers. Students will work on a Google Doc provided by the instructor to collaborate on the analysis of the photograph.

Module 2: Analyzing a Poem	
	<ul style="list-style-type: none"> • Time Frame: 2 class period (50 minutes) • Skills Developed: <ul style="list-style-type: none"> ○ Poetry Analysis ○ Close Reading ○ Rhetorical Situation • Activities: <ul style="list-style-type: none"> ○ Journal entry about an important place ○ Close read a poem for diction, imagery and structure ○ Analyze the speaker's attitude toward place ○ Find or create a photograph that relates to one line of the poem; compose an explanation for the photo chosen • Supporting Materials in Appendix B

Correlation to English Texas Essential Knowledge and Skills:

- (3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.
- (7) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:
- (B) analyze relationships among characteristics of poetry, including stanzas, line breaks, speaker, and sound devices in poems across a variety of poetic forms;

Instructional Sequence:**Day One:**

1. Using the Google Slides for Analyzing a Poem: “There Is a Lake Here” and the student handout, give students time to think about and list important details about a place that is important to them.
2. Before reading the poem, discuss the biography of Clint Smith, who is part of the #teachlivingpoets movement. Watch his *TEDTalk*, “The Danger of Silence,” and discuss Smith’s five truths.
3. Read the poem aloud several times. Give students time to write an initial reaction to the poem. Share a few student responses.
4. Read the poem aloud again. Give students time to highlight words or phrases that stand out to them. Model the thinking process with a word from the poem. Share a few student responses.

Day Two:

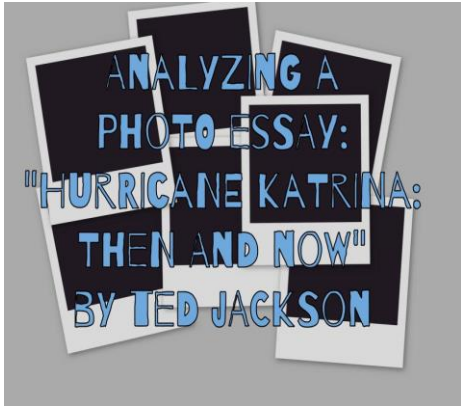
1. In partners, have the students read the poem again with a focus on imagery. Have pairs highlight images and generate a tone word for the items highlighted. Share responses.
2. With different partners, read the poem again with a focus on structure. Explain the idea of negation. Have students highlight words that show negation. Allow them time to think about the purpose. Then as a class, discuss the purpose of the technique. To aid in this discussion, read “There are Birds Here” by Jamal May from the *Poetry Foundation* website.
 - Note: The Poetry Foundation website contains a video of the poem that could also be used to add another layer to the multimodal discussion.

Day Three:

1. Before discussing the rhetorical situation, have students make a similar list about place for the poem similar to the one they made for their own places.
2. To facilitate the discussion of rhetorical situation, watch the National Geographic video on Hurricane Katrina. Discuss any memories that students may have of the event.
3. Knowing that Smith is responding to Hurricane Katrina, re-read the poem and evaluate the speaker's attitude and the poem's message.
4. To connect lesson one on analyzing photographs with the poem analysis, students will find or create a photograph that relates to one of the lines in the poem. Students will upload their photograph to a Google Slide and write a short analysis of the poem using the questions from the previous lesson.

Homework: Finish the photograph analysis

Module 3: Analyzing a Photo Essay



- Time Frame: 2-3 class periods (50 minutes)
- Skills Developed:
 - Visual analysis of photography
 - Visual representation of the same event in different media
 - Connecting visuals to print
 - Compare and contrasting visuals
- Activities:
 - Class discussion of photo essays
 - Compare and contrast photos from a photo essay about Hurricane Katrina
 - Reflection of poem's connection to the photo essay
- Supporting Materials in Appendix C

Correlation to English Texas Essential Knowledge and Skills:

(12) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts.

Students are expected to:

- (A) evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts;
- (B) analyze how messages in media are conveyed through visual and sound techniques (e.g., editing, reaction shots, sequencing, background music);
- (C) examine how individual perception or bias in coverage of the same event influences the audience; and
- (D) evaluate changes in formality and tone within the same medium for specific audiences and purposes.


Instructional Sequence:**Day One:**

1. Using the Google Slides for Analyzing a Photo essay,” discuss the defining features of the photo essay genre. Information adapted from *Storytelling with Photographs* by Anne Darling.
2. Building on our reading of “There is a Lake Here” and the misconceptions about New Orleans after Hurricane Katrina, students will analyze Ted Jackson’s photo essay “Katrina: Then and Now.” This will not only reinforce the analysis skills we have been building throughout the unit, but also expose them to an example photo essay.
3. In partners, students will analyze one set of Ted Jackson’s photos from the essay. The photos are before and after shots of the same places photographed ten years apart. Students will complete their analysis on Google Drawing to facilitate the comparison/contrast of the photos.

Day Two:

1. Watch Tony Luciani's TEDTalk about his mother's photographic journey through dementia and discuss his use of photographs to tell his mother's story.
2. Each partnership will project their Google Drawing for the class to see as they discuss the photographic elements that contribute to the meaning in the photographs.
3. After the presentations, discuss the arrangement of the photo essay as well as Jackson’s purpose and theme.

Homework: Write a reflection about what you learned from the photo essay and how that impacts your perception of "There is a Lake Here" by Clint Smith. Also reflect on the photographic choices that Jackson made that you would like to use in your own photo essay.

Module 4: Composing a Poem	
	<ul style="list-style-type: none"> • Time Frame: 1-2 class periods (50 minutes) • Skills Developed: <ul style="list-style-type: none"> ○ Write a poem based on a model ○ Incorporate imagery and diction to describe an important place • Activities: <ul style="list-style-type: none"> ○ Revise/add to a list of details about an important place ○ Write a poem based on Clint Smith's "There is a Lake Here" • Supporting Materials in Appendix D

Correlation to English Texas Essential Knowledge and Skills:

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

- (C) revise drafts to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed;
- (D) edit drafts for grammar, mechanics, and spelling; and
- (E) revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences

(14) Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are responsible for at least two forms of literary writing. Students are expected to:

- (B) write a poem using a variety of poetic techniques (e.g., structural elements, figurative language) and a variety of poetic forms (e.g., sonnets, ballads);


Instructional Sequence:

Day One:

1. Using the handout from Lesson 2 and Composing A Poem Inspired by “There is a Lake Here,” revisit the list of details, images, and words to describe an important place. Focus on the ideas of truths known and misconceptions held by people.
2. Re-read the poem through the lens of a writer. Look at how Smith organizes the poem. Look at how he uses negation to explore the place. Look at the words he uses to convey the tone and feeling of the place.
3. Assign students the task of writing a poem about their place using the same structure or similar structure to Clint Smith’s poem
4. Students will type their poems on Google Docs to be submitted electronically.

Day Two:

1. Allow time for students to share poems with peers to get feedback. Have students pair up to revise poems looking at the use of imagery, diction, and negation.
2. Allow time for revision of the poems using the feedback of peers.

Module 5: Composing a Photo Essay About Place	
	<ul style="list-style-type: none"> • Time Frame: 5 class periods (50 minutes) + time to collect images • Skills Developed: <ul style="list-style-type: none"> ○ How the arrangement of photographs creates meaning and accomplishes purpose ○ Create a photo essay using a multimedia platform ○ Establish criteria for effective photo essays • Activities: <ul style="list-style-type: none"> ○ View photo essays for inspiration ○ Create a storyboard for the photo essay that includes captions ○ Create a photo essay with captions ○ Peer review photo essays • Supporting Materials in Appendix E

Correlation to English Texas Essential Knowledge and Skills:

(12) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:

- (A) compare and contrast how events are presented and information is communicated by visual images (e.g., graphic art, illustrations, news photographs) versus non-visual texts;
- (B) analyze how messages in media are conveyed through visual and sound techniques (e.g., editing, reaction shots, sequencing, background music);

(15) Writing/Expository and Procedural Texts. Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:

- (D) produce a multimedia presentation (e.g., documentary, class newspaper, docudrama, infomercial, visual or textual parodies, theatrical production) with graphics, images, and sound that conveys a distinctive point of view and appeals to a specific audience.

Instructional Sequence:

Day One:

1. Review the requirements for Composing A Photo Essay About Place, using the handout.
2. For inspiration, look at other photo essays about place. Provide links to selected photo essays on Canvas (or other LMS). Suggested photo essays:

- Summers Amid the Ruins by Tod Papageorge
- Picture This: New Orleans by *CNN*
- The Geography of Poverty by Matt Black

As with the poem, view these essays as a “writer.” How are the essays structured? How did the photographer capture tone? How did he/she utilize captions? What features of stand out to you?

3. Distribute storyboard handout. Allow students time to plan their photo essays. They may either take the photographs themselves or find images on the Internet. Either way, stress the importance of planning the essay as one would plan a written essay. Assign storyboard for homework.

Day Two:

1. In small groups, have students share their storyboards for peer feedback. Remind students of the qualities of the inspiration photo essays when constructing comments for feedback.
2. **Note:** At this point, the teacher may want to set a date a few days in the future for students to have their photographs taken/selected.

Day Three or Date Photos/Images are Due:

1. Review the inspiration photo essays once again. This time focus on the use of captions as well as how the photograph achieves his/her purpose.
2. Review the requirements for the introductory paragraph that includes the student's purpose and process.
3. Allow students time to arrange their photo essays using their selected application. Perhaps groups students together who are using the same application to aid in troubleshooting.
4. While students are working, conference with each individually to provide feedback and suggestions for photo essays, purpose statements, and/or captions.

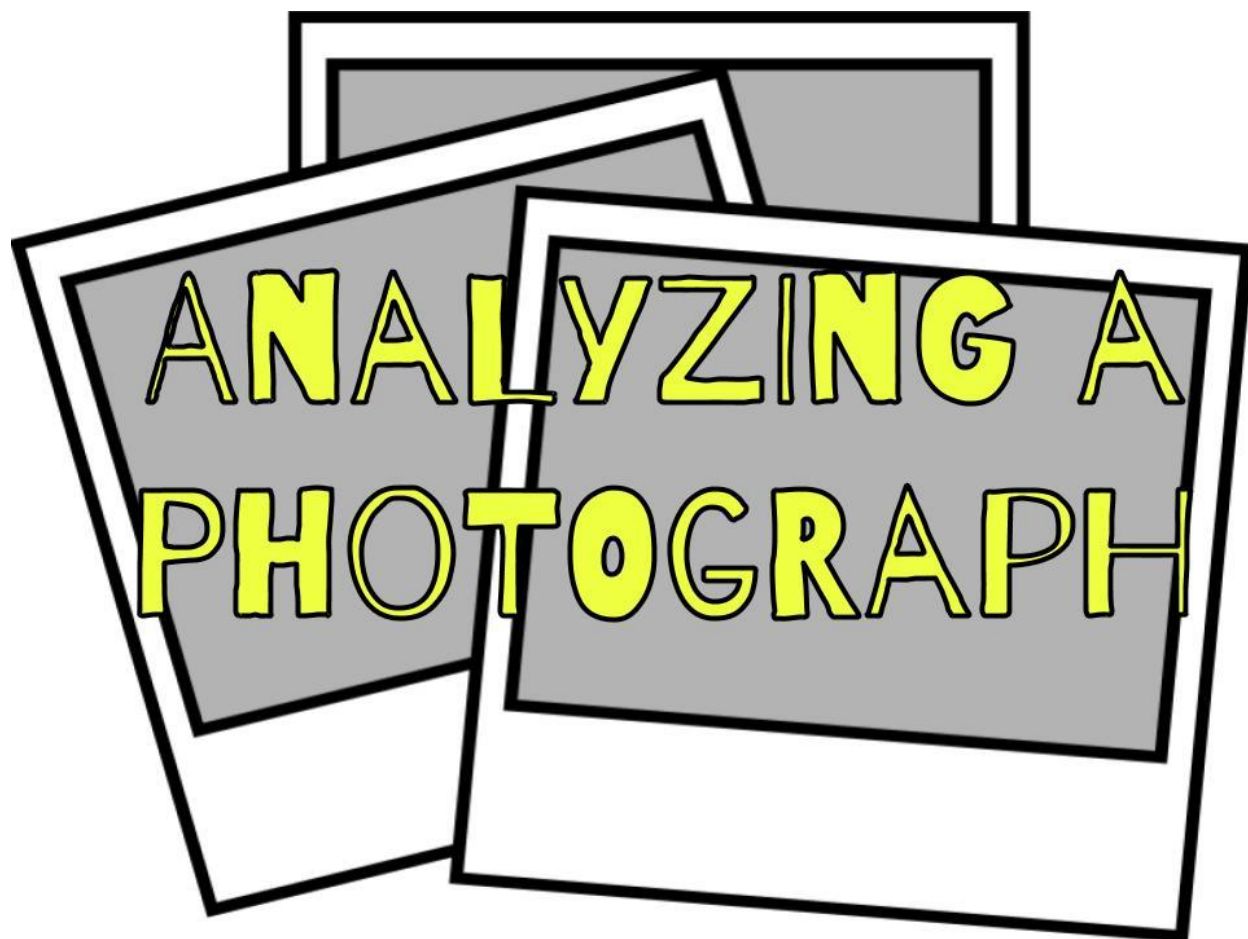
Day Four:

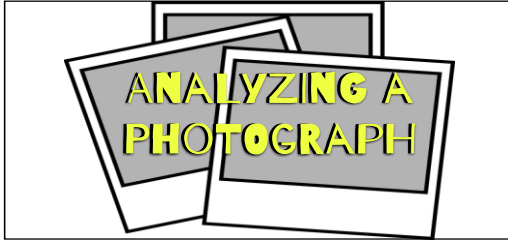
Continue in-class work time and/or conferencing with students.

Day Five:

Turn in essays to Canvas and allow students the opportunity to share photo essays with peers.

Appendix A – Supporting Materials for Module 1





PHOTOGRAPHY IS...

Because "photography" literally means "to write or draw with light," it seems natural that we are able to "read" photographs just like we read any other text. Let's review strategies for reading, comprehending, and translating images into verbal language.

"Media Theory: How to Analyze a Photograph"

PHOTOGRAPHS ARE...

Photographs are everywhere in today's society. From news articles to advertisements, we see photographs used in many forms of media. It can be argued that a photograph isn't simply a moment captured in time, but that it also has an intended meaning and hopes of an effect on its audience.

"Media Theory: How to Analyze a Photograph"

BEYOND THE SURFACE...

When most of us look at a photograph, we simply see the meaning on the surface. But photographs can have deeper meanings.

Photographers, just like writers and other artists, use a set of rules to convey meaning in their work. They use the tricks of their trade to mean one thing on the surface, and mean something completely different upon closer examination. As the saying goes, a photograph says a thousand words.

"Media Theory: How to Analyze a Photograph"

WHAT ARE THE STANDARD COMPOSITION ELEMENTS OF A PHOTOGRAPH?

FIRST LOOKS...

- Where does your eye settle when first looking at the photograph? Why?
- Where does your eye move next?
- What are the planes/regions of the photograph (i.e. dividing, horizontal or vertical lines)?

"Visual Rhetoric/Visual Literacy Series"



LIGHT VALUES

- What is light and what is dark in the photograph?
- What is significant about what is light?
- What is significant about what is dark?
- How do these light values draw attention to details in the photograph?
- How do they obscure details?

"Visual Rhetoric/Visual Literacy Series"



BACKGROUND/FOREGROUND (FOCUS)



- What is foregrounded in the photograph?
- What is backgrounded in the photograph?
- What is sharply in focus?
- What is blurry or out of focus?
- What details are emphasized or obscured by these techniques?

"Visual Rhetoric/Visual Literacy Series"



DETAILS

- What do you see (literally) in the photograph?
- Are there people, places, or things?
- **PEOPLE:**
 - Are people shown? Describe them (in terms of race, class, gender, occupation, etc.)
 - What are they doing?
 - Can you get a sense of how they feel, based on their facial expressions, body poses, or interaction with others?



"Visual Rhetoric/Visual Literacy Series"



DETAILS

- **PLACES:**
 - What type of space does the photograph show? Is it urban or rural? Inside or outside? In a home, work, or leisure environment? Can you tell the specific location (town, state, region or country)?
 - Is the space open or crowded? Calming or disorienting? Is it an everyday scene or something unusual?
 - What other objects are in the photo? How do they interact with or augment people or places in the photo?



"Visual Rhetoric/Visual Literacy Series"



DETAILS

- **THINGS:**
 - What other objects are in the photo? How do they interact with or augment people or places in the photo?



"Visual Rhetoric/Visual Literacy Series"



GAZE



- Where are people in the photograph looking?
- Do they seem aware of the camera? If so, what is their attitude towards it?
- What is significant about where they are looking or what they are looking at?
- Is there anything significant about what the person is not looking at?

"Visual Rhetoric/Visual Literacy Series"



FRAME/CROPPING

- How closely is the photograph cropped to the subject?
- Is there lots of background or almost no background?
- Does the main portion of the photograph go almost to the edges of the photograph?
- Does it feel crowded or spacious?
- What might lie outside the frame?
- What is not shown in the photograph, and how might that be significant?



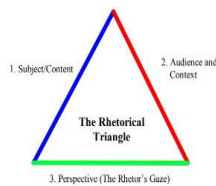
"Visual Rhetoric/Visual Literacy Series"



WHAT ARE THE KEY STRATEGIES TO PHOTOGRAPHIC ANALYSIS?



RHETORICAL ANALYSIS OF PHOTOGRAPHS:



According to Wendy Hesford and Brenda Jo Brueggemann, photographic analysis involves examining the image(s) in terms of subject/content, perspective, and audience/content, all part of a so called rhetorical triangle

(Rhetorical Visions: Reading and Writing in a Visual Culture, Upper Saddle River, NJ: 2006, inside front and back covers)

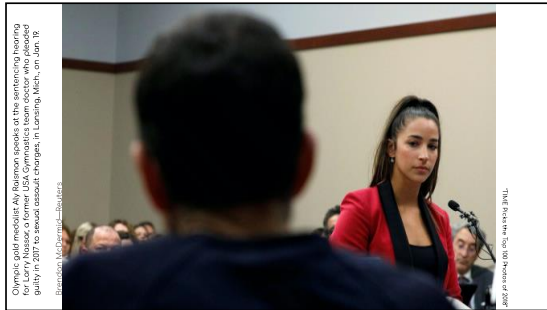
"Visual Rhetoric/Visual Literacy Series"

SUBJECT/CONTENT:

- The subjects of the image, their appearance and gaze
- The components of the image, their arrangement, the use of color, and where your eye is drawn within the image
- The types of narrative elements present in the image—what story is told? Is there an implied chronology before or after the image?



"Visual Rhetoric/Visual Literacy Series"

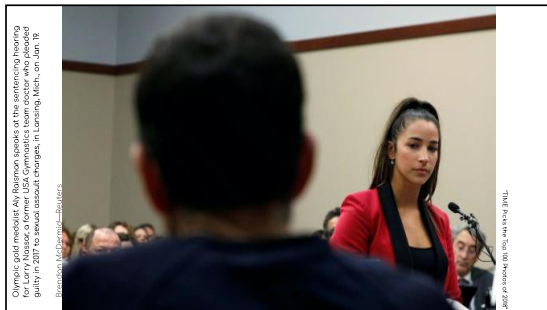


AUDIENCE/CONTENT



- The historical and cultural contexts from which the image emerged
- The historical and cultural contexts in which the image is seen or read—the contexts surrounding audience
- The message/image itself, and how historical and cultural contexts shape the way a particular theme or subject is presented

"Visual Rhetoric/Visual Literacy Series"

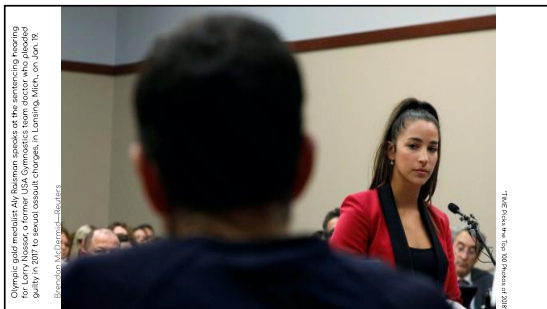


PERSPECTIVE

- The photographer's/filmmaker's gaze or perspective and camera angle
- The framing of the subject matter
- The use of the camera to establish an illusion of intimacy, or sense of distance



"Visual Rhetoric/Visual Literacy Series"



ASSIGNMENT:

- Choose one of the photographs (other than the one we used as an example) from the slides to analyze using the guided questions on the handout.
- Remember that your answers must be supported by descriptions of the photographs that utilize the terminology/vocabulary of photography

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ANALYZING PHOTOGRAPHS: CLASS NOTES

Take notes as we analyze the photographs in the Google Slide Show:

THE VOCABULARY OF PHOTOGRAPHY

FIRST GLANCE:

1. Where does your eye settle when first looking at the photograph? Why?
2. Where does your eye move next?
3. What are the planes/regions of the photograph (i.e. dividing, horizontal or vertical lines)?

LIGHT VALUES:

1. What is light and what is dark in the photograph?
2. What is significant about what is light?
3. What is significant about what is dark?
4. How do these light values draw attention to details in the photograph?
5. How do they obscure details?

BACKGROUND/FOREGROUND (FOCUS)

1. What is foregrounded in the photograph?
2. What is backgrounded in the photograph?
3. What is sharply in focus?

4. What is blurry or out of focus?
5. What details are emphasized or obscured by these techniques?

DETAILS – PEOPLE, PLACES, THINGS

1. What do you see (literally) in the photograph? Are there people, places, or things?
2. **PEOPLE:** Are people shown? Describe them (in terms of race, class, gender, occupation, etc). What are they doing? Can you get a sense of how they feel, based on their facial expressions, body poses, or interaction with others?
3. **PLACE:** What type of space does the photograph show? Is it urban or rural? Inside or outside? In a home, work, or leisure environment? Can you tell the specific location (town, state, region or country)? Is the space open or crowded? Calming or disorienting? Is it an everyday scene or something unusual?
4. **THINGS:** What other objects are in the photo? How do they interact with or augment people or places in the photo?

GAZE:

1. Where are people in the photograph looking?

ANALYZING PHOTOGRAPHS: GROUP PRACTICE

DIRECTIONS:

Choose one of the photographs (other than the one we used as an example) from the slides to analyze using the guided questions on the handout. Remember that your answers must be supported by descriptions of the photographs that utilize the terminology/vocabulary of photography. Focus primarily on the **ELEMENTS OF PHOTOGRAPHIC ANALYSIS**. Use the **VOCABULARY OF PHOTOGRAPHY** to phrase your answers.

Make a copy of this Google Doc (File - Make a Copy) and share with the members of your group.

COPY AND PASTE YOUR PHOTOGRAPH HERE:

ELEMENTS OF PHOTOGRAPHIC ANALYSIS: SUBJECT/CONTENT

1. Who are the subjects of the image? What is their appearance? Where is their gaze directed?

2. What are the main components of the image? How are they arranged? What colors are utilized? Where are your eyes drawn within the image?

3. Analyze the narrative elements in the image. What story is told? Is there an implied chronology before or after the image?

ELEMENTS OF PHOTOGRAPHIC ANALYSIS: AUDIENCE/CONTENT

1. From what historical and/or cultural context does the image emerge?

2. From what historical and/or cultural contexts is the image seen or read?
Who is the intended audience for the photo?

3. What is the message itself? How do the historical or cultural contexts shape the way the theme or subject is presented?

ELEMENTS OF PHOTOGRAPHIC ANALYSIS: PERSPECTIVE

1. What is the photographer's gaze or perspective and camera angle?

2. How is the subject matter framed?

3. How is the camera used to establish an illusion of intimacy or sense of distance?

GRADING:

90-100 EXEMPLARY

- Addresses the question. States a relevant, justifiable answer.
- Presents arguments in a logical order.
- Uses acceptable style and grammar (no errors).
- Demonstrates an accurate and complete understanding of the question.
- Backs conclusions vocabulary of photography and explanations.
- Uses 2 or more ideas, examples and/or arguments that support the answer.

80-89 ADEQUATE

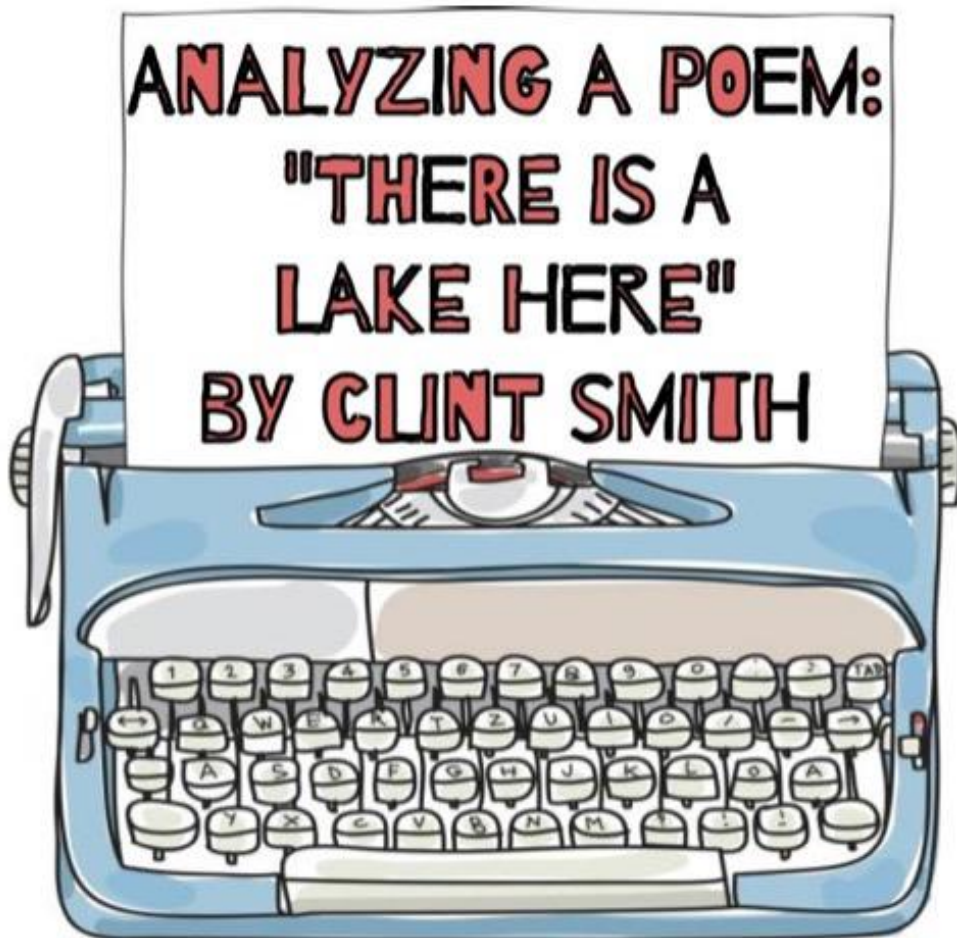
- Doesn't address the questions explicitly, although does so tangentially.
- States a relevant and justifiable answer.
- Presents arguments in a logical order.
- Uses acceptable style and grammar (1-2 errors).
- Demonstrates an accurate but only adequate understanding of the question.
- Doesn't fully support conclusions with vocabulary of photography.

- Uses only one idea to support the answer. Less thorough than above.

~~70-79~~ **NEEDS IMPROVEMENT**

- Doesn't really address the question, or states few relevant answers.
- Reveals some misconceptions, and/or s not clearly or logically organized.
- Errors in grammar and style.
- Doesn't demonstrate accurate understanding of question or how to support with the vocabulary of photography but makes an effort.
- No evidence to support response to question.


Appendix B – Supporting Materials for Module 2





"THERE IS A LAKE HERE" BY CLINT SMITH


1



THINKING ABOUT...

- ✕ Think about a place you love or that other people have a misconception about. On your handout:
 - List images associated with the place – what do you see, taste, touch, smell, hear?
 - List truths you know about the place – what does the place mean to you?

2



MISCONCEPTION

- ✕ a view or opinion that is incorrect because it is based on faulty thinking or understanding
- ✕ Synonyms: mistake, error, misinterpretation
- ✕ Using the same place about which you listed images and truths:
 - List misconceptions people may have about it – what perceptions do outsiders have of the place?

3

ABOUT THE POET



CLINT SMITH

- a doctoral candidate at Harvard University and has received numerous fellowships
- 2014 National Poetry Slam champion and was a speaker at the 2015 TED Conference
- has been published in several magazines like *The New Yorker*, *The Guardian*, and elsewhere
- born and raised in New Orleans, LA.
- first collection of poems, *Counting Descent* (2016)

5



CLINT SMITH: "THE DANGER OF SILENCE"

6

READ THE POEM

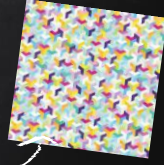
"THERE IS A LAKE HERE" BY CLINT SMITH

There is a lake here.
 A lake the size of
 outstretched arms. And no,
 not the type of arms raised
 in surrender. I mean the sort
 of arms beckoning to be held.
 To wrap themselves around another
 and to never let go.

8

"THERE IS A LAKE HERE" BY CLINT SMITH

And no, the lake
is not a place where people are
drowning. And no, this water is not
that which comes from a storm
or that which turns a city
into a tessellation of broken
windows and spray paint.



9

"THERE IS A LAKE HERE" BY CLINT SMITH

There are children swimming here,
splashing one another while
the droplets ricochet between them.
The droplets do not hurt,
they simply roll down the side
of the boy's cheek. No, the boy is not
using the water to hide his tears.
He is laughing. Eyes cast out across
the water, in awe of how vast it is.

10

REACT AND ANALYZE



READ THE POEM AND ANNOTATE

- ✗ Words that stand out to you – write a word or phrase in the margin to indicate its importance
- ✗ Images that stand out to you – write what feeling or tone the image adds to the poem
- ✗ Structure – what do you notice about the organization of the poem?

12



EXPLORE PURPOSE

- ✗ Negation – to define by negation means explaining what something is by something it is not. How does Smith use negation to describe place? Mark words that show the negation.
- ✗ Why might he have used this technique? What does it add to the poem?

13

SMITH'S INSPIRATION



14



TRUTHS/MISCONCEPTIONS

- ✗ Make a list as you did before reading the poem. This time list the truths and misconceptions that the speaker proclaims about the place
- ✗ What is the overall tone of the poem?
- ✗ What is the message or theme of the poem?

15


RHETORICAL SITUATION



HURRICANE KATRINA

- New Orleans
- the largest and 3rd strongest hurricane ever recorded to make landfall in the US
- levees were designed for Category 3, but Katrina peaked at a Category 5 hurricane, with winds up to 175 mph.
- The final death toll was at 1,836, primarily from Louisiana (1,577) and Mississippi (238). More than half of these victims were senior citizens.

17



SPEAKER/AUDIENCE/MESSAGE

- ✕ How would you characterize the speaker?
- ✕ Who is the audience for this poem?
- ✕ What is the poet's message to this audience?

18



THERE IS A PICTURE HERE...



Find a photograph that illustrates one of the lines from the poem. Create a Google Slide that contains the photograph, the line, and an explanation of your choice:

- ✕ Describe the photograph using questions for the Analyzing Photos lesson.
- ✕ How does this photograph compare to the poem? What is its tone and/or message?

19

WORKS CITED

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- ✕ Smith, Clint. "The Danger of Silence." *YouTube*, 15 Aug. 2014. TED, 03 May 2019, https://www.youtube.com/watch?time_continue=1&v=NiKtZglmdlY.
- ✕ Smith, Melissa. "A #TeachLivingPoets Unit." *#TeachLivingPoets*, 31 Aug. 2018, teachlivingpoets.com/2018/08/31/a-teachlivingpoets-unit/.

20

Name: _____

ANALYZING A POEM: “THERE IS A LAKE HERE”

1. Think about a place that you love or that other people have a misconception about. In the chart below list:
 - Truths that you know about it
 - Misconceptions people may have about it.
2. Read the poem "There is a Lake Here" by Clint Smith. What is your initial reaction to the poem?
3. Read the poem again. Now find words that stand out to you and highlight them in yellow. Beside each highlighted word, write a phrase that shows why this word is important.
4. Read the poem again. This time highlight images in green. Beside each highlighted image, write what feeling or tone the image adds to the poem.
5. Read the poem again. What do you notice about the structure? Using negation helps to contrast your definition of other's definitions. How does Smith use negation to describe the place? Highlight in blue the words that show negation. Why might he have used this technique? How does negation contribute to the theme?
6. Truths/Misconceptions: List the truths and misconceptions that the speaker proclaims about the place. What is the overall tone of the poem? What is the message or theme of the poem?

THERE IS A LAKE HERE

By Clint Smith

After Jamaal May

For New Orleans

There is a lake here.
A lake the size of
outstretched arms. And no,
not the type of arms raised
in surrender. I mean the sort
of arms beckoning to be held.
To wrap themselves around another
and to never let go. And no, the lake
is not a place where people are
drowning. And no, this water is not
that which comes from a storm
or that which turns a city
into a tessellation of broken
windows and spray paint.
There are children swimming here,
splashing one another while
the droplets ricochet between them.
The droplets do not hurt,
they simply roll down the side
of the boy's cheek. No, the boy is not
using the water to hide his tears.
He is laughing. Eyes cast out across
the water, in awe of how vast it is.

THERE IS A PICTURE HERE

Find a photograph that illustrates one of the lines from the poem. Create a Google Slide that contains the photograph, the line, and an explanation of your choice:

- Describe the photograph using questions for the Analyzing Photos lesson.
- How does this photograph compare to the poem? What is its tone and/or message?

GRADING:**90-100 EXEMPLARY**

- Finds or creates an appropriate photograph that relates to a line in the poem
- Analyzes the photograph with details from the photograph and vocabulary of photography.
- Uses acceptable style and grammar (no errors).
- Demonstrates an accurate and complete understanding of the question.
- Uses 3 or more ideas, examples and/or arguments that support the answer.

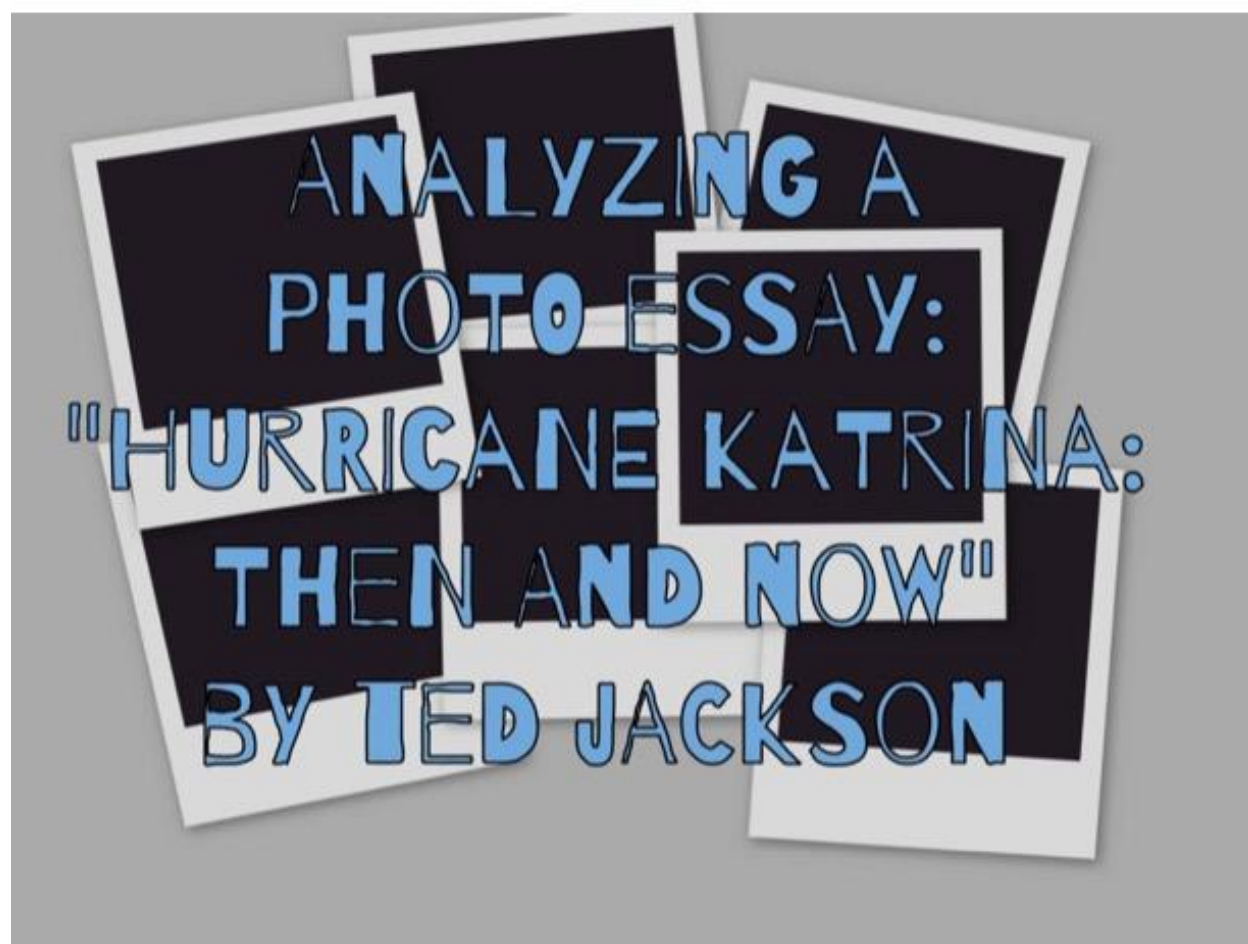
80-89 ADEQUATE

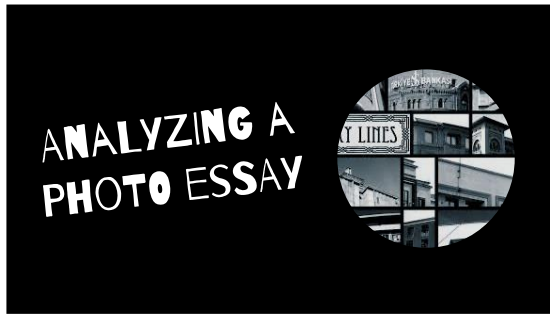
- Chooses or creates an appropriate photo that somewhat relates to a line in the poem.
- Analyzes the photograph with accuracy but only an adequate understanding of the vocabulary of photography.
- Uses acceptable style and grammar (1-2 errors).
- Uses only one idea to support the answer. Less thorough than above.

70-79 NEEDS IMPROVEMENT


- Photograph selected or created does not really connect to the poem.
- Analysis of photograph doesn't really address the question, or states few relevant answers.
- Errors in grammar and style.
- Doesn't demonstrate accurate understanding of question or how to support with the vocabulary of photography but makes an effort.
- No evidence to support response to question.

Appendix C – Supporting Materials for Module 3






WHAT IS A PHOTO ESSAY?



A photo essay is a way of telling a story through a series of photographs, by one photographer, and may be as little as three or four images or as many as 20-30 or even more.

Darling


FEATURES OF A PHOTO ESSAY



- images ordered in a specific way to engage the viewer
 - chronological
 - in a series
- captions help the audience understand the individual images but do not illustrate the text; the text supports the images.

Darling


SEQUENCING OF A PHOTO ESSAY



- ordered in such a way that a narrative evolves
- often used to show how events have unfolded, to convey strong emotions, and engage the viewer in interesting concepts.

Darling


PHOTO ESSAY=THEATRE PIECE



- images = actors and a setting
- photographer = the director who chooses
 - the actors you want in your story,
 - the scenes you want include, and
 - the arrangement of scenes
- The choices you can make are limitless.

Darling

MYTHS ABOUT PHOTOS



- photos can make you believe it is the truth, even when only half the facts are present in the image
- single photo = a single moment in time
- a photo doesn't tell a story - it shows events
- Never assume that the knowledge you have of an event is obviously present in your photo

Darling

KATRINA: THEN AND NOW

A PHOTO ESSAY BY TED JACKSON

© 2014 NOLA.com | The Times-Picayune

ANALYZING COMPARATIVE PHOTOS

- Ted Jackson, a photographer for *The New Orleans Times-Picayune*, recreated his own photos from Hurricane Katrina ten years later.
- He had to use a 12-foot ladder to replicate the water level to take his photos.

ANALYZING COMPARATIVE PHOTOS

- In partners, analyze the comparative photos from Jackson's photo essay. Answer the questions provided.
- Each partnership will present their analysis. Then as a class we will discuss the overall effect of his photo essay.

WORKS CITED

Darling, Anne. *Storytelling with Photographs: How to Create a Photo Essay*. Anne Darling, 2014. PhotoZone, photoart.zone/wp-content/uploads/2017/05/Storytelling-with-Photographs-How-to-Create-a-Photo-Essay-Anne-Darling-1.pdf.

"Ted Jackson: Katrina: Then and Now." *LENSCRATCH*, 30 Aug. 2015. lenscratch.com/2015/08/ted-jackson/.

COMPARE/CONTRAST PHOTOS FROM "HURRICANE KATRINA: THEN AND NOW"

DIRECTIONS:

In partners, analyze the comparative photos from Jackson's photo essay. Answer the questions from the photographic analysis notes. Create a shared Google Doc to collect your information. Each partnership will present their analysis. Then as a class we will discuss the overall effect of his photo essay.

CANAL STREET		
<p>THEN</p>  <p>Staff Photo by ©TED JACKSON, Palm trees bend and banners rip on Canal St. as Hurricane Katrina blows through New Orleans on Monday morning, August 29, 2005.</p>		<p>10 YRS</p>  <p>STAFF PHOTO BY TED JACKSON Canal St. with streetcars, 2014. Scenes of Katrina, 9 years later, photographed July and August 2014.</p>
<p>SUBJECT/CONTENT:</p>	<p>AUDIENCE/CONTENT:</p>	<p>PERSPECTIVE:</p>

GRADING RUBRIC:

90-100 EXEMPLARY

- Compares and contrasts the photographs from the essay using vocabulary of photography and photographic analysis questions.
- Supports analysis with descriptions from the photographs.
- Uses acceptable style and grammar (no errors).
- Presents findings to the class with authority that reflects depth of thinking.
- Uses 3 or more ideas, examples and/or arguments that support the answer.

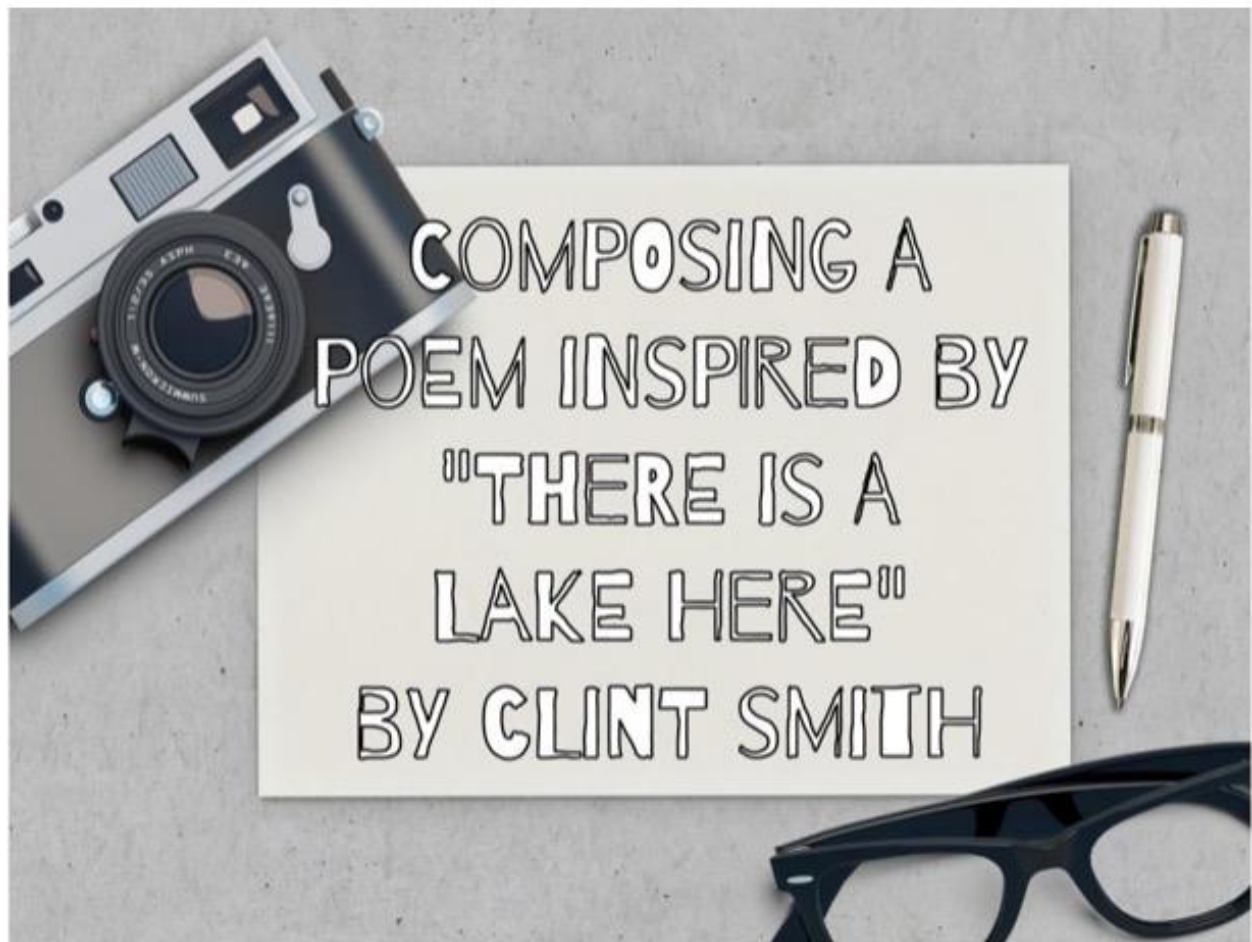
80-89 ADEQUATE

- Compares and contrasts the photographs adequately using some vocabulary of photography and photographic analysis questions.
- Adequately supports analysis with descriptions from the photographs but lacks the depth of explanation of the exemplary responses.
- Uses acceptable style and grammar (1-2 errors).
- Presents findings to the class with some lapses in understanding not as detailed as exemplary.

70-79 NEEDS IMPROVEMENT

- Fails to successfully compare and contrast the two photographs.
- Analysis of photograph doesn't really address the question, or states few relevant answers.
- Errors in grammar and style.
- Doesn't demonstrate accurate understanding of question or how to support with the vocabulary of photography but makes an effort.
- Presentation of photographs does not reflect understanding of the concept.

Appendix D – Supporting Materials for Module 4



Name: _____

COMPOSING A POEM INSPIRED BY “THERE IS A LAKE HERE”

1. Revisit the list about an important place from a previous lesson. Add more to your list thinking about images and words that describe:
 - Truths that you know about it
 - Misconceptions people may have about it.
2. Re-read the poem "There is a Lake Here" by Clint Smith. Analyze his structure and organization.
3. Using the place you described in question 1, write a poem called "There is a ____ Here" that uses negation. Use Smith's poem as a model to define your special or loved place.

THERE IS A LAKE HERE

By Clint Smith

After Jamaal May

For New Orleans

There is a lake here.
A lake the size of
outstretched arms. And no,
not the type of arms raised
in surrender. I mean the sort
of arms beckoning to be held.
To wrap themselves around another
and to never let go. And no, the lake
is not a place where people are
drowning. And no, this water is not
that which comes from a storm
or that which turns a city
into a tessellation of broken
windows and spray paint.
There are children swimming here,
splashing one another while
the droplets ricochet between them.
The droplets do not hurt,
they simply roll down the side
of the boy's cheek. No, the boy is not
using the water to hide his tears.
He is laughing. Eyes cast out across
the water, in awe of how vast it is.

Appendix E – Supporting Materials for Module 5



Name: _____

COMPOSING A PHOTO ESSAY ABOUT PLACE (INSPIRED BY ORIGINAL POEMS)

SELECTION:

Using your original poem inspired by "There is a Lake Here," select 6-10 photographs or images to include in your photo essay. You may take the pictures yourself, or you may use images from the Internet. If you are using images from the Internet, then you must include a citation in MLA formatting.

When selecting your photographs/images, keep the overall tone of your poem in mind. Smith's poem dealt with misconceptions about the place. What does your poem convey about the place? How can you convey that same feeling with images?

STRUCTURE/CONTENT:

Use a storyboard to arrange your photos to the story about the place.

- Arrange the photos/images in a way that conveys the feeling you want to create.
- Provide short captions (no more than two sentences) for each of your photos. The captions should explain how the image connects to your poem.
- Before your photo essay, include a paragraph that states the purpose and tone for your photos. What were you trying to achieve? How did you go about selecting the photos/images? If you took your own photographs, what process did you use to create the shots?

CREATION:

Create the your photo essay in the application of your choice. You may create your essay in iMovie, Google Slides/PowerPoint, or a Prezi. Choose an application with which you are familiar. Part of the photo essay is about arrangement of the photos. Select a platform that will showcase your photos/images in the best way. Think about transitions from photo-to-photo. If you are using iMovie or Prezi, think about zooming in on key features of the images.

While not part of what we have been analyzing with photographs, you may add audio elements to your photo essay. Consider reading your poem to accompany the photos. If you use music, be sure to select something that will not distract from your essay but enhance your purpose.

PHOTO ESSAY STORYBOARD (customize to your liking)

Caption:	Caption:	Caption:

Caption:	Caption:	Caption:

RUBRIC

CRITERIA	EXCEEDS EXPECTATIONS	MEETS EXPECTATIONS	BELOW EXPECTATIONS	UNACCEPTABLE
Introductory Paragraph	The introduction to the essay is engaging, well-developed, and free of writing errors. It includes all of the required elements outlined in the assignment.	The introductory paragraph is well-developed and free of writing errors. It includes all of the required elements outlined in the assignment.	The introductory paragraph contains writing errors or is underdeveloped and insufficient.	No introductory paragraph is included.
Images & Image Quality	The required number of images is included. The images are clear, interesting, connect to the theme of the essay, and are arranged in a visually appealing manner.	The required number of images is included. The images are clear, interesting, and connect to the theme of the essay.	The images are poor in quality, or do not connect to the theme of the essay; or, the essay fails to meet the required number of images.	No images are included.
Captions	All of the captions provide good details about the images. The captions are interesting and engaging to the audience.	All of the captions provide good details about the images.	Some of the captions provide insufficient details about the images.	Some or all of the images are missing captions.
Connection to Poem/ Place	The focus on place of the photo essay	The focus on place of the photo essay	The focus on place of the photo essay	The photo essay does not have an apparent

	emerges through very compelling and interesting connections among the images.	emerges through interesting connections among the images.	emerges slightly through a loose connection among the photos.	focus on place.
Citations	All images from outside sources are appropriately cited, and the citations do not interfere with the quality of the layout and design	All images from outside sources are appropriately cited, and most of the citations do not interfere with the quality of the layout and design.	Some of the images are missing citations, or the citations interfere with the quality of the layout and design.	No citations are provided for images from outside sources.

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