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THERE AND BACK AGAIN: AN EDUCATOR'S JOURNEY

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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

Professional Writing and Rhetoric

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Dr. Cheryl Hoy, First Reader

Ms. Kimberly Spallinger, Second Reader

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An Educational Journey Come Full Circle: An Analytical Narrative

When I applied to Bowling Green's Professional Writing and Rhetoric program in 2016, I was in a dark place professionally, and emerging from a dark place mentally. A high-school educator for 17 years I still loved my work with students. However, New Jersey, under the Chris Christie administration, had declared war on the profession and its unions, making national headlines regularly with attacks on our worth and professionalism. Relentlessly, new mandates undercut my professional autonomy; our district's superintendent was cut from the same cloth— antagonistic and intent on dividing and conquering our unity. My beloved and stable career gradually became neither. I realized that I could either make changes to my life and career or continue to feel trapped and devalued.

Research of online master's programs followed. Wanting nothing to do with school administration removed most of my local options. I wanted skills and a degree that could transfer to another career if I had to abruptly start over in my mid-40s. Bowling Green State University's Professional Writing and Rhetoric program fit my needs. Learning technical writing would open new career paths, and I could strengthen my knowledge of teaching writing to my students, an area that was lacking in my undergraduate studies.

Early on in my studies I decided changing careers to become a technical writer might not be the best fit for me. However, this realization coincided with some of the darkness lifting from my professional life; instead of seeing my master's as an exit strategy from teaching, I began to see the potential for it to transform my pedagogy. I tailored my BGSU course of study to blend a professional writing and rhetoric core with literature and teaching related courses that could enrich my instruction. With the encouragement of both my professors and our district's newly-hired superintendent and supervisor, I developed a technical communication course for my

secondary students, now a popular elective in its third year. Through the examples of my professors and through coursework, I honed my craft for online teaching. My time at Bowling Green reignited the spark for my profession and revealed a passion for academic scholarship that I did not know I had. As an adult learner, I brought an intensity and drive to my studies of which there were only faint glimmers as an undergraduate in my late teens and early twenties.

I could not have prospered in this program as I did without the guidance and wisdom of Dr. Gary Heba. After my first experience in one of his courses, I sought every opportunity to study with him. His clear, no-nonsense approach and feedback were indispensable, and I looked upon him as a mentor as well as my advisor and professor. My own online courses reflect the careful, detailed, clear format I learned from Dr. Heba's courses. Dr. Chad Iwertz-Duffy was also a pivotal influence on my learning and teaching. As Dr. Duffy is a recent addition to the BGSU faculty, I only had the opportunity to take a single course with him. His Teaching Online Writing not only taught the fundamentals of good online instruction, which was shortly to become imperative in the COVID-19 world, but also the joy of working with an educator with boundless positivity and passion for his subject. Dr. Duffy taught me how to build an online learning community, how to effectively peer-review, and he gave the most empowering and thorough feedback of any teacher I have ever had. I follow his example and use his lessons daily as an online teacher. Finally, I found the opportunity to explore research and writing outside my degree program for the first time, as Dr. Duffy and a team of students from Teaching Online Writing are collaborating on an article about our experiences in the course for publication. Although no projects from Dr. Duffy's course appear in this portfolio, his influence is heavy in my later coursework.

The first project in this portfolio, "The Rhetoric of Typeface Selection: A Survey of Readers' Perceptions" delves into purely technical communication-related research with little connection to my career as an educator. When I began, I sought a possible career change, and this early project reflects my introduction both to academic research and to Technical Writing. Beginning my program, I was fascinated by the different ways in which the visual presentation of even simple documents consisted of a series of rhetorical choices. I had long noticed that some people have a signature look to their documents that is nearly as distinctive as their personal handwriting. This includes using a signature font. Also, I had heard and read numerous anecdotal remarks about the use of certain fonts causing some readers to dismiss an author as frivolous or immature—Comic Sans and Papyrus were two fonts that came to mind as ones that, to some, marked a person as immature or unprofessional. This project taught me that sometimes research has unexpected results; the data did not always support my original hypothesis, but gave me new insights I never expected—in this case, that people judge others based on their font selection, but not always in the same ways, and they also sometimes perceive things in the document that were never there based on their attitudes toward the font. My revision of this project focused on changing the format to MLA and improving my explanation of the limitations of my research.

My experiences researching and writing "The Rhetoric of Typeface Selection" taught me that I enjoyed conducting and writing about primary research. I was also starting to realize that I was more interested in remaining in education, both as a secondary teacher and eventually as a college instructor. I sought to do technical writing-related research more relevant to my career in a school district. I wanted to learn more about emergency and crisis response and how such messages are best communicated, and my district was also rewriting its security plan at the

direction of the state. I saw an opportunity to help my district with my work in the Professional

Writing and Rhetoric program. "Risk and Crisis Communication in Public Schools: Engaging

All Stakeholders for Better Outcomes" combines primary research into the attitudes of faculty

about how safety information is conveyed to them with secondary research suggesting that the

top-down approach my district presently used might not be the most effective method. While the

notion of including all stakeholders in such vital decisions may be too radical to implement, I

was able to convince my administration that clear and consistent communication of expectations

and developments during a situation, in person communication with small groups. As a member

of my school's security committee I was able to present these findings and effect change for the

better because of my research at BGSU. Revisions for this research project included polishing

the writing to make it clearer and more concise and improving the visuals, converting pie charts

to bar graphs.

The first two projects in my portfolio reflect my growing enjoyment of academic writing

and research. Project 3, "Reflections of *Sherlock*: The Great Detective's Emotional Growth

Through Mirrors," was a labor of love written for Dr. Heba's Visual Rhetoric course. A fan both

of Arthur Conan Doyle's Sherlock Holmes stories and of the BBC program *Sherlock,* I wanted to

take my newfound interest in academic research and apply it to a personal interest. I struggled in

this course to convey how the visual informs and is part of the narrative, and Dr. Heba noted that

I was more focused on the narrative in this project as well. My revisions sought to correct this by

strengthening the ties between the visual cues and the narrative, ensuring that these connections

are clear even to readers less familiar with the subject matter.

With Project 4, my *Antigone* Teaching Unit: Examining Gender and Power, my studies

bring me full circle back to my roots as a teacher of literature and writing. While Dr. Piya Pal

Lapinski's influence on this project is strong, as it written for her Teaching Literature course, equally present is Dr. Iwertz Duffy's teaching in the structure of the unit that seeks to combine a strong element of community learning through discussion even if the unit is conducted entirely online. I chose to do this project because I was about to teach AP Literature and Composition for the first time, and when I wrote it, we did not know if our school year would be in-person, remote, or hybrid. I sought to create a project that could span all three possibilities with minimal revision, ready to implement at a moment's notice. My revisions on the Antigone project were minimal, attempting to improve the integration of the standards covered in the unit with each day's lesson and ensuring that all sources used for the project were properly cited.

Through my studies at BGSU, I originally hoped to transfer my skills and knowledge to a new profession. By the end, I ended up transforming my pedagogy entirely, and my career looks little like it did before my time in the program. The empowerment I sought by seeking my master's degree came in the form of learning a new form of writing in technical communication, but also through collaboration with my peers and professors, the creation of new courses, and the ability to write in new ways for new audiences.

The Rhetoric of Typeface Selection: A Survey of Readers' Perceptions

INTRODUCTION: THE RHETORIC OF TYPEFACE SELECTION

An overheard comment about the credibility of a colleague based on her use of Comic Sans in her emails sparked the idea for this study— "How can you take anything she says seriously? She uses Comic Sans." It was not the first time I had heard Comic Sans users disparaged this way, and as usual, the statement was met both with agreement from some listeners and bewilderment from others, who seemed not to understand what the problem could be with a font. Arguable missteps involving Comic Sans include the announcement of the Higgs Boson particle and a photo album commemorating the retirement of Pope Benedict XVI, both of which featured Comic Sans, and both of which were gleefully savaged by critics on the internet (Byford; Dewey; Zhang). It made me wonder: to what extent does typeface selection affect the readers' perception of the author of a work?

The association of typefaces and letterforms with rhetorical messages is far from a new concept. Brumberger notes Bringhurst's finding that even in Ancient Greece and Rome visual messages favoring either Republic or Empire were conveyed through sans serif or serif type respectively (as cited in "Persona of Typeface" 207), and typefaces created during the Renaissance still in use are tied to national, and sometimes to nationalistic, identities (Billard 4570). Later, in the early twentieth century, the Modernists adopted design elements including white spaces and clean lines, rejecting of the flowery ornamentation of the Victorian era; their legacy is found in today's sans serif typefaces and the principles of uncluttered document design that technical communicators still follow (Kinross 24; Kostelnick, "Modernist Aesthetics" 6).

Now anyone with a computer and printer can be a publisher, and much of the research on typeface and rhetoric since the advent of desktop publishing concerns itself with our having so many typefaces at our disposal and so little beyond intuition to guide us in their proper use

(Bowman and Renshaw 65; Kostelnick, "Pen to Print" 113, "Systematic Approach" 29).

Intuition, however, is not always enough to make an informed decision or to convey the intended message. Kinross argues that typeface is not just sometimes a rhetorical choice, but that there is no such thing as rhetorical neutrality; one always conveys something about themselves or the company or product they represent (21). If the email, report, or resume is not created for a company, then the author represents him- or herself. What prejudices and judgments will people associate with his or her documents before they begin reading them?

This study intended to investigate whether typeface selection influences readers' perceptions of the author of a piece of professional text. The study seeks to answer the following research questions:

1. Do readers perceive the author of an email more positively or negatively based on the typeface chosen?

2. Do readers perceive authors as being more feminine or masculine, and does this correlate with other positive or negative traits, such as professionalism?

3. Why do readers hold the opinions of authors' typeface selections that they hold?

RESEARCH IN TYPEFACE PERSONALITY AND APPROPRIATENESS

The earliest twentieth century research, conducted by Poffenberger and Franken, determined that people perceive that typefaces have personalities, perceive typefaces as feminine/masculine, and feel that some typefaces are more suited to sell certain products than others (312). Bartram's 1982 study examines differences between how designers and non-designers perceive typefaces, finding enough of a discrepancy to prove that designers' intuition alone should not be the last word on the subject (49).

In a brief golden age for research on the emotional impact of typography, Brumberger, Mackiewicz, and Mackiewicz and Moeller did a series of studies in the early 2000s establishing the extent to which people perceive typefaces to have personalities, and the appropriateness of typefaces for different situations. Brumberger proved that typeface affects the ethos of the author in a rare study addressing the relationship among reader/typeface/author rather than just reader/typeface or reader/typeface/text content ("Perceptions of Ethos" 21). Mackiewicz ("What Students Do Know" 214-217) and Mackiewicz & Moeller (304) also explored people's emotional reactions to typefaces, adding a qualitative element by asking the participants why they responded as they did. While most responses in Mackiewicz and Moeller's study are limited to the emotions and personalities attributed to the typefaces themselves, some comments, such as "too lazy to be professional," or "sloppy and unprofessional" (309) seem to be directed more at the authors than the typeface. Mackiewicz's continued work isolates what elements in the construction of letterforms form the basis of these emotional responses as a means of formulating a standardized approach to choosing appropriate typefaces for students and professionals ("Five Letterforms" 291). Other researchers have built on this foundational research to show these emotional responses occur with more typefaces and different kinds of texts (Amare and Manning 1), different methods of reporting emotions and with only parts of letterforms (Koch 210), and in other languages and alphabets such as Arabic (Jordan et al. 1). One study found that readers react to text differently, finding the content funnier or angrier depending on the typeface used (Juni and Gross 35).

PRACTICAL AND EDUCATIONAL APPLICATIONS OF THE RESEARCH

Much of the research regarding practical applications of emotional impact of typefaces is concerned with advertising. From the beginning, Poffenberger and Franken wanted to know what

typefaces should sell items such as coffee and perfume (315). Other, more recent marketing-related typeface studies aim to help companies select a corporate logo that balances desirable attributes (Henderson et al. 60), or to effectively market a product to its intended gender through typeface (Grohmann 403). Modern political campaigns also concern themselves with the rhetoric of typeface design, as demonstrated by Billard's 2016 study (4570-4573).

In Mackiewicz's work ("What…Students Do Know", "What…Students Should Know"), she argues that students should understand the anatomy, history, family, and construction of typefaces if they are to use them effectively and appropriately. Mackiewicz's 2005 study devised a checklist system for students to use to analyze any typeface using five letterforms (capital J, lowercase a, g, e, and n) that can be applied to check for appropriateness to a rhetorical situation ("Five Letterforms" 294). Wellhausen advocates an approach that combines intuition and study and suggests giving technical communication students examples of varying effectiveness to teach appropriate typeface selection choices (11).

METHODOLOGY

I surveyed 33 employees at Cumberland Regional High School who responded to an email invitation to participate in the study online through Google Forms. Respondents included teachers, guidance counsellors, and administrative assistants. I asked the participants to read the same email rendered in seven different typefaces (Appendix A), none of which were identified by name in the survey. I sought to emulate the work of Brumberger, Mackiewicz, and Mackiewicz and Moeller in several ways. Study participants considered their impressions of the author of the email based on eight attributes using a semantic differential scale: Professional, Casual, Feminine, Pretentious, Masculine, Strong, Friendly, and Serious, similar to methods Brumberger ("Persona of Typeface" 210), Mackiewicz ("What…Students Do Know,"

"Audience Perceptions"), and Mackiewicz and Moeller used in their studies. At the end of each typeface section, I asked the participants to give an overall impression of the author (See Appendix A for survey instrument). Finally, I wanted to know why participants responded as they did, and I asked them to explain how they arrived at their responses, again emulating Mackiewicz's ("What…Students Do Know" and "Audience Perceptions") and Mackiewicz and Moeller's studies. However, instead of limiting their opinions to the typefaces themselves, as Mackiewicz did, I invited participants to talk about how the typeface affected their view of the author of the text.

After considering the text types used in previous studies such as Brumberger's which have ranged from excerpts of novels with different moods ("Impact of Typeface" 227) to alphabets, I decided to use an email to recreate the experience for the respondents of reading text created by a colleague or student. On the other hand, I wanted to keep the text of that email as rhetorically neutral as possible to focus the participants on the typeface and the author rather than the content of the email (See Appendix A). As the emails the participants read were embedded within the Google Forms survey, presumably they read them from their screens rather than printing them out onto paper.

For typefaces, I selected a mix of serif and sans serif, mostly text typefaces with a small number of display typefaces. I chose Arial as my default business font, easily read both in print and on-screen. Comic Sans is so frequently mentioned in popular culture as a hated font, that I thought it would be interesting to see how it was rated when separated from its name; would people recognize it? Other selections included a script/handwriting font (Bradley Hand ITC), a "tech" font (Lucida Console), an ornamental font (Harrington), a businesslike option (Garamond), and an older style (Courier New). (See Appendix A)

Of the 33 participants in the study, 22 were female, and 11 were male. I sought the opinions of educated people who spend a part of their workday reading documents and emails produced by others. Part of the reason for this was to have subjects as similar as possible in job type and education level. I chose to track their time spent with text as people who spend a significant portion of their workday with text written by others have had ample opportunity to form opinions and attitudes about how text is produced.

A large majority, 19 out of 33 participants, held a bachelor's degree, 8 held master's degrees, 4 held master's degrees plus additional education, and the remaining 2 held either a high school diploma or some college credits. The participants reported spending a varied amount of time reading other people's text. Of the 33, 1 reported spending less than 30 minutes, 7 reported spending 30 minutes to 1 hour, 11 reported spending 1 to 2 hours, 4 reported spending 2 to 4 hours, and 10 reported spending more than 4 hours during the average day reading and working with documents or emails prepared by others (see Figure 1).

Figure 1: Time participants reported reading texts prepared by others daily, by percentage.

Results and Discussion: Quantitative Survey Data

For each of the 8 attributes, I calculated the mean ratings for each typeface, again, following the examples of Brumberger and Mackiewicz. Analysis of the means of the attributes in the study shows that participants ranked the email author as most professional and serious when using an unornamented sans serif font such as Arial or Lucida Console. There was a correlation in the data between the perception of seriousness and professionalism and such attributes as masculinity and strength, which had fonts in common as the high means. Likewise, there was a correlation between a high mean perception of femininity of the authors using Harrington or Bradley Hand ITC and a high mean of casualness, and the lowest mean for Harrington of strength, professionalism, and seriousness.
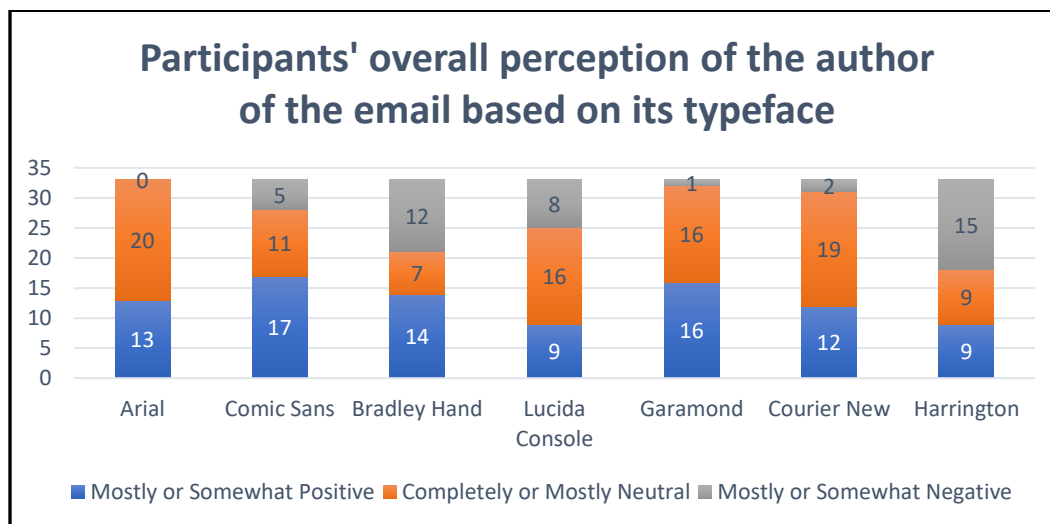
Figure 2: Overall ratings for how participants perceived the author based on the selected typefaces.

Considering their overall attitude toward the author, respondents had a positive or neutral attitude toward the authors using Arial, Garamond, and Courier New, and a less positive attitude toward the authors using Bradley Hand ITC, Lucida Console, and Harrington. The outlier is Comic Sans, which had both the highest number of positive ratings along with several negative ratings.

RESULTS AND DISCUSSION OF QUALITATIVE DATA

Participants were invited to explain how they arrived at their thoughts about each author based on typeface. I have reproduced their comments below, omitting comments that referred only to the text of the email, that were repetitive, or that were off topic. Some participants did not comment on every item. I chose to present the responses this way rather than embedding them with each attribute because some of the comments did not fit into any of these categories but were relevant and interesting nonetheless, or they fit into more than one category. Also, seen all together, they create a narrative about how this group of people felt about each typeface and how their perceptions of the author formed.

Arial
Very bland text seemed general, so don't feel strongly good or bad.
This is a standard font, showing a neutral professionalism
basic font, basic person
Standard font used in many emails. Not much insight or perspective on seriousness, masculinity, or femininity.
It was "to the point", neutral, and professional.
The typeface has no personality which makes it seem like a serious email. Also seems more masculine than feminine to me.
I grew up in a time that Times New Roman, Font 12 was the ultimate professional font. This font appears to be professional, but not too formal in appearance.
straight forward font...nothing fancy
This is font for use in general business communication. Sometimes used as a default.
The font struck me as weak, non-committal. It is hard to say why.
It appeared to be written in a common non-descript font. It did not distract from the message. The font contributed to the professional feel of the message.
A rather plain typeface used in professional situations.

Figure 3: Selected qualitative comments for Arial.

The comments for Arial (see Figure 3) demonstrate that respondents found it functional, professional, and mostly gender neutral (with one exception). It was also perceived to be somewhat boring. While recalling Kinross's argument that nothing, including typeface selection in a document is rhetorically neutral (21), choosing Arial could be considered a safe if uninspiring choice if one wants to be taken seriously for professional documents.

Comic Sans
I read it with enthusiasm.
Dear God, you NEVER use Comic Sans, let alone when you want to be taken seriously.
I think the font was too casual to be discussing professional meetings
more of a casual font, seems more feminine, softer
frilly font seemed very casual/friendly.
Seemed more casual. I like a friendly letter
Comic Sans? No.
The bubbly edges of this font immediately appears [sic] to be more casual in nature.
Most men would not change font.
The font has a less serious look, a bit more fun.
Font seems more playful than professional
The font is a more casual type. Does not appear as professional as a standard font.
In my opinion, the font selected sets the tone. Artistic fonts are for presentations and personal messages. Professional exchanges should be limited to arial, arial narrow, times new roman, or Calibri. However, I am old school on such matters.
Even though the words are the same, the font conveys a less serious tone for a business letter.   It reminds me of lettering seen in some comic strips.
Two words, comic sans.
The font distracts some from the professional nature of the message.
Looks a little casual by the curving of the font
This font seemed to say that the person was trying to be friendly, but professional.

Figure 4: Selected qualitative comments for Comic Sans.

Comic Sans (see Figure 4) drew a wide variety of comments. Interestingly, this typeface had the

largest number of participants who had a favorable impression of the author who used it in the

quantitative survey, yet many commenters agreed that it undermined the professionalism of the

writer to use it. Odd as these results may seem, they are consistent with what other researchers

have found. Amare and Manning noted that Comic Sans is at once both loved and hated; they

summed up their results for Comic Sans in their own emotional response study with the

conclusion, "Essentially, the typeface sends viewers in all major emotional directions at once:

we're both agitated and amused, but calmly concerned about it" (7).

Bradley Hand ITC
Felt very positive and friendly while reading it.
This is too light, and too whimsical to be used in a serious setting.
I think the font is unnecessary for an email.
overly casual, difficult to read

The italic font is most difficult to read and the words bleed together. The font makes the author appear as though he/she does not really care about the content of the email itself. This person seems very blase.
Seems more serious because of the font, but definitely more feminine due to the script.
very frilly font indicated playful approach.
It was hard to read based on the lightness on the font. The author seemed like they were "trying" to be causal and friendly.
A little too outside the box for a professional atmosphere
The cursive makes it look a little more formal but not enough to change my opinion one way or the other.
Even though it has a feminine quality and seems somewhat casual it still seems to have some professional traits to it.
The font is more fun with a more scripted handwriting look.
This font is very fancy and feminine.
I apologize for stating or generalizing, but this font in a professional memo, however brief, appears feminine. It conveys almost an assumed over-familiarity between the author and recipient.
font doesn't excude [sic] seriousness
It seemed flowery and therefore (stereotype) feminine
The font is harder to read - thinner and stylized. The increased strain on the eye makes me annoyed despite the neutral subject matter.
It's a font that imitates handwriting. Appropriate for informal communications, reminders, passive-aggressive notes, etc.
I just don't like it. It's more difficult to read.
It looks like hand writing. It looks wavy and flowing

Figure 5: Selected qualitative comments for Bradley Hand ITC

Many of the participants indicated that Bradley Hand ITC (see Figure 5) is inappropriate for

professional documents for readability reasons. Another pattern that emerges among these

comments is that this typeface is commonly perceived as less serious and more feminine. It is

also interesting that this same typeface brings to commenters' minds "over-familiarity,"

"passive-aggressive notes," and "'trying' to be casual and friendly." The commenters here have

attributed personality traits and possible ulterior motives to the author of the email based solely

on the font.

Lucida Console
Didn't feel overly happy or bad about reading it.
A strong, clean font shows professionalism and a seriousness.
The font is very easy to read, professional and to the point.
Old style type writer font, it comes off as a stronger message and not as sincere
formal and concise appearing

As has been the case with each example, the words are the same, but what appears to be a bolding of the font is neither overly friendly nor is it overly personal. It is matter of fact to the point, which such a memo should be,

This author seems strong due to the boldness of the font used. Easiest to read so far and seems very professional. Although the content is still vague, you get the impression that the author is more invested in the conversation/meeting that was previously held.

This looks like its a technology email. I would guess more masculine, but also more pretentious. I feel like its not necessary to use Courier font for an email.

bolded text indicted seriousness

The author seemed stern and uptight.

It looks formal to me

demonstrates a more serious tone

This font seems a little less formal based on appearance.

This seems like a professional, take-notice type of typeface, but not too unfriendly.

It seemed bold and masculine.

it's the same info

seemed bold

font looks like older computer or typewriting

The font looks as though it is dated it has an original (typewriter) appearance.

This font seems dated, resembling a typewriter.

The standard typeset featured here makes me think of most of the serious correspondence I received from colleges or assignments I submitted when I used a typewriter or early word processor. Serious type for serious matters.

This font is trying to be a professional, serious font, but is just a wanna-be.

It's a commonly used font and appears professional.

the font has a stoic feel. almost feels like orders given as in the military.

The font seems to say harsh and cold, rather unfeeling

Figure 6: Selected qualitative comments for Lucida Console

Participants frequently mentioned that Lucida Console looked like a typewriter produced it, and mentioned that it appeared dated, with one mistaking it for Courier. Several felt that it was a professional-looking choice, which was supported by the quantitative findings. Others reported that it was masculine or strong. However, participants who had negative things to say about this font sometimes attributed traits or ulterior motives to the author of the email that are not suggested by the text. One of these comments was positive: "you get the impression that the author is more invested in the conversation/meeting that was previously held," but the comments are otherwise negative: "Just a wanna-be," "almost feels like orders given in the military," "not as sincere," "stern and uptight," and "more pretentious."

Garamond
Felt that it was more personal and created just for me.
This is one of the default fonts used by professional programs and is very acceptable.
Font size is small and more challenging to read, which may lead the reader to believe that the message is not as serious as other traditional block fonts.
font is too small/informal
This author seems both professional and strong while still being friendly to the recipient. The font was firm but not bold. Very easy to read.
Mostly neutral, smaller and neater to read. Might guess it is from a female but not enough to vote it more than neutral on the chart.
smaller font less serious/important
Professional and relaxed
It seems like a neutral font.
This is always my go-to font when writing recommendation letters for students or anything that is more formal. I typically don't use this font in emails.
The font appears to be normal, nothing interesting.
Font size almost suggested a lack of concern.
This font is a little fancier then the standard font which led me to this impressions [sic]
The author took the time to select a pleasant font, but not frilly.
shows more direct approach, but not overbearing...professional
It isn't bold or flowery. It doesn't impress negatively or positively.
font is too small
A font often seen in published fiction books. The upper-case W seems pretentious in particular.
what difference does the font really make
This is either a font I use for most of my work, or close to it. So of course it is awesome.
It's not my favorite, but it's not unprofessional. It's a bit small.

Figure 7: Selected qualitative comments for Garamond.

Beyond a few readability concerns related to size, Garamond was a mostly well-regarded

typeface. Many participants found it professional, but less boring than Arial. Most did not

associate a gender with Garamond, and they did not read negative character traits or ulterior

motives into the email as often as with Bradley Hand ITC, unless font size was involved:

"Smaller font less serious/important," "Font size almost suggested a lack of concern." Since the

concern has to do with size, follow-up research would be required to determine if it is the font or

the size that is the issue. One can also surmise that some people care more about typeface

choices ("A font often seen in published fiction books. The upper-case W seems pretentious in

particular.") than others do ("what difference does the font really make").

Courier New
The font was big making it feel genuine and personal.
I like the clean look of this font and it conveys a professionalism in this context.
It was very easy to read, almost like a type writer or book font.
Again, more of the traditional type writer font and more challenging to read.
classic, straight forward
This font again makes the author seem as though this is a very generic response he/she would send and that they are not committed to improving the matter discussed during the meeting. The author is very general and not involved.
This is a little less obnoxious than the earlier Courier like font. This looks more generic like a response email to a job application or survey.
Boring
Seems a little less inviting with this font
When using this font I almost feel like I type harder as if using a typewriter and having to press down harder on the keys.
The font has a normal or average appearance.
This font also appears "dated".
I felt that this font is pretty standard which left at the impression that it is mostly neutral.
Best of the bunch thus far. I like the font, it show a personal touch with a professional message.
again, direct and to the point is that the font says to me
It looks a bit sloppy and doesn't stand out in any other way.
looks like an old default font
Standard font style for a variety of published purposes. Easy on the eyes and straight-forward.
It looks professional but it looks outdated.
feel like the font was not bold enough.
This font looks a lot like the old typewriter, so it feels old and unchanging, not progressive.

Figure 8: Selected qualitative comments for Courier New.

Courier New (see Figure 8) was a polarizing typeface. Some participants really liked it. "Best of

the bunch thus far." Some felt it indicated strength and professionalism. Others noted, as

researchers have (Mackiewicz, "What Students Do Know" 216) that it appears dated. One

commenter noted feeling as if they bang on the keys "as if using a typewriter" when using this

typeface. However, opinions are mixed to a degree that is difficult to account for—some say that

the font looks "not bold enough," or "sloppy," while another notes that it looks "clean." One

participant notes that it looks "genuine and personal," and one that it "show[s] a personal touch."

On the contrary, another says it looks "less inviting," and two others that it is "generic," and one

feels the author seems "not involved," and "not committed to improving the matter discussed in

the meeting." A user selecting this typeface for a professional document could elicit a wide range

of unpredictable associations from readers, some of which are not positive.

Harrington
Didn't feel very professional, seemed like a female chose the font.
For a professional email this is far too flowery and whimsical a font to be used.
The font looks more feminine due to the "fancier" appearance. Although I do not think it looks very professional, I also do not believe it looks too casual either.
Script style font, reads as less serious than block font letter and comes off has [sic] less professional.
not very serious, but kind and casual The author seems more feminine than masculine based on this font and as though she thinks this font is fun and almost flirty. This font does not seem professional or strong.
Not professional at all. Too much fancy, curvy font is not perceived as professional. This would not be used to submit a college paper and should not be used for a professional email.
very rigid looking font depicts no nosense [sic]
Ditsy and lighthearted
looks to most informal to me
Email should simply be plain text. I think users are more apt to appreciate a plain-text email because it's easiest to read. This is difficult to read.
This font makes you have to look a little harder to understand because it is in cursive.
This one annoys me to look at for a long period of time.
The font is fun, making it appear less serious/professional.
Much too elaborate for a professional email.
This font is fancy in my opinion which led me to my impressions
Not professional looking at all. Also loses resolution in copies or faxes. It is generally a difficult to read font and the worst selection thus far.
too distracting to be considered serious
It is hard to read, and doesn't look formal enough to be professional
looks fun and young
This particular font makes me think that the author plays a lot of medieval fantasy role playing games featuring magic scrolls. I might have a more positive reaction if that were the context for this message.
Sorry dude, but I'm not even considering doing business with you any longer.
I don't like it. It's hard to read and doesn't appear to convey a professional message.
Font is to [sic] curvy and hard to read
The font seemed too fancy for the subject matter and not professional.

Figure 9: Selected qualitative responses for Harrington.

 Harrington (see Figure 9) elicited strong feelings. None of the commenters indicated that

Harrington is appropriate for a professional email, one going so far as to remark "Sorry dude, but

I'm not even considering doing business with you any longer." Participants conveyed that the

typeface is too fancy, too curvy, too distracting, and too informal. With Harrington, more than

any other typeface in the study, participants correlated unprofessionalism and a lack of seriousness with femininity. Comments that draw this comparison most sharply include "it didn't feel professional, seemed like a female chose the font," and "The author seems more feminine than masculine based on this font and as though she thinks this font is fun and almost flirty. This font does not seem professional or strong."

DISCUSSION

The results of the study suggest that readers' perceptions of an author are affected by the typefaces they use for professional documents, and the emotional response that people have to typefaces is not limited to the typeface itself or even to the text. Participants in this study perceived the author of an email to be professional, serious, or strong, based on typeface selections, and these desirable traits correlated negatively with perceived femininity of the selected typeface. These perceptions were consistent across both the quantitative and qualitative data. Participants were also more likely to intuitively attribute character traits outside the parameters of the survey or ulterior motives to the author of the email if it was written in a typeface that was also perceived as overly masculine or feminine or as less professional.

This study had several limitations. Perhaps most importantly, I used a small sample of convenience, and offered an incentive in the form of a gift card drawing to encourage participation in the study. It is difficult to know if all the respondents gave their full effort to the survey and qualitative responses, or if they were simply trying to win the gift card. Another limitation was that since the survey instrument was online and respondents could answer anonymously, they did not have the opportunity to ask questions if they were confused. For example, despite what I felt were clear instructions about commenting on the *author* of the email, it was clear from some of the comments on the first qualitative item (Arial) that some

participants were commenting on the content of the email instead; this misunderstanding may have also partially skewed the results of the quantitative survey until the participants were clearer about what they were supposed to do.
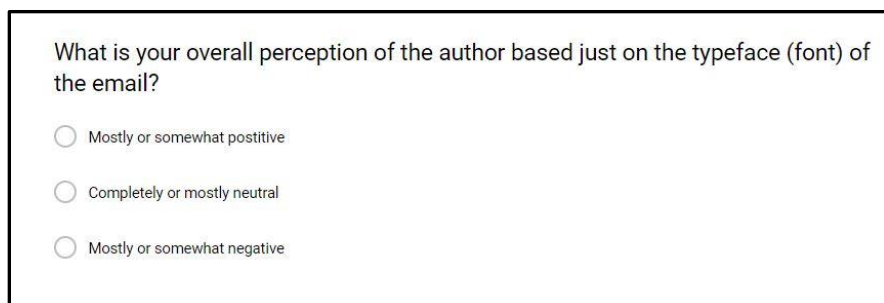
CONCLUSIONS

Having established a correlation between font selection and readers' perception of the author that suggests that people do judge a writer based on their typeface choices, questions remain for further study. Respondents in this study were asked for their age and sex only to ensure a range of responses; however, responses were not analyzed according to either age or gender. Future studies could investigate the role of age or gender in coloring a person's perceptions of an author based on typeface. Additionally, future studies could ask participants what fonts they select when they compose documents and determine how that affects their perceptions of other writers' typeface choices. Since the data of the study found, as other studies have before it, that Comic Sans is either loved or hated, more research could pinpoint the personality attributes of those who feel one way or the other about this polarizing font. In my study, numerous respondents had positive responses to Comic Sans. Were these responses due to the gender discrepancy in the participants? Could the positive reactions relate to the profession of the respondents, who are largely educators? Teachers are used to both using and seeing "cute" fonts on educational materials, even for upper grade level students; popular website TeachersPayTeachers is full of such examples. Further study on how different categories of professionals react to typefaces might elucidate this unusual finding. The data also suggested that some people were much more opinionated on the topic than others. The study could be repeated with more typefaces and participants, differentiating between serif and sans serif fonts and using similar typefaces to those used in other emotional response studies to see if the reactions to the

authors is similar across the board as it has been to the typefaces themselves in past research. Knowledge in these areas can be added to the work already done by Brumberger, Mackiewicz, and others to help technical communicators and students make typeface informed, research-based choices guided not just by intuition that will accomplish their rhetorical goals.

Based on the outcome of this study, what fonts should a technical communicator use if he or she wants to project professionalism and credibility? Typefaces that are overly ornate or that imitate script or handwriting did not fare well, drawing criticism for unprofessionalism and lack of readability, and sometimes even finding the author assigned negative motivations or character traits that were not suggested by the text. Thus, Comic Sans, Harrington, Bradley Hand ITC and other such fonts are not recommended. Likewise, very bold, "tech" looking, or typewriter fonts, while avoiding readability problems, also drew negative comments about the author's possible motivations and character traits. The best way for the technical communicator to avoid these outcomes is to use a mostly unadorned, easily readable serif or sans serif font such as Arial or Times New Roman. For the technical communicator who wishes to avoid the charge that one commenter in the survey leveled of "basic font, basic person," for using a "boring" default font, there are many other acceptable alternatives, such as Garamond for the serif font or Gill Sans MT for the sans serif, that are unlikely to offend, and are attractive and professional.

Appendix A

Survey Instrument Items

Dear Name,

I wanted to thank you for meeting with us last week. Please contact our team with any questions or concerns you have regarding the matters we discussed. We look forward to working with you again soon.

Regards,

Name

Figure 1: An example of the email text used for the study.

Arial: I wanted to thank you for meeting with us last week.

Comic Sans: I wanted to thank you for meeting with us last week.

Bradley Hand ITC: I wanted to thank you for meeting with us last week.

Lucida Console: I wanted to thank you for meeting with us last week.

Garamond: I wanted to thank you for meeting with us last week.

Courier New: I wanted to thank you for meeting with us last week.

Harrington: I wanted to thank you for meeting with us last week.

Figure 2: The 7 typefaces used in the survey, including part of the email text.

Based on this email typeface (font), what are your impressions of its author? *
On a scale of one (1) to seven (7), with one being "not at all" and 7 being "very much" how do you rate the author on the following attributes?This author is:

	1: Not at all	2	3	4: Neither is nor is not/Neutral	5	6	7: Very Much
Professional	○	○	○	○	○	○	○
Casual	○	○	○	○	○	○	○
Feminine	○	○	○	○	○	○	○
Pretentious	○	○	○	○	○	○	○
Masculine	○	○	○	○	○	○	○
Strong	○	○	○	○	○	○	○
Friendly	○	○	○	○	○	○	○
Serious	○	○	○	○	○	○	○

Figure 3: Semantic differential used for each typeface. Screen capture from Google Forms.

What is your overall perception of the author based just on the typeface (font) of the email?

○ Mostly or somewhat postitive

○ Completely or mostly neutral

○ Mostly or somewhat negative

Figure 4: Survey item about perception of the author. Screen capture from Google Forms.

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Risk and Crisis Communication in Public Schools: Engaging All Stakeholders for Better

Outcomes

INTRODUCTION

An unfortunate image evocative of the modern era: Emergency responders in paramilitary gear leads a group of students with their hands on their heads from a school. Grainy images and unanswerable questions follow about the shooter, who is usually armed with a semi-automatic weapon. While all these situations have similarities, every school, every shooter, every situation is unique. The changing nature of emergency situations makes it difficult to plan for all scenarios, and crises that take place in schools are no exception. With active shooter events becoming regular occurrences in the late twentieth and early twenty-first centuries, the necessity for well-communicated risk and crisis plans has never been greater.

Studies of historical failures of risk and crisis communication show attribute those failures to two major causes: a writer- rather than reader-based message inadequately conveyed, and a failure of trust and empowerment among all stakeholders. The results of a survey of staff at Cumberland Regional High School about their attitudes and perceptions toward the school's risk and crisis communication supports these findings. The results of the survey relate to studies showing how organizations can overcome problems with risk and crisis communication and offer alternatives to outdated top-down communication structures. Schools can improve the effectiveness of risk and crisis communication by empowering faculty and students through collaborative planning and response.

LITERATURE REVIEW

Communicating risk and crisis information fails if readers do not read or comprehend the information conveyed, leading to poor outcomes. Winsor's study of the failures leading to the

Challenger shuttle disaster notes that "knowledge is not simply seeing facts but rather interpreting them, and that interpretation varies depending upon one's vantage point" (101). The people in charge of planning for an emergency can put information out there, but will people read it? Will they understand what they have read as intended? Why do people not interpret messages as they were intended, and how can technical communicators ensure the correct interpretation occurs?

Problem One: Writer-Based Messages

The first problem, conveying the message, should be simple. As early as 1995, technical communicators used the internet to inform the public about the Kobe, Japan Earthquake (Newsom, Herzenberg, and Swieltik 36). One would think that with the advent of electronic messaging, the problem of getting timely communication where it needs to be would have improved, but the ease of electronic media creates its own share of problems. Boiarsky's study of how people interact with risk and crisis communication asserts that people are overloaded with electronic messages (195). People, Boiarsky suggests, do not read electronic communications fully, and do not give them the same weight as an in-person conversation or a paper document, making e-mail a poor choice for risk and crisis communication (198). Although Connors writes that recognizing the importance of audience has been a hallmark of technical communication since the 1950s (14) Boiarsky asserts that electronic messages tend to be writer- rather than reader-based (199), and that the writers of these often too-brief messages expect the recipients to have a higher context for understanding them than they do (201). In contrast, Boiarsky notes that sometimes electronic messages, such as those implicated in the tragedy of the shuttle Columbia, were so rambling that recipients just stopped reading them, missing the vital information buried

within. In other words, the seven crew members of the Columbia may have died because of what is known in common internet slang as a "teal deer" email: "TL;DR=Too Long; Didn't Read."

Problem Two: A Lack of Trust and Empowerment

A much more difficult problem is that stakeholder groups within organizations do not interpret messages the same way because they view each other as members of different, sometimes adversarial, factions. This is evident in study after study (Boiarsky, Ding, Engdahl and Lidskog, Frewer, Winsor). Results of a lack of trust during a crisis can range from misunderstandings (Winsor) to those who view themselves as disempowered creating their own rogue communication channels, sidestepping official communications entirely (Ding).

The classic example of risk communication failure used in many Technical Communication studies is the Challenger disaster (Rude 71). Winsor writes, "The Challenger explosion was a horrifying public event, but it resulted from factors that are probably at work more quietly in many other organizations" (101).

An important common factor in the Challenger disaster was that different readers of the communications viewed what they read from different perspectives (Winsor, Boiarsky). Simply put, the engineers were reluctant to share bad news with those higher up, and once they did, those higher up did not want to believe it, symptomatic of a tendency in people not to want to share or believe unfavorable news (Winsor 101). In fact, Boiarsky argues that the Three Mile Island incident, the explosion of the Challenger and the loss of the Columbia have all been attributed to similar "failures of communication between engineers and managers" (198).

In other risk and crisis situations, people who have either felt underserved by or have not trusted official channels of communication have created their own. Huiling Ding's 2009 study details how people set up rogue networks during the SARS epidemic in China (327). With a near

total absence of reliable information, citizens used phone text messages, phone calls, Internet forums and chat rooms, as well as traditional word-of-mouth communication to create a sort of "guerrilla media" to share information about the health crisis (328).

Other studies have focused on cases in which disasters have disrupted communication or people have found official information lacking. Both are common problems. Alvarez, Hollick, and Gardner-Stephen, discussing the need for secure official channels during a crisis, note that "existing communications infrastructure is often impaired, destroyed or overwhelmed during such events" (62). While damage to the grid carries problems for emergency management, it also impedes communication to and among ordinary people affected by the crisis, who may find themselves without electrical power or other means of accessing news and communications. Jones, Clavert and Mitnick studied how people used the internet to help find one another and coordinate disaster relief after Hurricane Katrina, bringing together disorganized mainstream efforts (4). Potts studied how those affected by the 2005 London Underground bombing used Flickr and social media to share images and information (287). Baek, Hayeong, and Kobayashi's study analyzed Twitter messages, widely used to convey information after the 2011 Japanese Earthquake and Tsunami to gauge anxiety levels among the public and government officials.

Not all of these instances of people taking risk and crisis communication into their own hands can be attributed to a lack of trust. Indeed, studies suggest that people want to be empowered in these situations that affect them (Potts, Jones, Calvert and Mitnick). Jones, Calvert and Mitnick studied how individuals used internet, wikis and blogs to help coordinate efforts to find people and after a tsunami and after Hurricane Katrina. In some cases the efforts were aided by established relief organizations or corporations such as the Red Cross (4). Having such a well-known relief organization around which to coalesce gave people a "central, well-known place to

go for information and assistance" as well as for the larger public to instantly involve themselves in relief efforts by texting monetary donations (Jones, Calvert, and Mitnick 2). Potts's 2005 case study follows the efforts of David Storey, moderator of Flickr's London Bomb Blasts Community (288) Storey's group sprang up in the confusion of the bombings' aftermath, as he gathered relevant photos and invited others to post their own in his photo pool (Potts 288). What followed was an outpouring of photos, stories, eyewitness reports, missing-and-found person postings, that without Storey's efforts to organize and moderate the group would have been scattered throughout the Flickr platform and nearly impossible to search (289).

When people do distrust authorities and disregard the messages they receive or create rogue networks, why does this happen? Engdahl and Lidskog studied trust in risk and crisis communications and found that "Within the risk field (not least risk psychology) trust has become a key concept. Still, few researchers have been interested in the fundamental character of trust" (704). Frewer writes that people prefer clearly conveyed information about risks and uncertainties, and that they do not trust messages from authorities they perceive as being self-serving or as obscuring uncertainties (391). People were also more likely to distrust information received from authorities if they perceived that they have little control over their situation (Frewer 393).

Relevance to School Risk and Crisis Communication

While a school risk and crisis communication plan for active shooter events may seem to have little in common with the Challenger explosion or the SARS epidemic, schools can improve the effectiveness of their risk and crisis communication by empowering staff and students through collaborative planning and response. Schools are highly stratified places; the upper echelon of power goes to the administrators (and in a crisis, to emergency responders who will

speak through the administrators), the middle level of power goes to the teachers and other

faculty, and at the bottom are the mass of students. Do all these stakeholders effectively

communicate in a top-down communication structure? Are "guerrilla media" networks created

during a crisis? A survey of Cumberland Regional High School staff seeks to answer these

questions.

METHODS

40 staff members at Cumberland Regional High School completed the survey instrument.

The school has approximately 100 certificated staff, of which 84 are classroom teachers, and

1080 students in grades 9-12. The school serves seven rural townships in southern New Jersey

that do not have their own police forces; police coverage, and therefore emergency response

direction is provided by the New Jersey State Police. In the past several years, changes to the

school's Emergency Management Plans and Crisis Drill protocols have been made the orders of

the State Police, sometimes numerous times per year, causing confusion among staff.

Staff were surveyed about their attitudes and their perceptions of students' attitudes

toward the school's risk and crisis communication, and of events that occurred during any

extended drills or actual crisis-related events they may have participated in during their

employment. The survey employed both closed-ended quantitative questions and open-ended

narrative response questions.

Some events that staff allude to in the narrative responses include extended

lockdown/active-shooter drills. Cumberland Regional has been the site of several elaborate

tactical drills run by the State Police and the County Office of Emergency Management while

school was in session. During these events, large numbers of emergency responders converged

on the school in simulated "lockdown" scenarios, police actors posed as "active-shooters," police

in paramilitary gear entered the school firing guns loaded with blanks, a large portion of the surrounding neighborhood was closed to traffic, and a helicopter was deployed to pick up the "wounded." These drills lasted several hours each. Extended "shelter-in-place" situations alluded to include an incident in which a bat was loose in the school hallways; a 90-minute power-outage on a hot day, and an hour-long period during which students were held in shelter-in-place while administrators identified a student who was alleged to have made a threat against the school. This incident occurred only a day or two after the Parkland school shooting and it caused a high level of concern among students.

The survey was conducted via email, and responses were anonymous, collecting only the names of participants who wished to participate in a drawing for a prize to reward them for their participation. The survey results could have been more informative if responses were solicited from students about their attitudes and opinions directly, or had administrators also been asked for their opinions.

RESULTS

Of staff who responded to the survey, there was a fairly even range of experience among them, with 21 of the respondents having worked there for 11 or more years, and 19 for 10 or fewer years (see Figure 1).
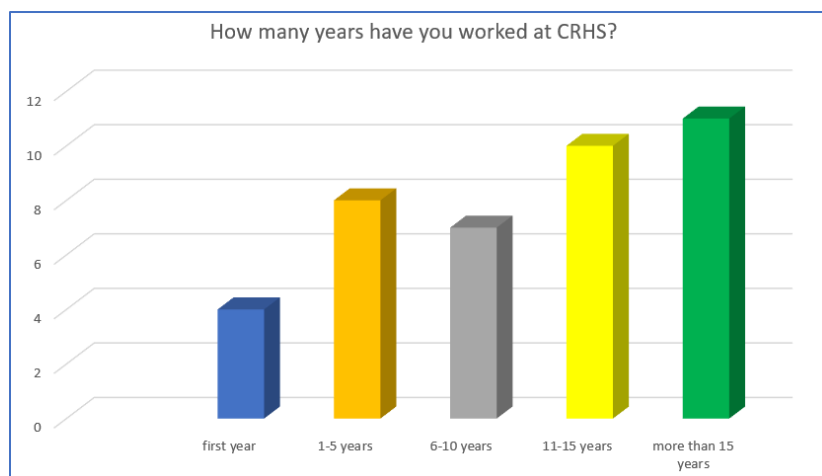
Figure 1: Number of years worked at CRHS: 4 (10%) are first year staff; 8 (20%) have been employed 1-5 years; 7 (17.5%) have been employed 6-10 years, 10 (25%) have been employed 11-15 years, 11 (27.5%) have been employed more than 15 years.

Of these respondents, 36, or 90%, felt that they were well informed about what to do in drills or crisis situations at CRHS, indicating a high degree of confidence in the school district's risk and crisis communications (see Figure 2).
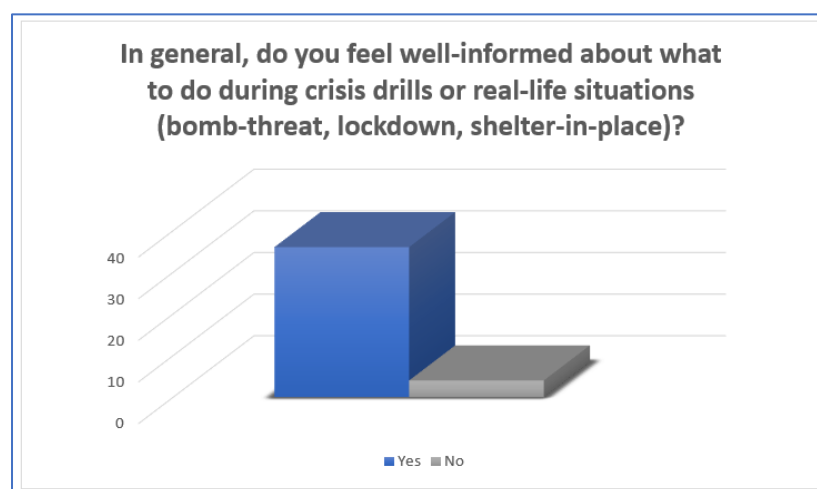

Figure 2: 36 staff members (90%) reported feeling well-informed. 4 (10%) did not feel well-informed.

However, when the questions of the survey became more specific, the respondents' answers told a different story; the responses indicated less confidence in their knowledge about what to do in every situation, and they were able to identify specific areas of uncertainty in their narrative responses (see Figures 3-5). Staff were the most uncertain about how to handle situations during

lockdown drills, which are intended for active shooter events. Almost half of the participants stated that there were situations they would not know how to handle during an active shooter drill or event compared with fewer than 25% who reported the same thing about a shelter-in-place or evacuation event.
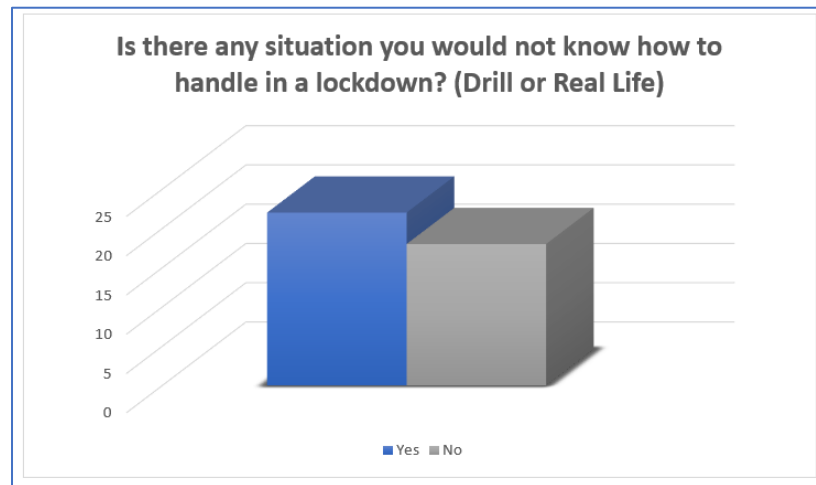

Figure 3: 22 respondents (55%) said there was no situation they would not know how to handle in a lockdown. 18 (45%) said there were situations they would not know how to handle.
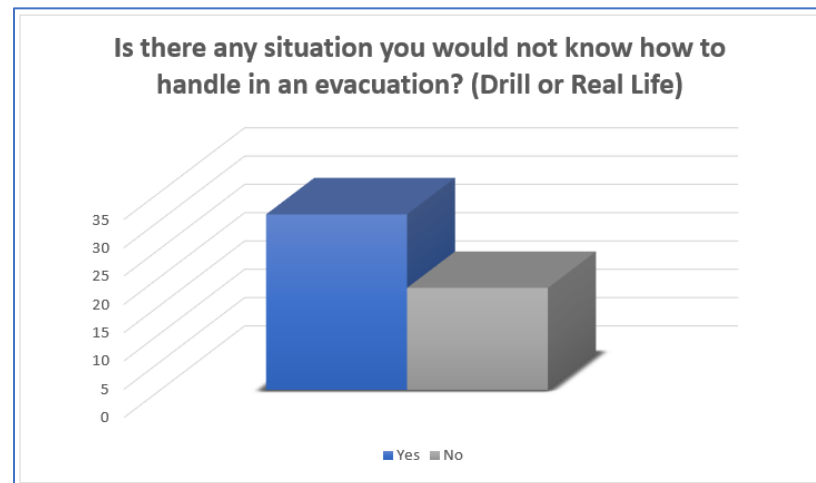

Figure 4: 31 respondents (55%) said there was no situation they would not know how to handle in a lockdown. 9 (22.5%) said there were situations they would not know how to handle.
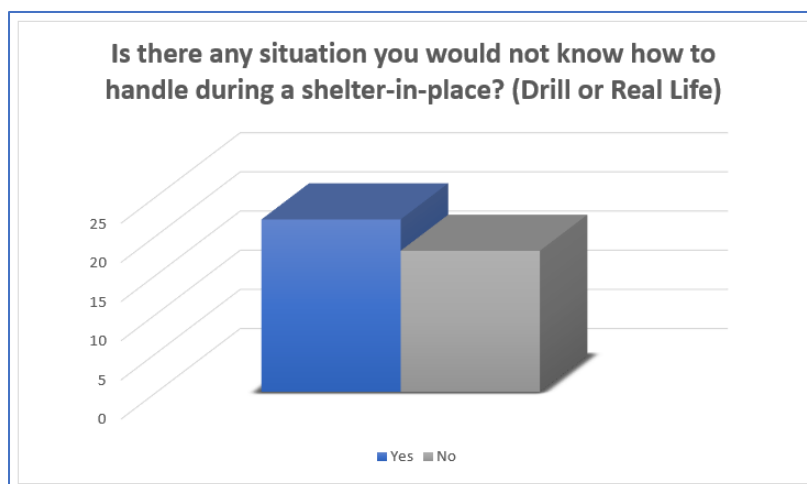
Figure 5: 22 respondents (77.5%) said there was no situation they would not know how to handle in a shelter-in-place. 18 (22.5%) said there were situations they would not know how to handle.

Also, while the staff may have reported that they felt well-informed, they reported that the

students were less so. When asked if they felt that students were well-informed about what to do

during crisis drills and actual crisis situations, nearly half the staff said students were not well-
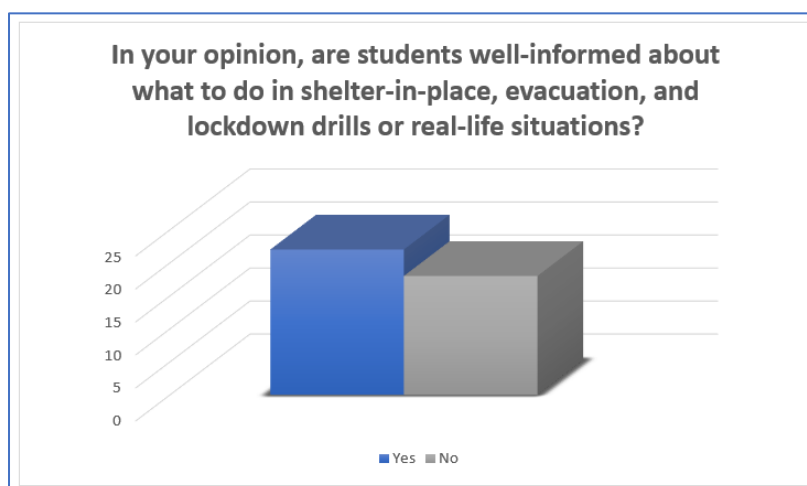
informed (see Figure 6).

Figure 6: 22 respondents (55%) felt that students were well-informed about what to do in crisis drills or real crisis situations, and 18 (45%) felt that students were not well-informed.

A large majority of the staff who responded to the survey, 93% or 37 respondents had been in a

non-drill event, usually an extended shelter-in-place situation with students and could report their

observations of communication during that event. Of those respondents, 72.5%, or 29

participants, felt satisfied with the level of information they received during the event from administration. Interestingly, when asked how the students felt about the level of information they received, only 50% of them responded that they felt that the students seemed satisfied with the amount of information they received. Finally, 73% of the participants who had been in an actual event with students reported that their students had used electronic devices during the event, which they are discouraged from doing.
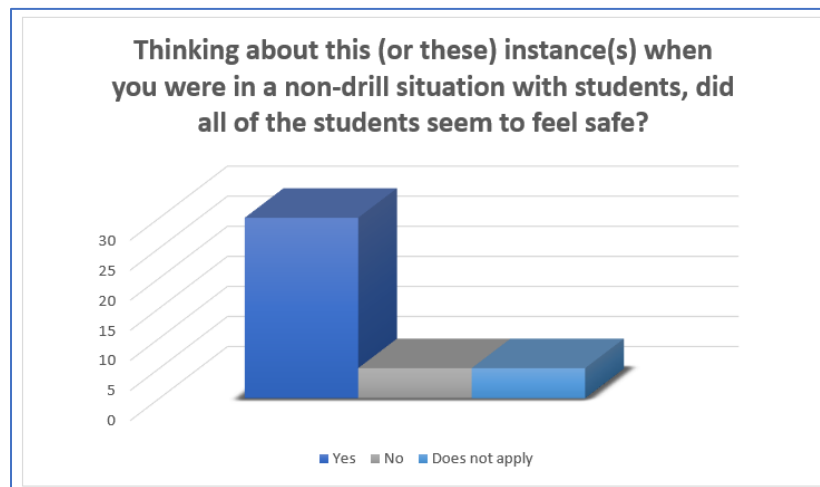

Figure 7: 30 respondents (75%) felt that students felt safe during crisis drills or real crisis situations, 5 (12.5%) felt that students did not feel safe, and 5 (12.5%) said the situation did not apply to them.
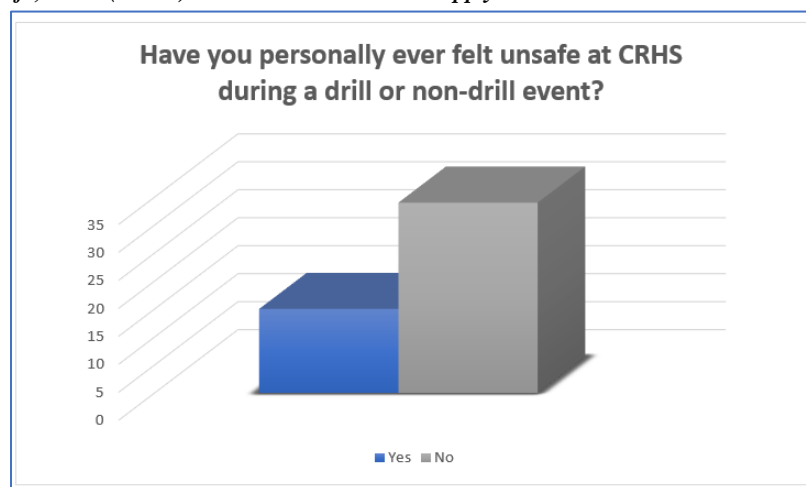

Figure 8: 34 respondents (85%) responded they had never felt unsafe during crisis drills or real crisis situations, and 6 (15%) reported that they had felt unsafe.

Faculty reported feeling safe most of the time during drills and events and reported that they think students likewise feel safe most of the time.

DISCUSSION

The responses to both the quantitative and qualitative portions of the survey indicate that Cumberland Regional High School's risk and crisis communication is mostly successful, but there is room for improvement. The problems, as identified by staff responses, can be identified as the same that plague other types of risk and crisis communication: writer-based communication, and a lack of trust and empowerment among all stakeholders.

Problem 1: Writer-Based Communication

The staff responses in the narrative parts of the survey indicated that people largely felt well-informed, and that the administration does the best it can under difficult circumstances; however, there were critics. Participants offered these responses:

- "[information that is released is] conflicting and confusing."

- "Plans at this school change frequently, making it difficult to keep track of from one drill to the next."

- "There are conflicting materials still in circulation. Additionally, other requirements for behaviors often pop-up and aren't memorialized for consultation."

When asked how the district can improve its communication, some responses included:

- "STOP RANDOMLY SENDING UPDATES. If something changes, SEND OUT A NEWLY REVISED SHEET or print them out and put them in our mailboxes. And the public folder. I NEVER check that place. If you want staff to stay informed, email it to us!"

- "I think more meetings face to face would help. Getting information in the newsletter is not always useful."

- "The lack of consistency is extremely troubling. I know we get most of our direction from the State Police, and really, administration is trying to keep up with the updates as much as we are. However, if the information is not delivered in a consistent manner (i.e. sometimes it's in the newsletter, sometimes it's in the regular email, sometimes we have to go to the public folder) it only increases the level of insecurity I feel and possibility I will do something incorrectly and risk both my safety and that of my students."

These responses indicate that the staff realizes that administration is trying, but that the methods are disorganized and scattershot. Communications would be improved by choosing a single method of delivery, or perhaps even better, redundant delivery methods that would allow staff to find correct, current information wherever they look for it. Davis, in his study of risk and crisis communications at AT&T, demonstrated how an organization can use something like Cumberland Regional's "Public Folder" to store risk and crisis information, but only as part of a carefully curated, regularly updated and audited system of information sharing among staff (464).

Problem 2: Lack of Trust and Empowerment

Faculty mostly did not report fear or mistrust, but when they did, such responses were mostly connected with the extended tactical active shooter drills conducted by the State Police.

- "When we had actual firearms discharged in the hallway by state police posing as shooters. It was terrifying even though I knew it was a drill."

- "The active shooter drill with the SWAT team when I was pregnant. They entered my room and it was difficult to handle."

- "Staged active shooter drill"

- "I hope there will not be an active shooter drill like we have had in the past. These drills with gunshot sounds, etc. were extremely upsetting to staff and students alike."

When asked about how informed the students felt during a shelter-in-place situation, here were some of the responses received from staff:

- "The students always want more [information] even if it should not concern them."

- "They wanted to know more information than what was released."

- "Students want the gossip so they can fill in the rest of the story to make a story. They want to know who, what, when, and where. Absent this, they fill in the blanks with erroneous information."

- "The students are a bit…nosier…than I am haha. I am fine with being left in my ignorance."

- "I think partially because everyone wants everything instantaneously, the students were rather annoyed that they weren't getting regular updates. I'm not sure they actually cared about the power outage, though."

- "Students never seem satisfied -- it seems like they do not really believe that we (faculty, administration) are really trying to keep them safe."

- "Students would ask what happened, mostly because they wanted to see how much information they could get from each person they asked and also to pass the information around the school to other students and their parents via cell phone."

- "While students behaved, they wanted to know exactly what was happening, why, and how long they would need to sit in the room. Bathroom requests became an issue after an extended period."

- "In most situations students are the ones giving us information and we are left to question is it the truth or just 'social media' adding to the situation."

- "Of course not [they weren't satisfied] they're students."

- "Some staff would tell the students everything, and some would not tell them anything, then they would start putting things on social media or texting their friends wrong information, spreading rumors super quickly."

These responses indicate a lack of trust between the students and the staff and administration. If students do not trust that they are getting all the available information in a risk or crisis situation, the question is: are they correct? If the students feel that they are being treated as a marginalized group with little agency, again, are they correct? Examining these responses, one can see that faculty participants seemed to attribute devious motives to the students texting each other, "mostly they wanted to see how much information they could get from each person…" and "of course not [it wasn't enough information for them], they're students." As indicated by Frewer, why would these students, in a situation over which they had little control, *not* seek to get as much information as they could (393)? Some faculty answers appear to indicate that because the students are minors, they should not have concerns about the reasons they are locked in a room against their will without the ability to attend to basic needs like being able to use the bathroom and while being discouraged from contacting worried loved ones. Responses such as "Bathroom requests became an issue," "rather annoyed that they weren't getting regular updates," and "always want to know more information even when it doesn't concern them" indicate that those faculty members felt the students were responding unreasonably; one could argue that when a group of people are all locked in a room together indefinitely and do not know why, it concerns them all regardless of their ages or position on the organizational hierarchy.

CONCLUSIONS

Several communication problems require solutions. First, communication to staff and students must be clear, concise, and consistent. Research recommends, and the survey data supports that a combination of electronic, paper, and face-to-face communication is best for communicating risk and crisis communication. Boiarsky's recommendation of placing the most relevant information first and conducting in-person meetings to convey complex information should be employed (206-207). For more in-depth information, staff should have access to an electronic file, in both their shared email folders and in a network drive that is specific to their knowledge level (administrators have a file that addresses what administrators need to know, teachers one for what teachers need to know, etc.) similar to the plan Davis outlined in his AT&T study (462). Finally, every staff member should have paper copies of the risk and crisis communication plan, updated every time there is a change.

Students also need to be informed about the school's risk and crisis plans. This should be accomplished similarly, with teachers and administrators meeting with students in small groups to disseminate information.

In both cases, however, the top-down structure should be abandoned. The information sessions should be a give-and-take of information, where staff and students can share their concerns and ask questions, and then see evidence that those concerns and questions are taken seriously. Engdahl's study recognizes that "the objective of risk communication as a matter of building mutual trust through communicative processes that respond to the concerns of the public" (706). In an organization that is made up of 95% students, not to respond to their concerns is to fail in the mission of risk communication. Frewer concurs, stating that a top-down model implies that the people at the bottom are somehow incapable of comprehending their own

danger in crisis situations, and she argues that people will no longer passively receive

information without questioning it (392). While Youngblood's and Alvarez, Hollick, and

Gardner-Stephen's studies recognize the need for a degree of ambiguity and discretion when

conveying security information in order to maintain data integrity and safety, it is also clear that

as much information as can be shared, should be shared in an age-appropriate manner.

Research suggests that organizations can also build confidence and trust by planning

together for disasters before the occur together in ways beyond the tactical active shooter drill,

which may be helpful as a training exercise for emergency responders, but is stress-inducing for

staff and students, and teaches them little beyond crouching in a corner of a dark room. Working

together on risk and crisis preparedness could empower staff and students and build trust and

camaraderie that would be crucial in a real-life situation. Beldaro and Harrald's study suggested

using hindcasting to plan for disasters, a technique in which a group takes a worst-case scenario,

and plans backwards from the result, seeing how it could have been prevented (402-3). Soini

and Polancic noted the need for many different groups to come together for common cause in a

crisis (1). They advocated using process modeling, in which groups practice together how they

would communicate and respond to unusual crisis situations (1) to "investigate and develop

seamless communication solutions to support emergency management in disaster and catastrophe

situations" (2).

That nearly every student in the room has an electronic device is a given. Despite faculty

trying to rein in their use, students text and post to social media during drills and crisis situations.

Liza Potts refers to this as Actor Network Theory, or ANT: "Any online activity in which active

participants—the actors in ANT —are engaged in distributing data about an event" (285).

Instead of futilely trying to prevent students using their phones, district officials should harness

this desire of students to use the only means of communication at their disposal. It is true that as in any crisis, there is a danger of students spreading rumors and misinformation. However, parents and loved ones, upon hearing that there is a situation at school, will become anxious. Rather than discouraging students from using their electronic devices, they should be encouraged to set their devices to "silent," and then immediately text a family member to check-in. Kotsiopoulos's study of social media use during disasters also mentions using sites to allow people to check-in to let others know they are ok; perhaps the school's website or another site could be used for this purpose (681). Such a tactic empowers the students and prevents parents from flooding the school switchboard with phone calls, as has happened during past events, as has the phenomenon of dozens or more parents showing up at the school, complicating a situation. Schools could also send global texts to students to ask them to report any information they may have about an event in progress, harnessing their desire to be involved and share data. Texts to students and faculty could be deployed directly with updates about the situation as they become available.

Returning to the all-too-familiar images we all have seen of children hiding in closets, trying to evade bullets, of children leaving schools under police protection--these are not images one saw thirty years ago, and planning methods from thirty years ago will not suffice either. The crimes are being carried out by students and are largely affecting students. The risk and crisis planning is intended to protect students. It only makes sense that our communication should empower not just teachers and administrators, but students as well.

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Reflections of *Sherlock*: The Great Detective's Emotional Growth through Mirrors

INTRODUCTION

"The name is Sherlock Holmes, and the address is 221-B Baker Street;" ("A Study in Pink") with a flourish of black coat he departs, leaving bewildered bystanders three steps behind, wondering what just happened. It is a common exit technique for the Great Detective. Sherlock Holmes has dazzled readers and audiences with brilliant deductions and stunning whodunit reveals for over one hundred years. BBC's *Sherlock*, acclaimed both for its writing and its cinematography, is one of dozens of adaptations of Doyle's creation. As in Doyle's canon, BBC's Holmes reflects his times, intended to calm a British public frightened of the "other": terrorists or immigrants (Krasner 424, Riley 910, Rives-East 44), but he is also eccentric, otherworldly, and he does not entirely fit the ideal of western masculinity (Rives-East 50). Holmes's unorthodoxies, both in Doyle's fin-de-siècle London and in ours, necessitated everyman veteran John Watson (Owens 30, Neill 618, Siddiqi 243), whose narration smoothed over Holmes's peculiarities and fixed Holmes's purpose of protecting the lives and property of the bourgeoisie (Rives-East 50). Kestner speaks of a "perceived crisis of masculinity in late-Victorian" Britain owing to unstable economic conditions, noting that the "detective-narrative reflected the stability of bourgeois society" that reestablished stability in the face of crime and chaos (Kestner 78). Watson, champion of queen and country, is a perfect vehicle for Barthes's Myth on the Right; through Watson's stories in the *Strand*, (or in BBC's *Sherlock*, through his blog posts,) "The Other becomes a pure object, a spectacle, a clown. Relegated to the confines of humanity, he no longer threatens the security of the home" (Barthes 266). The "Other" in this case could refer to the criminals, however clever, that Sherlock outsmarts, or the "Other" could be Sherlock himself. John Watson's tales, of course, reveal the fallibility of Sherlock's quarry.

Much to Sherlock's dismay, however, they also hold Sherlock himself up for sometimes amusing

scrutiny, for example, by pointing our his lack of basic knowledge about astronomy, to the

merriment of Scotland Yard ("The Great Game").

In *Sherlock's* first episode, DI Gregory Lestrade tells John Watson "Sherlock Holmes is a

great man. Maybe someday, if we are very lucky, he'll be a good one." Lestrade's

pronouncement forges Sherlock's path to improvement through his relationship with John, but

equally important to Sherlock's development and self-discovery is his relationship with himself.

Before Sherlock meets John, he has built a wall around himself with bricks fashioned from his

towering intellect, his self-imposed solitude, and his lack of emotion, mortared with repressed

memories. All eventually crumble. In "Hounds of Baskerville" when Sherlock feels fear for the

first time he can remember, he says, "I don't have *friends!* I don't *need* friends," wounding John.

Again in "The Reichenbach Fall," he says "'Alone' is what I have, 'Alone' is what protects me."

An examination through compositional analysis and psychoanalysis of Sherlock's

process of emotional growth through physical and character mirrors reveals to him that his

intellect is fallible, that his emotional relationships with others are important, and that he has

repressed important information about his past.

SHERLOCK HOLMES, FLAWED HERO

BBC's Sherlock is, at the outset, particularly flawed as a hero—a childish recovering

drug addict, a self-described "high-functioning sociopath," and an observable narcissist (Rives-

East 51). At the end of Series 4, in what is likely the finale of the program, the viewer learns that

Sherlock has repressed memories of an institutionalized homicidal-genius sister who perpetrated

a series of traumatic events in Sherlock's youth, causing him to regress ("The Final Problem"). I

contend that Sherlock's development regressed and was arrested here, at Lacan's mirror stage of

development. Sherlock, when we meet him, is an adult prone to childish tantrums (Figure 1), is constantly surveilled and managed by his brother Mycroft, and later guided by John Watson.

Figure 1: Sherlock has a tantrum. (A Study in Pink)

It is only through mirrors, either physical reflective surfaces or characters who mirror him in appearance, that he learns important information about himself. As he grows emotionally over the course of the program, he relies on these mirrors less often, and other characters begin to join him in reflective surfaces as he has important revelations about his character.

LACAN: THE MIRROR STAGE

Sturken and Cartwright describe Lacan's Mirror Stage as occurring "at a stage of growth when the infant's intellectual growth outpaces its motor-skills—the infant can imagine control over the body in the image, but cannot actually physically exert that control" (75). For a genius like Sherlock Holmes, this was likely to be the case in any event. Sturken and Cartwright continue that "[the Mirror Stage] also provides a basis for *alienation* since the process of image recognition involves a splitting between what [the infant is] physically capable of and what they see and imagine themselves to be (powerful, in control)" (75). This power, however, like the mirror image, is ultimately an illusion. It is not difficult to argue that Sherlock, who eschews friends, is alienated from society and from individuals. His harsh manner pushes people away until he encounters John Watson, who remains unperturbed by Sherlock's volatility.

SHERLOCK'S FIRST STAGE OF GROWTH: KNOWING THE FALLIBILITY OF HIS INTELLECT

In Series 1, Sherlock deduces by entering his subconscious "Mind Palace," or, as in this scene in "The Great Game," by viewing himself in reflective glass (Figure 2).

Figure 2: "He got bored." Sherlock sees himself in the glass. (The Great Game)

Sherlock ponders Jim Moriarty's motive for his terrorism spree in a shot that divides his vision with the wooden frame of the window. With a dissolve we see Sherlock's thought process in a flashback to his tantrum, new information coming to him from the right (Kress and van Leeuwen 57)—"He got bored," Sherlock proclaims, establishing both a motive and kinship with his adversary.

The placement of Sherlock's crime board demonstrates his inability in early episodes to work without looking at himself; in "The Blind Banker," Sherlock's clues surround his mirror, forcing him to view himself as he works, whereas in later episodes the crime board appears on an opposite wall. As a symbolic attribute, this mirror is in the shot for no other reason than to be seen (Kress and van Leeuwen 105). Regarding the crime board, if not there so that Sherlock can look at himself, it is a hinderance—a large object in the way of the objects being pinned to the wall.

Series 1 ends with Sherlock forced in "The Great Game," at the point of numerous guns and explosives, to acknowledge the importance of John Watson. Sherlock appears at the pool for

his standoff with Moriarty but is stunned when John appears wearing a coat strapped with Semtex. The viewer sees the stricken, betrayed moment before the real Moriarty appears when Sherlock thinks John *is* Moriarty. Within minutes, John attacks Moriarty, revealing his bravery and loyalty without regard for his own safety, and turning Sherlock's worldview on its head for the second time in several minutes. Then, with a silent shared look and a nod, Sherlock and John agree to die together rather than let Moriarty win. In the aftermath, the normally unflappable Sherlock struggles for speech and succumbs to anxiety as he realizes the importance of other people. After this critical incident, the physical mirrors in which Sherlock views himself to make connections are joined by character mirrors—he begins to be able to make connections using other people instead of only looking inward at himself.

At the beginning of Series 2, Sherlock meets his intellectual match in Irene Adler, the first character mirror. As in Doyle, Adler is subversive, refusing to conform to society's expectations for proper female behavior (Frank 54, Fathallah 491); in her words in "A Scandal in Belgravia", "I make my way in the world. I misbehave." Having his intellect challenged as Irene does it (albeit temporarily) disconcerts Sherlock and illustrates that his intellect cannot be trusted; it is a crack in the wall he has built.

Adler mirrors Sherlock throughout "A Scandal in Belgravia," nearly shot for shot throughout the first thirty minutes. One important shot includes one a naked Irene, who clothes herself in Sherlock's trademark Belstaff coat then sits at John Watson's side on a sofa to verbally spar with Sherlock over the location of her hidden photos (Figure 3). The photos turn out to be hidden in a safe behind her mirror, perhaps suggesting that like Sherlock, Adler's true self hides behind a haughty veneer of invulnerability.

Figure 3: Irene Adler and John Watson in Irene's home (A Scandal in Belgravia)

Of the represented participants in this medium-close image, Irene is bathed in golden light from the crystal chandelier beside her, and she is wreathed in gold from the wall; she is the focal point of the shot. Dressed as Sherlock, sitting in his place at John's side, and making clever deductions about both men, she has nearly become Sherlock in the scene. Sherlock realizes he has met his (and his brother's) intellectual equal for the first time.

Irene's mirrored character also reveals a breach in Sherlock's self-imposed solitude. Irene, again in black with her hair styled to resemble Sherlock's, tells John Watson that she faked her own death and that she has feelings for Sherlock. Irene also exposes John Watson's own strong (possibly romantic, but regardless, unspoken) feelings for Sherlock. John rages at Irene, who texts Sherlock that she is still alive, and John, Irene, and the viewers hear Sherlock's text tone revealing his eavesdropping on John and Irene's conversation; we see Sherlock briefly before he retreats, and then the scene fades to black—and dissolves to an extreme close-up of Sherlock's face. We can surmise Sherlock is thinking deeply about what he has just heard (Kress and van Leeuwen 124) but the viewer never learns his thoughts.

All three shots (Figures 4, 5, and 6) of this pivotal scene are shot in low light. The new and problematic information from Irene comes from the right, as it often does in *Sherlock*. Irene's open scene shot is the best illuminated, as are her feelings; she is the most open with her

emotions. John, who tries not to reveal anything, is lit in Figure 5 through a small boxed-in frame

of light. He expresses more than he means to with his rage, taking Irene aback and causing her to

re-evaluate his relationship with Sherlock. When she asserts that Sherlock and John are a couple,

John denies it, but when she re-affirms her assertion, he stands silent in the light, with a caught-

out expression, boxed in. Sherlock, in Figure 6, is the most in shadow as the eavesdropper but

also as the silent one whose feelings are the least known. Sherlock also appears the most

confined of the three, and he first shown in a long shot. Neither John nor Irene has any idea how

Sherlock feels. John says, "Who the hell knows about Sherlock Holmes." Irene states that she

texts Sherlock repeatedly and he never responds. All three characters are filmed separately,

perhaps to heighten the feeling of distance among them (Kress and van Leeuwen 203) Gunning,

writing about Hitchcock's *Rear Window*, argued that Hitchcock used framing to "[underscore]

the act of looking" (14) as Sherlock is doing here. The scene is tense, with John and Irene facing

off jealously over Sherlock, and although Sherlock chooses to flee when he is discovered looking

rather than face a confrontation, he cannot escape the knowledge that he is no longer alone; he is,

like it or not, emotionally entangled.

Figure 4: Irene texts Sherlock at John Watson's insistence to tell him she is still alive. (A Scandal in Belgravia)

Figure 5: John Watson: "Who the hell knows about Sherlock Holmes. But if anyone cares, I am not gay." Irene: "I am. And look at us both." (A Scandal in Belgravia)
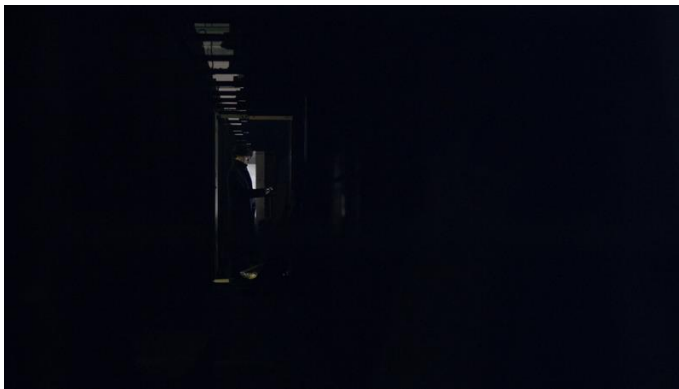

Figure 6: Sherlock revealed by his text tone as eavesdropping outside. (A Scandal in Belgravia)

SHERLOCK'S SECOND STAGE OF GROWTH: UNDERSTANDING THE IMPORTANCE OF JOHN WATSON

Realizing his intellect is fallible in "A Scandal in Belgravia" is important preparation for Sherlock facing adversary Jim Moriarty in "The Reichenbach Fall." By now, Sherlock and John are so close that they are finishing each other's sentences and living in a sort of domestic harmony. For the first time, we see Sherlock joined in a mirror by another character as he prepares to testify in Moriarty's trial (Figure 7)

Figure 7: Sherlock and John prepare for the Moriarty Trial (The Reichenbach Fall)

The two are dressing, an intimate act, and they make eye contact in the mirror, which frames them. While Sherlock is the character in focus and is the better lit of the two, his attention is on John Watson, who is larger and closer in the frame, perhaps signifying his importance to Sherlock. The wallpaper, iconic of 221B Baker Street, is also in sharp focus, which could also represent that John has come to symbolize home to Sherlock. It is the first time in all six episodes to this point that Sherlock has been depicted in a reflective surface with another person. Iskin, in her study of Lacan, wrote that unlike in the dream or unconscious state, to render oneself the subject of another's gaze in waking states entails a surrender of power and "assuming a self/other split." (Iskin 50). Sherlock has not betrayed a willingness to be this vulnerable to another previously. John's appearance in the mirror with Sherlock could signify his willingness to trust John.

After Moriarty's acquittal, he comes to 221B straight from the Old Bailey to tell Sherlock he owes him a fall. Moriarty finds Sherlock playing Bach on his violin whilst looking in the same mirror. Moriarty establishes himself as Sherlock's mirror as Irene did, by taking Sherlock's seat (after Sherlock offered Moriarty John's chair) Once seated, the two sit in a mirrored pose (Figure 8) and engage in a battle of wits.

Figure 8: "I owe you a fall, Sherlock." (The Reichenbach Fall)

Figure 9: John puts an apple and mug with snake insignia on a table at the start of the show (A Study in Pink)

Our view is a long shot, and objects obscure Moriarty including a symbolic attribute of a newspaper with a headline reading "United We Stand," a bowl of apples that looks like a crown of thorns and other items. Possibly the items signify mental clutter impeding Sherlock from seeing clearly what faces him with Moriarty. The newspaper likely points out the importance of stopping Moriarty, as he is a terrorist. The basket could symbolize the coming sacrifice that Sherlock will make. Moriarty takes one of the apples and carves it during the scene; less than two minutes into the first episode John puts down an apple and a mug with a snake on it (Figure 9). Perhaps the apples symbolize the domestic Eden and harmony Sherlock has found here with John, and that he does not want to lose.

Throughout the episode, Moriarty surveilles Sherlock from inside 221B, and works to discredit him with the Metropolitan Police and the public. A terrible (but false) moment of

realization comes to Sherlock as he stares into his own face on his laptop after discovering the

camera Moriarty has hidden in his flat.

Figure 10: Sherlock regards himself on his laptop monitor through the lens of a recording device found in his flat. (The Reichenbach Fall)

Figure 11: Sherlock asks John if he thinks Sherlock is a fraud. (The Reichenbach Fall)

Figure 12: John, at the window of 221B, affirms his belief in Sherlock. (The Reichenbach Fall)

While Sherlock holds the recording device and ponders his artificial mirror image on his laptop

screen (Figure 10) he suddenly fears Moriarty has succeeded in turning John against him too, and

that John thinks he is a fake. Sherlock's grim face appears two-dimensional on his monitor and then unnaturally, harshly lit in black and white from the light of his laptop monitor (Figure 11) when he asks John "You're afraid he's right, aren't you, that you've been taken in too, that I'm a fraud?" The harsh light reflects Sherlock's mental state in this scene, making him appear angrier and more desperate. Sherlock feels he's being turned into a joke, that the shaky support system he's built is crumbling around him, and his trust in John Watson was misplaced. Unnatural forces beyond his control have invaded his home, threatening his security. Watson, shot close up standing by the window lit by the soft light of the flat and the streetlights as he affirms his steadfast belief (Figure 12), "No I know you're for real…no one could be such an annoying dick all the time." Remaining calm, making a mild joke, and lit in homey, comforting warm tones, John reinforces his place as Sherlock's security and anchor.

Later, on St. Bart's hospital roof, Sherlock and Moriarty face off and again, they are dressed to mirror each other. Sherlock tells Moriarty "I am you." Moriarty replies "Yes, I see. You're me. You're me!" Sherlock indicates his willingness to do anything—as it turns out, his willingness to sacrifice himself to save his friends John, Lestrade, and Mrs. Hudson whom Moriarty has threatened to have killed if Sherlock does not jump from the roof (Figure 13).

Figure 13: Sherlock realizes he will have to jump to save his friends. (The Reichenbach Fall)

Moriarty and Sherlock are in half close up, and then the shot alternates between each character in extreme close up, with Sherlock brilliantly lit, lens flares glinting as his situation becomes clear to him. The shot is from slightly below, possibly indicating Sherlock's growing control of the situation (Kress and van Leeuwen 140). The repeated use of very close shots in which the two characters in tense conflict are uncomfortably close lends a sense of claustrophobia and suspense (Rose 75), right up to the point of the climax of the scene.

SHERLOCK'S THIRD STAGE OF GROWTH: LEARNING HUMILITY AND RECOVERING MEMORIES

In Series 3, Sherlock returns, learning that life continued without him in his two-year absence. Sherlock misapprehends that John will be thrilled to see him and will want to pick up solving crimes right where they left off. When Sherlock suddenly recognizes the depths of John's grief and pain, it rocks him to his core. From then on, Sherlock is a different man, with newfound humility. The realization comes for Sherlock, as so many others have, through character mirroring, this time with John Watson, who has grown a mustache over the season hiatus. Sherlock, disguised as a waiter with a painted-on mustache, confronts John as he is about to propose to Mary Morstan. When John does not react with joy that he is still alive, Sherlock realizes the enormity of his transgression; he tries to turn it into a joke (Figure 14), but tears are visible in both men's eyes just before John physically attacks Sherlock and tackles him to the floor.

Figure 14: "Short version: Not dead." (The Empty Hearse)

Both men are illuminated to make them the focal point of this scene in which they are shot from

slightly below, as if the viewer is sitting at the table with Mary Morstan. The symbolic attribute

of the large, bright lamp could indicate the illumination that everyone in this scene is about to get

on the situation—John and Mary that Sherlock is still alive, and Sherlock that he has gravely

miscalculated. Immediately following this shot, it changes to back and forth to close up shots of

each man's face as he speaks.

Sherlock further discerns John's importance and his own humility through the nurse

character mirror from "The Sign of Three," a client in the Mayfly Man case.

Figure 15: The nurse in "The Sign of Three"

Figure 16: A boy mirroring a young Sherlock (The Sign of Three)

Figure 17: "It's You" A warning to Major Sholto that he is the Mayfly Man's next victim. (The Sign of Three)

In this this shot, which takes place in his "Mind Palace," Sherlock is dressed nearly identically to this dark-haired nurse (Figure 15), and he eliminates people one by one who disappear from the theater until only she remains, and he circles her, evaluating her, making deductions. The nurse stands at attention, staring blankly as he regards her, until he recalls that she knew John's full name; Sherlock exclaims "It's you!"—for the first of three times in this episode. The second time a boy who mirrors Sherlock's child-self gives him a clue in the Sholto/Mayfly-Man case (Figure 16), causing him to deliver a card to Sholto reading "It's you" (Figure 17). The use of this child to convey the information for the first time to Sherlock could indicate that he is beginning to

remember being a child instead of being a child-like adult; the illusion of power Sherlock has

from relying on his own reflection when he was trapped in the Mirror Stage is giving way to true

memories and the knowledge that he can accept help from others. These moments of revelation

culminate as Sherlock is losing his grip and feels the murderer slipping away; he points at John

across the banquet hall to proclaim "It's you—it's always you, John Watson. You keep me

right." He accepts John's help and catches the murderer.

More important moments of Sherlock's growth come in the "His Final Vow," the third

episode of the third series, where Sherlock learns not just to be a great man, but as Lestrade says,

a good one. It is here that he learns to accept help from others to save his own life, and at the

culmination of the episode he commits an entirely selfless act in the service of the Watson

family. Sherlock discovers that Mary Watson, now pregnant, is a contract killer. To keep her

secret, Mary shoots Sherlock, hitting him in the chest. In the minutes that follow, brother

Mycroft, Bart's pathologist Molly Hooper, and Met Forensics Officer Philip Anderson join

Sherlock in his Mind Palace (Figure 18).

Figure 18: Sherlock sees multiple reflections of himself in the mirror behind where he was just shot. (His Last Vow)

These characters gather with Sherlock in front of the mirror that was behind him when he was

shot to help him remain alive. Sherlock looks in the mirror and finds help in himself, but he also

seeks and heeds the advice of people he scorned in earlier episodes. He finds friends whose help he can now accept because he has learned humility and how to listen to and care about others. Sherlock appears here with multiple images of the self. In Lisa Diedrich's study of mirrors in graphic narratives, she refers to *mise en abyme*, or self-becoming-self (389). Diedrich translates the phrase literally as "placing into the abyss" and "describes the heraldic device in which a shield includes a smaller version of itself at its center, an image within an image in infinite progression;" the device suggests self-reflection. Sherlock self-reflects throughout the post-shooting subconscious sequence. In one shot, not pictured here, Sherlock stands with his brother over his own corpse in a mortuary, and in another, after he has stopped fighting death, a dead Moriarty reminds him that leaving now puts John Watson in danger, causing Sherlock to determine that John's safety is worth fighting for.

Moments after the bullet wound, Molly tells him to focus on something besides the pain. In his dreamlike state, he fixates on his childhood dog, Redbeard. We see Sherlock fade in and out with his child-self and his Irish Setter, Redbeard (Figures 19 and 20). Both images are in softer focus than is usual for *Sherlock*, but the child-Sherlock is in very soft focus, indicating that Sherlock is digging deep in his memories to summon Redbeard. The dog in the child-image is scarcely visible. The viewer will learn later in Series 4 that Redbeard was not, in fact, a dog, but a nickname for Sherlock's childhood friend that his sister killed in a jealous rage before burning down their home. This scene signifies Sherlock's beginning to recall his repressed memories and become whole. As Sturken and Cartwright state, according to psychoanalytic thought, in dreams people express the desires and memories they may repress in their conscious lives (74). Sherlock is deep in a dream state, and deep in his subconscious as he begins to recall these memories.

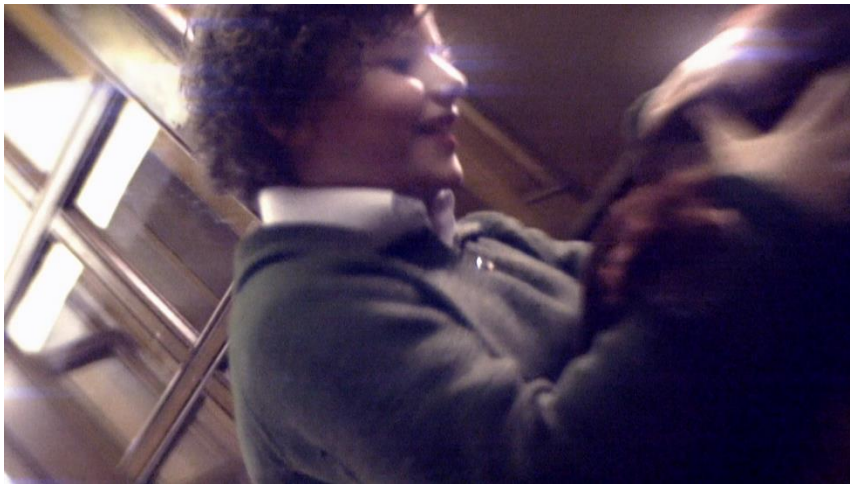*Figure 19: Adult Sherlock, with Redbeard (His Last Vow)*

Figure 20: Child Sherlock, with Redbeard (His Last Vow)

SUMMARY/CONCLUSION

Just as in Lacan's Mirror Stage wherein the power the child feels in seeing his own image

is false, in the end Sherlock's reliance on mirror images of himself is as faulty as his notion of

what he needed from life: an emotionless, solitary existence. Most often, the deductions and

revelations that turned out to be true came to him through other characters who had become

important to him, even if they were disguised as mirror-selves: Irene revealing his inability to

rely on his intellect alone, Irene and Moriarty showing that his solitude had been breached, John

Watson, showing him the importance of humility and caring for others, and finally Sherlock's

recognition that he can accept the love and help of others. Once Sherlock achieves this level of emotional health, he makes a noble sacrifice at the end of Series 3 for John Watson's family, and begins recovering his repressed memories of his sister and his lost friend Victor "Redbeard" Trevor in Series 4. In many ways, the BBC's Sherlock addresses the same societal needs as Doyle's Sherlock Holmes of the 1890s; today's Holmes, however, though he may start off a "machine," ("The Reichenbach Fall") is a dynamic character in ways Doyle's creation was not, modernizing his personality along with the show's technology and cinematography.

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Antigone Unit: Examining Gender and Power

INTRODUCTION: RATIONALE AND METHODS

By good fortune I learned that I will be teaching AP Literature and Composition for the first time this fall just as I began Teaching Literature 6090 this summer. While my course is expected to adhere to the previously established curriculum, I have some leeway to create my own lessons, and the amount of reading and planning required to be ready in September with so much unknown about what school will look like in this COVID-affected landscape is overwhelming. Two of our major readings in Teaching Literature, *Antigone* and *Hamlet*, are in the AP Literature and Composition curriculum, so I decided that one of these should be the focus for my Unit Plan project. Since *Antigone* is the first full unit of the semester (the first week's "unit" being dedicated to getting-to-know-you activities, setting expectations, and completing district-required pre-assessments) using *Antigone* ensures that I will have a unit ready to go for the start of school.

Once I decided on *Antigone* for my unit, I thought about what I wanted to include and why. I wanted to design my unit to be easily adaptable to an all-online or hybrid instructional model, reflecting the class formats used during the pandemic. Discussion and collaboration are major components of my pedagogical style, so I knew I wanted to incorporate varied forms of conversation about the reading. Also, I have embraced using essential questions to help the students connect personally to the issues in the literature. Since these students are about to enter college, exposure to scholarly criticism was important. Finally, since I feel that our summer reading is often given short shrift at the beginning of the school year, I wanted to incorporate the novels they read over the summer; students could choose from *Wuthering Heights* by Emily

Bronte, *Great Expectations* by Charles Dickens, or *Their Eyes Were Watching God* by Zora Neal Hurston.

      Flexibility is key as it is far from certain what public education will look like going forward. I made sure that all my materials are available online through Canvas, and that I posted audio with subtitles for *Antigone*. Students have responded favorably in the past to having texts available in multiple formats for both visual and auditory learners, especially when we are not in the classroom together. The plan I have created, with a combination of in-person discussion and independent work, is ideal for a hybrid format. When meeting entirely remotely, everything I planned for in-person discussion could be moved to Zoom, and my lectures could be recorded and added to the Canvas module. Whatever comes, this unit is ready.

      In my experience, students gain a richer appreciation of the literature, and as an instructor I gain more knowledge about what the students have learned when a variety of discussion opportunities as well as written assessment is included. This unit entails discussion in pairs, small groups, whole group, and in a formal Socratic Seminar as well as having the students engage in written "discussion" through the Silent Conversation and online message board prompts. Every student should be able to find a way to shine with so many methods for them to express themselves geared toward different learning styles. The culmination, the essay, is each student's chance to demonstrate his/her/their learning individually.

      While essential questions have long been part of our curriculum, I started relying on them more this past spring when I was teaching 100% remotely for the first time. I found that having students write their thoughts about an essential question prior to reading was a good way to get them to connect with the literature personally and to begin to see the universal themes in literature that apply to life in different eras. As Cowell-Meyers asserts, "the societal problems

illustrated in Antigone…challenge us even today" (347). Having students respond to essential questions helps them see these universal connections and replying to each other exposes them to other students' perspectives they may not have considered otherwise.

The Antigone unit allows students to dip a toe into the waters of literary criticism without overwhelming them with texts that are above their reading levels or bogging them down in too much text to handle. I combed through more than 160 pages of scholarly journal articles and pulled what I felt were the most relevant, accessible passages. Some words that might be unfamiliar were acceptable, but very dense academic text with multiple references that students would not understand was not. Our students complete a research paper in their junior year in which they learn how to use our ProQuest database and how to cite a paper in MLA format. It was important to me that they find at least one article on their own to use so that they were not depending solely on my curated articles, and that they further familiarize themselves with using a database to conduct research and that they cite it properly.

Having read so many articles on the summer reading novels and *Antigone*, I saw that issues of power and gender were common over all four texts, and this, along with Devenish's "*Antigone* on the Night Shift: Classics in the Contemporary Classroom" gave me the idea for the essay topic. Devenish states that "when 'teaching the Greeks', … I generally juxtapose a classical work with one from another time and culture" (409). Specifically, Devenish cites Hurston's *Their Eyes Were Watching God* as a text that, when paired with *Antigone* "can provoke questions of women's portrayal in literature across centuries and cultures" (409). The articles I read and excerpted about *Their Eyes Were Watching God*, *Wuthering Heights*, and *Great Expectations* will hopefully draw students' attention to the same types of questions and connections.

My aim with the *Antigone* unit was to create a unit that would translate well to multiple teaching situations and would be easily adaptable. Students who are new to the AP Literature course will get a sampling of multiple types of discussion, reading, and writing and further understand the expectations of the course and of college-level reading and writing. I hope to leave students with the enduring understandings of the unit that Greek drama reflects human nature, that discussion and considering multiple points of view heightens the experience of reading literature, and that some themes are universal across eras in literature and in life.

Unit Plan

Course: AP Literature and Composition

Unit title: *Antigone*

Teacher: Chrysta Wilson

Days: Monday through Friday, 5 85-minute blocks

UNIT SUMMARY

In this unit, we will review the concepts of tragedy and the tragic hero, catharsis, and

hamartia/tragic flaw as well as the universality of the Greek dramatic experience. After reading

the play, students will analyze and discuss quotes from the play in a silent discussion. A

discussion board will host student conversations on two essential questions of the unit. Students

will read excerpts of scholarly literary criticism to prepare for a Socratic Seminar on justice and

power in *Antigone* and to discuss issues of gender and power in their summer reading choice

novels (*Great Expectations, Wuthering Heights*, or *Their Eyes Were Watching God*). Finally,

students will complete a compare/contrast essay about gender and power in both *Antigone* and

their summer reading selection.

ENDURING UNDERSTANDINGS

- Greek drama reflects human nature.

- Discussion and considering numerous points of view heightens the experience of reading.

- Some themes are universal across literature and in life.

ESSENTIAL QUESTIONS

- When is it ok to disobey laws or rules with which you disagree?

- What traditional gender roles/stereotypes have endured throughout history?

LEARNING OBJECTIVES

By the end of this unit on *Antigone*, students will know and be able to:

- Analyze quotes from the *Antigone* through silent discussion.

- Express their thoughts on essential questions of the unit while considering and responding to the perspectives of others using a discussion board.

- Engage in a Socratic Seminar about power and justice in *Antigone.*

- Research, read, and discuss articles about gender and power in literary works.

- Identify a character from *Antigone* and a character from the summer reading novel and write a compare/contrast essay analyzing each work's character's adherence to/deviation from gender norms and roles.

STANDARDS ADDRESSED

CCSS.ELA-LITERACY.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

CCSS.ELA-LITERACY.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.ELA-LITERACY.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-LITERACY.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-LITERACY.RI.11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.ELA-LITERACY.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.11-12.2.A Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.11-12.2.B Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.W.11-12.2.C Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CCSS.ELA-LITERACY.W.11-12.2.D Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

CCSS.ELA-LITERACY.W.11-12.2.E Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.W.11-12.2.F Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

CCSS.ELA-LITERACY.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-LITERACY.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-LITERACY.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.11-12.9.A Apply *grades 11-12 Reading standards* to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").

CCSS.ELA-LITERACY.W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.1.A Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.1.B Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.11-12.1.C Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)

CCSS.ELA-LITERACY.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

<u>CCSS.ELA-LITERACY.L.11-12.3</u> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

<u>CCSS.ELA-LITERACY.L.11-12.4</u> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11-12 reading and content*, choosing flexibly from a range of strategies.

<u>CCSS.ELA-LITERACY.L.11-12.5</u> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

DAILY LESSON PLAN: MONDAY—INTRODUCING AND READING *ANTIGONE*

Statement of objective

Students will be able to:

- Read the Unit Overview posted in Canvas

- Express their thoughts on essential questions of the unit while considering and responding to the perspectives of others using a discussion board.

- Read *Antigone*, both aloud in class and independently.

Standards Addressed

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.10, W.11-12.4, W.11-12.10, SL.11-12.1, SL.11-12.1.A, SL.11-12.1.B, L.11-12.1, L.11-12.2, L.11-12.3, L.11-12.4, L.11-12.5

Materials/Resources

(All materials, including those not attached to this unit plan are available to view on Canvas)

- Unit Overview for students (Appendix A)

- PowerPoint "*Antigone* and Greek Tragedy: An Introduction/Review (not attached)

- Essential Question discussion prompt (Appendix B) and grading rubric (Appendix C)

- Full Text of *Antigone* (not attached)

- Link to audio of Antigone with subtitles (not attached)

Procedures of Lesson

- As students arrive, an instruction on the board will advise them to read the Unit Overview for Students.

- Teacher will show and lecture with the PowerPoint "*Antigone* and Greek Tragedy: An Introduction/Review"

- Students be directed to read the prompt and instructions for the Essential Question Discussion Prompt in Canvas ("Is it ever acceptable to disobey rules or laws with which you disagree? If so, when? If not, why not?"), and will be advised that initial responses will be due by 11:59 PM, and that their responses to classmates will be due on Wednesday by 11:59 PM.

- We will begin reading *Antigone* with students volunteering for or being assigned parts. All students without another part will read the part of the chorus. We will continue reading as long as time permits, stopping to discuss/check for understanding.

- Students will complete the reading of *Antigone* for homework and will complete their initial discussion board post.

Assessment

- Discussion posts and responses will be graded as a classwork grade on a three-point scale (see Appendix C)

DAILY LESSON PLAN: TUESDAY—SILENT DISCUSSION

Statement of objective

Students will be able to:

- Discuss *Antigone* as a class.

- Analyze quotes from the *Antigone* through silent discussion.

Standards Addressed

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.10, SL.11-12.1, SL.11-12.1.A , SL.11-12.1.B , SL.11-12.1.C.,SL.11-12.1.D, SL.11-12.6, L.11-12.1, L.11-12.2, L.11-12.3, L.11-12.4, L.11-12.5

Materials/Resources

(All materials, including those not attached to this unit plan are available to view on Canvas)

- Full Text of *Antigone* (not attached)

- Chart Paper

- Markers

- Silent Discussion Instructions (Appendix D)

- Quotes from Antigone for discussion (See Procedures)

Procedures of Lesson

- As students arrive, an instruction on the board will advise them to write down a question or comment about *Antigone* for our discussion.

- Teacher will ask students to think back to their discussion board responses about the essential question and to volunteer answers to begin the discussion.

- Students will trade the papers where they wrote down their question/comment about the play with a neighbor. The pairs will have 5 minutes to discuss each other's questions/comments.

- The teacher will call on one member of certain student pairs to read aloud and respond to their partner's comment or question. The class will be invited to add to the discussion of each. After the teacher has called on a few students, they will be invited to volunteer to read their neighbor's question/comment or to ask questions that they were not able to answer from their partner's paper (no more than 10 minutes). Collect the papers.

- Go over the instructions for the Silent Discussion (Appendix D)

- After going over the instructions and checking for understanding, students will work in partners or small groups to write their responses to the quotes that are hung up around the room on the chart paper. Quotes will be typed and taped to the chart paper and will include the following:

  o Antigone to Ismene: "The noble Creon! It is against you and me he has made this order. Yes, against me…. This is no idle threat; the punishment for disobedience is death by stoning. So now you know. And now is the time to show whether or not you are worthy of your high blood."

  o Ismene to Antigone: "O think, Antigone; we are women; it is not for us to fight against men; our rulers are stronger than we, and we must obey in this or in worse than this."

  o Antigone to Ismene: "Go your own way; I will bury my brother; and if I die for it, what happiness! Convicted of reverence—I shall be content to lie beside a brother whom I love. We have only a little time to please the living, but all eternity to love the dead."

  o Creon: "No other touchstone can test the heart of a man, the temper of his mind and spirit, till he be tried in the practice of authority and rule."

- o Chorus: "Great honor is given and power to him who upholdeth his country's laws and the justice of heaven. But he that, too rashly daring, walks in sin in solitary pride to his life's end."

- o Antigone to Creon: "All these would say that what I did was honorable, but fear locks up their lips. To speak and act just as e likes is a king's prerogative."

- o Creon: "He that is a righteous master of his house will be a righteous statesman. To transgress or twist the law to one's own pleasure, presume to order where one should obey, is sinful, and I will have none of it. He whom the state appoints must be obeyed to the smallest matter, be it right—or wrong."

- o When we reconvene for whole-class discussion, the prompt to begin the conversation will be: "What was one new perspective or interesting insight you learned from the responses of your peers?"

- o Students who are absent for the activity will be asked to write a response to each quote on their own (Appendix E)

Assessment

- Discussion posts and responses will be graded as a classwork grade on a three-point scale (see Appendix C)

- Silent Discussion and Pairs discussion of the play from the beginning of class will be graded holistically based on participation.

DAILY LESSON PLAN: WEDNESDAY—SOCRATIC SEMINAR PREPARATION

Statement of objective

Students will be able to:

- Read scholarly articles about *Antigone* to prepare for a Socratic Seminar

- Find and read their own article about *Antigone* to prepare for a Socratic Seminar

- Express their thoughts on essential questions of the unit while considering and responding to the perspectives of others using a discussion board.

Standards Addressed

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.10, RI.11-12.1, RI.11-12.4, RI.11-12.5, W.11-12.2.E, W.11-12.4., W.11-12.6, W.11-12.9, W.11-12.9.A, W.11-12.10, SL.11-12.1, SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, L.11-12.2, L.11-12.4, L.11-12.5

Materials/Resources

(All materials, including those not attached to this unit plan are available to view on Canvas)

- Essential Question discussion prompt (Appendix F) and grading rubric (Appendix C)

- Full Text of *Antigone* (not attached)

- Socratic Seminar instructions (PowerPoint, not attached)

- Socratic Seminar rubric (Appendix G)

- *Antigone* Article Excerpts (PDF file, not attached) including short excerpts from the following scholarly articles:

  - Bailey, Amanda. "Necessary Narration in *Their Eyes Were Watching God."*

  - Cheetham, Paul. "*Wuthering Heights*: the problem of Heathcliff: Paul Cheetham considers the hero at the heart of Emily Bronte's novel."

  - Cory, Abbie L. ""Out of My Brother's Power": Gender, Class, and Rebellion in *Wuthering Heights*."

  - Cowell-Meyers, Kimberly. "Teaching politics using *Antigone*."

  - Floyd, Stacy. "The specter of class: revision, hybrid identity, and passing in *Great Expectations*."

- Greene, Brenda M. "Addressing Race, Class, and Gender in Zora Neale Hurston's *Their Eyes Were Watching God*: Strategies & Reflections."

- Ioannou, Maria. "'[S] imply because I found her irresistible': female erotic power and feminism in *Great Expectations*."

- Lukits, Steve. "The Devastated Nest: Crises of Identity in *Wuthering Heights* and Antigone."

- Robert, William. "*Antigone's* Nature."

- Scheckner, Peter. "Gender and Class in *Great Expectations*: Making Connections."

- Urgo, Joseph R. "'The Tune Is the Unity of the Thing': Power and Vulnerability in Zora Neale Hurston's *Their Eyes Were Watching God*."

• E-Library (Proquest) Database

Procedures of Lesson

• As students arrive, they will be instructed to open Canvas to view and consider the second essential question prompt (Appendix F) and review the scoring rubric (Appendix C). Initial responses will be due at 11:59 PM and replies will be due on Friday by 11:59 PM.

• After students have had some time to review the prompt, go over the instructions and grading criteria for the Socratic Seminar (Appendix G)

• Students will be instructed to use the text of *Antigone*, the article excerpts for *Antigone* (Appendix I), and to use one article from eLibrary (Proquest: Login: 28-63662, pw: bigchalk) to prepare for tomorrow's Socratic Seminar.

- Students will have time to work to find and read their articles and to prepare for the Socratic Seminar. Teacher will circulate the room asking and answering questions and assisting students with the articles as needed.

Assessment

- Socratic Seminar will count as a quiz grade (200 points).

DAILY LESSON PLAN: THURSDAY—SOCRATIC SEMINAR

Statement of objective

Students will be able to:

- Participate in a Socratic Seminar about justice, authority, power, and gender in *Antigone*.

- Reflect in writing about their participation in the Socratic Seminar.

- Read excerpts of scholarly articles about a novel.

Standards Addressed

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.10, RI.11-12.1, RI.11-12.4, RI.11-12.5, W.11-12.2.D, W.11-12.2.E, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.9, W.11-12.10, SL.11-12.1,. SL.11-12.1.A, SL.11-12.1.B, SL.11-12.1.C, SL.11-12.1.D, SL.11-12.4, SL.11-12.6, L.11-12.1, L.11-12.2, L.11-12.3, L.11-12.4, L.11-12.5.

Materials/Resources

(All materials, including those not attached to this unit plan are available to view on Canvas)

- Full Text of *Antigone* (not attached)

- Socratic Seminar instructions (PowerPoint, not attached)

- Socratic Seminar rubric (Appendix G)

- Socratic Seminar Reflection Assignment (Appendix H)

- Scholarly article excerpts from Summer Reading Selections (not attached, see list of works attached to previous day's lesson.)

Procedures of Lesson

- Chairs will be arranged in two circles before students arrive.

- As students arrive, they will be instructed to review the instructions and grading rubric for the Socratic Seminar, and to gather their materials for the discussion.

- Students will participate in the Socratic Seminar as outlined in the instructions (see Canvas for PowerPoint presentation).

- After the discussion has finished (45 minutes), students will be directed to the Reflection Assignment posted in Canvas. They will have time to begin this assignment in class.

- During the last 10 minutes of class, direct the students to the journal article excerpts for the summer novels. For homework, each student is to read the article excerpts for his/her/their novel and come prepared to discuss these on Friday. They should consider the topics of gender, and power as they read.

- Students will be directed to bring their summer reading novels to class Friday.

Assessment

- Socratic Seminar will count as a quiz grade (200 points).

DAILY LESSON PLAN: FRIDAY—ESSAY DISCUSSION AND PLANNING

Statement of objective

Students will be able to:

- Discuss excerpts of scholarly articles about a novel in small groups.

- Write a compare/contrast essay about issues of gender and power in *Antigone* and another work (summer novels)

Standards Addressed

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.4, RI.11-12.5, RI.11-12.10, W.11-12.2, W.11-12.2.A,W.11-12.2.B,W.11-12.2.C, W.11-12.2.D, W.11-12.2.E, W.11-12.2.F, W.11-12.4, W.11-12.5,W.11-12.6, W.11-12.9, W.11-12.9.A, W.11-12.10, SL.11-12.1, SL.11-12.1.A, SL.11-12.1.B, SL.11-12.4, SL.11-12.6, L.11-12.1, L.11-12.2, L.11-12.3, L.11-12.4, L.11-12.5

Materials/Resources

(All materials, including those not attached to this unit plan are available to view on Canvas)

Journal article excerpts from summer reading novels (not attached, see list of included works on Wednesday's lesson)

- Compare/Contrast Essay Assignment (Appendix I)

- Cumberland Regional High School CCSS aligned essay rubric (not attached; see Canvas)

- Full text of *Antigone*

- Summer Reading Novels

Procedures of Lesson

- As students arrive, they will be instructed to review the instructions and grading rubric for the Compare/Contrast essay in Canvas.

- Go over the instructions for the essay with the students. Answer questions about the essay.

- Break students into groups based on which novel they read in the summer: *Great Expectations, Their Eyes Were Watching God*, or *Wuthering Heights* (Groups should not be larger than 6 students. Groups will be subdivided if necessary)

- Students will have time to discuss the articles in their groups. They should also discuss their ideas for characters that would be strong choices to compare/contrast for their essays, and they should use the time to look for textual support in the novels and their articles.

Assessment

- Completed essay will be due in one week and will count as a test grade (300 points)

Appendix A

Unit Overview for Students

Unit 2: Greek Tragedy: *Antigone*

Unit Description

In this unit, we will review the concepts of tragedy and the tragic hero, catharsis, and

hamartia/tragic flaw as well as the universality of the Greek dramatic experience. After reading

the play, students will analyze and discuss quotes from the play in a silent discussion. A

discussion board will host student conversations on two essential questions of the unit. Students

will read excerpts of scholarly literary criticism to prepare for a Socratic Seminar on justice and

power in *Antigone* and to discuss issues of gender and power in their summer reading choice

novels (*Great Expectations, Wuthering Heights*, or *Their Eyes Were Watching God*). Finally,

students will complete a compare/contrast essay about gender and power in both *Antigone* and

their summer reading selection.

Unit Objectives

Students will know and be able to:

- Analyze quotes from the *Antigone* through silent discussion.

- Express their thoughts on essential questions of the unit while considering and

  responding to the perspectives of others using a discussion board.

- Engage in a Socratic Seminar about power and justice in *Antigone.*

- Research, read, and discuss articles about gender and power in literary works.

- Identify a character from *Antigone* and a character from the summer reading novel and

  write a compare/contrast essay analyzing each work's character's adherence to/deviation

  from gender norms and roles.

Essential Questions

- When is it ok to disobey laws or rules with which you disagree?

- What roles and expectations are placed on people based on gender? To what extent/how have these expectations changed over time?

- Enduring Understandings

- Students should finish the unit with the following understandings:

- Greek drama reflects human nature.

- Discussion and considering numerous points of view heightens the experience of reading.

- Some themes are universal across literature and in life.

Appendix B

First Essential Question Discussion Board Prompt and Instructions

- Answer the following question. There are no definitive right or wrong answers. Be specific and use examples in your response, which should be several sentences to one paragraph in length.

- When you have responded, you will be able to see others' responses. Please respond to at least one classmate.

- Your response is due by 11:59 PM Monday. Your response to a classmate is due by 11:59 PM Wednesday.

Question: Is it ever acceptable to disobey laws or rules with which you disagree? If so, when? If not, why not?

Appendix C

Discussion Grading Rubric for Essential Questions

3: Meets Expectations	2: Approaches Expectations	1: Unsatisfactory
Initial response is thorough and detailed and addresses all parts of the question. Response(s) to peers extend the discussion through relevant and thoughtful comments and/or questions.	Initial response may lack enough detail or may address all parts of the question superficially. Response(s) to peers are present but do little to extend the discussion through thoughtful comments or questions.	Initial response lacks sufficient detail or does not address all or part of the prompt. Response(s) to peers may be absent.

Appendix D

Silent Discussion: Instructions

- Work in pairs or groups of no more than three.

- Choose a colored marker—no two groups should use the same color.

- This activity is to be completed silently! All communication should be written. Don't worry, we will discuss what you've written later.

- Each group will be sent to a piece of chart paper with a quote on it. Read the quote, and then begin your written discussion, writing thoughts and questions about the quote. Each person in the group should participate, adding his/her/their own content. Draw lines or arrows as needed to help connect ideas.

- After a set time (10 or 15 minutes) groups will rotate to a new paper. Respond to the quote there and the questions and comments left by the prior group. You will continue to rotate as I call time for each stop on your route.

- In the end, you will return to your original paper. Read through all the responses there. Now your group may speak to each other, talking about the responses to your quote.

- We will reconvene as a whole class to discuss what you take away from the activity.

Appendix E

Alternate Assignment for Silent Discussion

Alternate Assignment: Discuss the Quotes

If you were absent from class the day of our silent discussion, please respond on your own to each of the following quotes. Your responses should, at a minimum, rephrase the quote into your own words or explain what it means, and express your opinion to the content of the quote.

- Antigone to Ismene: "The noble Creon! It is against you and me he has made this order. Yes, against me…. This is no idle threat; the punishment for disobedience is death by stoning. So now you know. And now is the time to show whether or not you are worthy of your high blood."

- Ismene to Antigone: "O think, Antigone; we are women; it is not for us to fight against men; our rulers are stronger than we, and we must obey in this or in worse than this."

- Antigone to Ismene: "Go your own way; I will bury my brother; and if I die for it, what happiness! Convicted of reverence—I shall be content to lie beside a brother whom I love. We have only a little time to please the living, but all eternity to love the dead."

- Creon: "No other touchstone can test the heart of a man, the temper of his mind and spirit, till he be tried in the practice of authority and rule."

- Chorus: "Great honor is given and power to him who upholdeth his country's laws and the justice of heaven. But he that, too rashly daring, walks in sin in solitary pride to his life's end."

- Antigone to Creon: "All these would say that what I did was honorable, but fear locks up their lips. To speak and act just as e likes is a king's prerogative."

- Creon: "He that is a righteous master of his house will be a righteous statesman. To transgress or twist the law to one's own pleasure, presume to order where one should obey, is sinful, and I will have none of it. He whom the state appoints must be obeyed to the smallest matter, be it right—or wrong."

Appendix F

Second Essential Question Discussion Board Prompt and Instructions

- Answer the following question. There are no definitive right or wrong answers. Be specific and use examples in your response, which should be several sentences to one paragraph in length.

- When you have responded, you will be able to see others' responses. Please respond to at least one classmate.

- Your response is due by 11:59 PM Monday. Your response to a classmate is due by 11:59 PM Wednesday.

Question: What roles and expectations are placed on people based on gender? To what extent/how have these expectations changed over time?

Appendix G

Socratic Seminar Grading Rubric

4: Meets Expectations	3: Approaches Expectations	2: Developing	1: Unsatisfactory
Student came prepared with insightful, interesting questions that stimulated discussion.	Student came prepared with questions. Student participated in the discussion at least once. Listened most of the time while others spoke. Completed the reflection fully.	Student only partially prepared with questions. Student's participation in the discussion was minimal. Sometimes listened while others spoke. Superficially completed the reflection.	Student not prepared with questions. Student did not participate in the discussion. Student did not listen respectfully while others spoke. Student did not complete the reflection.
Student participated in the discussion at least twice	Student participated in the discussion at least once	Student's participation in the discussion was minimal.	Student did not participate in the discussion.
Respectfully listened while others spoke.	Listened most of the time while others spoke.	Sometimes listened while others spoke.	Student did not listen respectfully while others spoke

Completed the reflection thoughtfully and thoroughly.	Completed the reflection fully.	Superficially completed the reflection.	Student did not complete the reflection.

Appendix H

Reflection: Socratic Seminar on *Antigone*

Please answer the following questions to reflect on your experience with today's Socratic

Seminar.

- What was your strongest contribution to today's discussion? This could be a comment

  you made, a question, or a response to a question.

- Choose two contributions from your classmates that you feel were especially insightful or

  interesting. Explain in detail why you chose these two contributions.

- How has your understanding of the topic been enriched by the conversation? Be specific.

- Did your opinions change in any way because of the discussion? If so, how, and why? If

  not, why not?

- Your grade will include this response and your participation in the Socratic Seminar. You

  will receive a copy of the rubric via email with my comments on your grade.

Appendix I

Compare/Contrast Essay: *Antigone***, Summer Novels, Gender and Power**

Essay Topic

For your essay, choose a character from *Antigone* and a character from your Summer Novel for

whom you can compare and contrast the portrayals of gender and power. While it might be

easier to choose both characters from the same gender, this is not required.

When planning your essay:

- Identify the two characters you will compare.

- Decide why these two characters should be compared. For example, both characters act

  in ways contrary to the gender norms of their respective societies; both characters equate

  masculinity with power.

- What qualities do your two characters share in relation to gender and power? How do

  they differ? How do their thoughts, words, or actions compare?

- What evidence can you draw from the text of *Antigone* and from your Summer Novel to

  support your ideas?

- What does your comparison say about gender and power over time? Are the themes

  universal?

Your essay is expected to:

- Be between 500-1000 words

- Contain your original analysis of the two characters

- Use specific evidence from the journal articles and the original texts to support your

  analysis, cited in MLA format

- Have an introduction with a clear, specific thesis, body paragraphs, and a concluding paragraph

- Have an MLA works cited page (which does NOT count toward the total word count)

- Use the conventions of standard English

- Your essay will be due one week after the day it is assigned and must be submitted in a Word document through Canvas by 11:59 PM on the due date.

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