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A Final Portfolio

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Final Master's Portfolio

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A Final Portfolio

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

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

2 December 2020

Dr. Cheryl Hoy, First Reader
Ms. Kimberly Spallinger, Second Reader

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From Irony to Bar Charts: An Analytical Narrative

Twelve years passed between earning my undergraduate degree in English Teaching from the University of Wyoming and the decision to pursue my master's in English. The decision, however, was not made entirely on my own. After my tenth year of teaching, I knew that sooner rather than later, I would be tasked with earning a master's degree in English for one reason. Wyoming legislation was urging all public high schools to offer college credit in all core areas. By the time I finished my twelfth year of teaching high school English, my local junior college was offering concurrent and dual enrollment English 1010 and English 1020 to high school seniors. My superintendent wanted to be able to manage all college classes in-house without relying on junior college instructors. After a few quick meetings, an arrangement was made between my high school and the junior college. If I pursued a master's in English, once I completed the program, I would be able to teach their English 1010 and 1020 in my high school, and in the comfort of my classroom. Furthermore, I would be able to tailor my own curriculum for both classes. I was now hunting for the right program. With the help from my junior college liaison, I was urged to look at the online English master's programs at BGSU. I found the Master of Arts in the field of English with a specialization in English teaching program. Not only was this program specific to English teaching, it afforded me the opportunity to take technical writing classes, and in particular Teaching Technical Writing. With my time at BGSU coming to an end, I have completed the required courses allowing my high school to offer college credit for the following classes: Technical Writing, English 1010, and English 1020.

As I am ready to move into teaching college literature and writing, this final project has afforded me the opportunity to address, and readdress writing concerns. Reflecting on my program and the types of writing I practiced over ten courses compared to the writing I submitted

for this portfolio, I noticed an immediate clash centered on syntax and style. When writing for previous courses, often I created long compound-complex sentences to draw out examples and my explanations of those examples. With the help of my peer-editing group, I realized that diction and proper syntax was more important than personal style. After all, I am not William Faulkner. Revising my projects for clarity became my objective before submitting final drafts. As a result, revising sentences and paragraphs often meant I needed to remove unnecessary words and phrases. When I started my master's program, I was unaware that I would receive such impactful writing guidance in the final weeks. I am grateful for the patience and dedication of my colleagues.

My four projects included in this portfolio were selected for two reasons. First, each project is a different style of writing, and second, each project is career-handly. My first project is a research essay centered on (F2F) face-to-face and online writing pedagogy. Although this is a formal research essay, it is something that steers my day-to-day instruction in my classroom. Opposite this style of writing, my second project is a Neo-Gothic literature analysis. Because my students will, themselves, be writing such compositions, I felt it necessary that this project be included in my portfolio as a ready-to-use example. In contrast to my literature analysis and research essay, my third project is a 15-week literature syllabus with daily lesson plans. Although this project is not an essay, the style of writing is unique in design because of its student-friendly presentation and visual appeal. Furthermore, because I wanted this portfolio to be user-friendly, I wanted a ready-to-use technical writing syllabus with lesson plans in addition to a literature syllabus with lesson plans. As a result, my fourth project includes a 9-week technical writing syllabus with daily lesson plans, a multicultural technical writing activity, and a ready-to-use-in-my-classroom technical writing recommendation report example.

Although my first project, “From Beginning to End, a Reflection of Online Writing Instruction: An Overview of Hybrid/Blended, Asynchronous, and Synchronous Modalities,” is career-handly, much irony surrounds it. I completed this project for the class 6200 Teaching Writing the summer of 2018. I knew right away this was going to be one of my projects I included in my portfolio. I was captivated by the amount of reading dedicated to synchronous and asynchronous writing instruction. Because my high school was just beginning blended instruction using the Canvas (LMS) learning management system, I began to compare and contrast synchronous (real-time) and asynchronous (non-real time) writing tools, their pitfalls, and their capabilities. I learned most tools are universal, and planning and content delivery are most important. Basically, synchronous writing courses can have the same objectives as asynchronous classes; however, simply putting information online is not effective pedagogy. Instructors must be mindful of online tools such as blogs, email, emojis, and breakout sessions as content is tailored for online learning. However, I had no idea my first research project was going to be so meaningful two years later. When the Covid-19 pandemic in 2020 shifted synchronous teaching and learning to virtual or remote teaching and learning, I felt I was better prepared than many educators. I had researched asynchronous pedagogy, and I quickly went to this project for ways to approach teaching my students in a virtual world. I could not believe the irony. I had completed research two years earlier that was now, in a very literal way, where I went for answers.

After submitting this project for peer-review, I was advised to change from passive to active voice. After clearing up verbs and phrases originally in passive voice, my project was almost ready for my portfolio. However, Dr. Hoy suggested that I revise my work to include a section on synchronous learning tools (SLTs) such as Zoom and explain how such a tool

influenced teaching and learning amidst the Covid-19 pandemic. I was fearful I could not find current research. That, however, was not the case. In the short time from mid-March 2020 to October 2020, several authors had published articles dedicated to Zoom and synchronous teaching and learning.

My second project, “A New Goal: Technological Advancements in Gothic Literature,” is not surrounded by irony. However, my Neo-Gothic literature analysis essay inspired by the contemporary Gothic novel *The Turn of the Key* by Ruth Ware, was revised more than the other three projects in my portfolio. Although I received a perfect score after submitting it to Dr. Piya Pal-Lapinski, I knew that some of the content would not make much sense to other people without being part of the class. I decided to turn it into my peer-editing group the way it was, and my suspicions were correct. This essay was written for the class 6800 British Female Authors of the Twenty-First Century. To compare writing styles and writing topics of female authors, Dr. Pal-Lapinski encouraged us to include references to contemporary American female authors and British and American female authors from the eighteenth, nineteenth, and twentieth centuries. This fit the course perfectly, but without context, the inclusion of such information was blurry to my peer-editing group because the essay details how technology functions in new Gothic literature. Although my group members were polite in their feedback, I sensed their frustration. I revised this essay three to four hours every day for two weeks. I had remembered the feedback from my first project stating I should revise changing the entire project from passive to active voice. This was solid advice, and I noticed this essay, too, used passive voice. After cleaning up messy verbs and phrases changing my essay from passive to active voice, I began to revise for wordiness, cohesion, and logic. It was quite the process. As mentioned earlier, revising for clear diction and syntax takes precedence over personal style, and this essay certainly had personality.

However, it impeded the clarity and flow. In a sense, it was difficult to read and resembled something I would submit to a creative writing class. As I revised, line-by-line, my essay became clear. The original content and structure are the same, but it finally read seamlessly. After revising one more time rewording the thesis statement and omitting some of the original blurry content, I was finally confident enough to send it into Dr. Hoy. I revised two contractions and a missing word ending, and it was deemed ready for my ePortfolio. (I am grateful Dr. Hoy did not have to suffer through the original version.) Moreover, I feel this essay represents my strongest writing and editing capabilities. In the end, I feel accomplished having worked through the revision of this essay on my own. Once my master's program is complete, revising this essay for two weeks before sending it in for feedback is likely to be the memory I hold onto the longest.

The selection of my third and fourth projects revolved around my desire to have ready-to-use or ready-to-adapt syllabi and lesson plans for teaching entry-level literature and technical writing college courses. It is interesting, however, that my largest takeaways are thinking back to the design flaws and lack of organization in the sample literature and technical writing syllabi I viewed in 6090 Teaching Literature, and 6470 Teaching Technical Writing. The content and standards were there, but they were not inspirational. They resembled a menu one might have been given at a greasy-spoon burger restaurant that had been typed and printed from a typewriter in the 1980s. Although they certainly captured my attention, I immediately pictured the class as unstructured. I wanted my syllabi to capture students' attention and know the class would be organized and thorough. Because the syllabus is the first communication between instructor and student, creating a well-structured and visually-appealing syllabus was my first goal. I wanted students to think of my syllabi as checklists. Once an assignment or project passed, it could be

checked off. I added lines, included days and weeks in tables, and followed the same format throughout.

My third project, “English IV Course Overview and Syllabus: Survey of Literature: Prose, Poetry, and Drama,” is a 15-Week literature syllabus with daily lesson plans and activities. The activities stem from discussions in 6090 Teaching Literature. Making cross-curricular and cross-genre connections were at the core of this class. After completing a discussion comparing oppression in the short story “The Yellow Wallpaper,” and the novella *Animal Farm*, I thought up activities where students would have to locate symbols of oppression in different genres of literature for the purpose of making cross-genre literary connections. I decided “Macbeth”, *The Turn of the Screw*, and *The Aspern Papers* would suffice. The Literature Wheel project, for example, asks students to trace the development and use of common symbols of oppression from all three sources, and write about each one explaining how and why such symbols are universal in literature. The journaling before this project situates students for this project. They will have already discussed elements of oppression and labeled them by decade or century, thus tracing literary themes across texts and centuries. I was accustomed to this thinking before my master’s program, and tracing themes is a Wyoming content standard, but I had never put together a complete unit revolving around different types of literature. This unit will be put into practice next fall, and it is completely loaded and ready to use.

In addition to having a ready-to-use literature unit, my fourth project titled, “Technical Writing Portfolio 2020,” is also loaded and ready to use. As mentioned in my introduction, I may or may not teach this unit immediately. Curriculum discussions take place at the end of each school year. I will be advocating for a technical writing course in the fall, and I am happy to write the course description and present to the schoolboard.

As I learned in the class 6470, Teaching Technical Writing, with Dr. Heba, technical writing is not a style of writing that should take a back seat to traditional writing. Both traditional writing and technical writing can, in fact, be taught together because both writing styles reinforce clarity, logic, and conciseness; moreover, technical writing bridges cross-curricular gaps.

For instance, bridging gaps between content areas takes place through PowerPoint presentations. My students often work on their History, Social Studies, and Government projects after they finish their English assignments. I do not mind. I am provided with a unique opportunity to observe what students are learning in other areas. The type of writing my students are practicing is technical writing, and after completing course work for Dr. Heba, and reading *A Research Primer for Technical Communication: Methods, Exemplars, and Analyses*, creating headings in presentations concerns technical communicators. I have observed my students writing their headings as single words or phrases, and technical communicators suggest headings should be written as sentences, not single words or phrases. Based on this technical writing advice, I have helped my students revise their headings. For example, changing a heading “Water Problems” to “Water Drainage Concerns Challenge Impoverished Counties.” This new heading is narrowed because its focus is on water drainage and impoverished countries. The verb challenge offers a precise opinion, and only three to four bullet points are needed to describe key water drainage concerns. Adding a technical writing class, armed with knowledge from such texts assigned by Dr. Heba, contribute to all content areas in my high school. Additionally, traditional writing is reinforced through technical writing projects such as PowerPoint presentations. Students must write complete sentences, write with precise verbs, and write concisely. In turn, my technical writing portfolio is evidence of how technical writing corrects learning gaps in all content areas.

My master's program challenged me to continue my growth mindset. The four projects in my portfolio are evidence I have developed stronger writing habits, and I will take what I have learned into my classroom in hopes of strengthening my student's writing. Furthermore, after completing my master's program, I want to use what I have learned in regards to writing and editing for clarity to help strengthen students' writing. I would like to plan future (PLCs) professional learning communities in my high school around craft and structure. Although craft and structure is a Wyoming reading standard, with the help of my colleagues in the English Department, combining this standard, centered on tone and diction, with technical writing helps students to realize the impact of their word choice.

My career as a high school English teacher, in a sense, is starting over next year. My entire schedule, however, will not be altogether different. For instance, my guidance counselor asked me what classes I would like to teach next year in addition to my new role as the college instructor for English 1010 and 1020. Without hesitation, I told her I wanted to keep my freshman curriculum. I would have a difficult time giving up *To Kill a Mockingbird* and my one-paragraph writing unit. Too many years went into refining these lessons, and test scores have proven they develop students' reading and writing skills. However, by the end of the fall semester, I will begin tailoring my new curriculums for English 1010 and 1020. I am excited to review past projects and reading assignments from my master's program to help me start.

From Beginning to End, a Reflection of Online Writing Instruction:

An Overview of Hybrid/Blended, Asynchronous, and Synchronous Modalities

I started teaching high school English at a time when there was much discussion about online writing instruction (OWI) vs. traditional paper-pencil; however, there was no real push or sense of urgency to adopt one or the other. Electronic forums did not really exist in any kind of user-friendly format. There were no smart phones, no apps, and the majority of the students did not have reliable internet at home, or for that matter, a usable computer. Digital tools other than Microsoft Word and PowerPoint were not yet a consideration in high school writing classes, and digital vernacular existed, but only to a select few pioneers. Blogging, for example, was a relatively new term, and most students were only accustomed to using email for short communication assignments. To consider a “synchronous (real time) or an asynchronous (non-real time)” (Mick and Middlebrook 129) pedagogy might have been laughable in 2006. However, much progress has been made since then. Students now develop skills on learning management systems (LMS) such as Canvas, and students are familiar with navigating assignments online. They are accustomed to checking the calendar, watching video links, and writing to discussion prompts fueled by the teacher. However, just as students and teachers were beginning to get comfortable with a mixed pedagogy of online and face-to-face (F2F) instruction, the Covid-19 pandemic of 2020 changed education and instruction quickly.

An Early Beginning: The Start of Hybrid Writing Using WAC and WID

As a result of the pandemic, and teaching coding that many governors have been urging elementary and high schools to integrate into their curriculums since 2016, it is possible for writing across the curriculum (WAC) and writing within a discipline (WID) to take shape electronically. Coding, which requires extensive screen-time, and the pandemic led to personal

Chromebook or tablets being distributed to many students, and more students now have access to vast assortments of electronic resources in all content areas. This is the “new beginning” of the exploration of OWI for many educational institutes. Beth L. Hewett and Kevin Eric Depew define OWI in their introduction of *Foundational Practices of Online Writing Instruction*: “Writing instruction that occurs—at least partially...in a computer-based, Internet...setting. It uses online/digital media to provide instruction; to talk about writing; or to distribute, share, and/or collect writing-related materials” (9). Furthermore, in 2020 digital language is now common making terms such as discussion post, thread, and shared documents easily processed and understood by teachers and students; therefore, different approaches are easily considered when constructing a hybrid writing pedagogy: “There are two digital modalities through which OWI [can be] conducted, the asynchronous and the synchronous” (Mick and Middlebrook 129), and each modality can be used within a hybrid pedagogy. Mick and Middlebrook also draw attention to the fact that “sometimes one modality alone is used and sometimes they are mixed” (129). So with the start of hybrid instruction, the questions become which to use, how, and why? All three questions take into account the two types of learners mainstream classrooms are likely to have.

Asynchronous and Synchronous Writing Pedagogies for L1 and L2 Learners

A hybrid writing pedagogy is one that uses a combination of online and face-to-face delivery methods for correspondence and instruction. It seeks to deliver information, provide feedback, provide a place for discussion and peer review along with a place to collect assignments. So which modality is right for the L1 (native English speaking) and L2 (non-native English speaking) learner? Authors Joshua Weirick, Tracy Davis, and Daniel Lawson state in their journal “Writer L1/L2 Status and Asynchronous Online Writing Center Feedback:

Consultant Response Patterns”: “[M]ost of the discussions...on online sessions revolve around perceived best practices” (12) and common activities which students are familiar. For example, in both settings, asynchronous and synchronous, common “activities” (Snart 96) include the following: “Word processing; paper submission and responding to the student; peer review activities; discussion forums; journal and other writing; one-to-one and one-to-group/class communications such as instant messages, email, and message board postings; Wiki/collaborative writing development” (Snart 96).

Students are accustomed to the above components in F2F settings, and, therefore, are accustomed to best practices being in each and in each course. Students, therefore, come to recognize a pattern. For instance, stating the objective, questioning, allowing students 5-10 seconds to respond, peer review, teacher review, and using redirects to direct a student back to the original question if there are misunderstandings. For the L1 writer, they are more apt to recognize such patterns and then understand how to proceed in both synchronous and asynchronous modalities. The rationale being, they are able to use their own decoding skills to problem solve because there is no language barrier. In such a case both modalities are appropriate. In consideration of the L2 writer, the asynchronous modality causes frustration due to the lag time of feedback from both peers and teachers. This, however, is not always the case even for the L2 writer and learner. Several advantages are at play with the asynchronous modality: “Among the frequently identified advantages of using asynchronous technology in the OWI are (1) higher levels of temporal flexibility, (2) increased cognitive participation because of the time allowance for amplified reflection, (3) higher potential to use the increased allowable time for processing information, and (4) multiple opportunities to write and read” (Mick and Middlebrook 130-31). Again it is up to the “decision maker” (130) of the course to find the best

approach. Writing instructors should be mindful that “scholarly literature suggests that successful online teaching and learning are facilitated by ‘high authenticity..., high interactivity, and high collaboration’” (Mick and Middlebrook 130). Real-time feedback, or synchronous instruction or direction is, however, appropriate for both L1 and L2 writing students if they are falling behind due to absences, or other issues. What the OWI “decision makers” (130) should ask is not whether either the synchronous or asynchronous option is intrinsically better but rather ‘when, where, and how’ to deploy both” (130). When all are considered, hybrid writing instruction is tailored to meet the needs of all students. There are, of course, other factors to consider.

Factors to consider when tailoring a synchronous or an asynchronous writing pedagogy are discussed in *Fully Online and Hybrid Writing Instruction* by Beth L. Hewett. She claims there are five components that may help with which modality to use. Even though Hewett outlines five components to hybrid writing instruction, the following is a summary of the most important aspects: “What is the course setting...fully online or hybrid? Do I have a choice? If so, what is my choice and why” (204)? If the class has both L1 and L2 writers, the teacher takes into consideration if there is a support network for struggling students. In addition, fully asynchronous writing instruction is as beneficial to L2 writers as L1 writers if there are tutors or paraprofessionals at their disposal outside of class. This, then, becomes the infrastructure of a hybrid class in the midst of asynchronous modality whereas “synchronous communication can [also] be a useful tool for developing students’ linguistic accuracy” (Warschauer 5), thus improving overall student writing because language is less of a hindrance. Additional synchronous instruction also comes from study halls or writing centers where both formal and informal approaches are used to improve writing. However, in collaborative or hybrid pedagogy:

Commuter-mediated communication [might] include a wide variety of more formal and informal styles and genres, just as other forms of writing (think of anything from a shopping list to a formal essay) and speech (anything from a chat with a friend to a public speech). Just because many forms of [synchronous] pedagogy are informal, more formal genres can be chosen for classroom use, when appropriate. For example, students can interact by ...email in an informal conversational voice, but then collaborate together to write and publish an electronic journal, magazine, or newspaper on the Web.

(Warschauer 5)

All of which can be used as synchronous pedagogy as a hybrid form of asynchronous pedagogy in order to eliminate stress and allow students the same opportunity to process information, read, write and rewrite.

Whereas a non-real time modality affords students the benefit of “amplified reflection and multiple opportunities to read and write” (Mick and Middlebrook 131), synchronous teaching affords students the benefit of immediate feedback; therefore, a synchronous approach to the “why” (Hewett *Fully Online and Hybrid Writing Instruction* 204) component suggests, “the primary advantage is identified as interpersonal rather than cognitive” (Mick and Middlebrook 131), and is, “associated with student satisfaction, student learning, and lower rates of attrition” (131). This in turn leads back to the “how and why” (Hewett *Fully Online and Hybrid Writing Instruction* 204) from Hewett’s five components. Although there is much to be gained from asynchronous learning, the synchronous’ ability to lower the stress levels of students over an extended period of time leads to more cooperative students where they feel the immediacy from the teacher or peers rewarding, thus leading to more collaboration, more reading, more writing, and more rewriting.

Blended / Hybrid Writing Instruction

The Covid-19 pandemic of 2020 forced blended or hybrid writing instruction to be implemented quickly. F2F writing instructors are responsible for delivering writing instruction with the same rigor and relevancy as veteran online and blended instructors. Immediate discussions brought into the limelight the most important aspects of online writing instruction, and F2F instructors began tailoring their lessons to meet L1 and L2 student needs on an electronic platform. With the immediacy of blended learning and the lack of research on quick integration of blended learning, the available research has indicated that beginning with the smallest steps are the appropriate choice for both L1 and L2 learners.

The most important realization at this time comes from the research performed by TeachUNITED: “Technology integration is not blended learning” (Wyoming Department of Education Sep 16, 2020). In other words, a list of assignments distributed electronically is not blended learning. This realization led to a reevaluation of the previous blended learning or hybrid definition. Although a definition for hybrid learning has been given, at this point a more user-friendly, formal, and up-to-date definition of blended learning demonstrates the lack of consensus of a blended learning definition between educational institutes: “[H]igher education institutions probably will not come to agreement on precise definitions for course settings” (Snart 101) because “overly standardized course setting definitions might cause institutions to lose the ability to adapt course settings to their own unique needs” (101). However, this definition attempts to integrate the key components of blended learning which is “a method of instruction that combines online with face-to-face learning activities that are integrated in a ‘planned pedagogically valuable’ way and where some face-to-face time is replaced by online activities” (Kenney and Newcombe 47) in a navigable way for first-time blended writing

instructors. Summed up, shifts from teacher-to-student and from student-to-teacher must occur in blended learning, and this, as Jason Snart suggests in his article “Hybrid and Fully Online OWI,” is the one common component of blended learning institutions can agree on at this time. The purpose being: “Students who take classes at various institutions would benefit from knowing whether a hybrid class at one...[institution] is roughly the same at another ...[institution] from which they might select a course” (Snart 101).

However, in the rotation of dialogue between the student and teacher, at the forefront of blended learning is choice. This does not entail giving students the freedom of completing assignments past the due date but rather involves activities where students make a connection based on relevancy. For example, choice boards allow students to pick out topics in a unit that are relevant to them and also allows them to complete work on that topic in a genre suitable to their age, objectives, and state standards. An example would be to allow students to choose the purpose of their essay. Their purpose may be to explain, describe, persuade, entertain, inform, or narrate. Because students now have a choice, blended learning is occurring because of the back and forth dialogue between the teacher and student on their chosen purpose. The end target would be the same. For example, essays would still have to be coherent and logical, and the syntax and diction would have to be appropriate, but students are choosing to demonstrate their skills in different ways. However, one problem still complicates the issue. Students may have no experience with choice.

A key trait of blended learning is choice, and giving students choice is motivating for the student. However, when students have no experience with choice it can become demotivating. Extra responsibility is felt by students increasing their anxiety and decreasing their performance. TeachUNITED explains how to circumvent this issue: “The steps to effective blended instruction

should be done in small steps” (Wyoming Department of Education Sep 16, 2020), and giving students choice is implemented in the same way. Remembering technology integration is not blended learning, and there must be a rotation of student and teacher interaction, teaching students how to interact with choice can be done in much the same way as F2F instruction. Blended learning still takes into account the one doing the thinking is the one doing the learning. The interactions occurring between the students and the teacher in discussion boards, for example, is manageable. Students choose what to discuss, what to cite from their readings, and when they are finished with the assignment. As long as the thinking informs what is happening in the classroom, blended learning is occurring. Such a process may include “require[ing] students to complete activities online prior to face-to-face meetings to ensure everyone shares the same knowledge base” (Kenney and Newcombe 48), and as students share their work in class “content can be supplemented and enriched with application and problem-solving skills” (48) much the same way as F2F instruction. However, taking into account F2F writing activities, achieving the same “knowledge base” (Kenney and Newcombe 48), in a blended setting differs because there is one obstacle. Students in a blended setting must interact with one another and the teacher outside of class. For example:

In the fully onsite context, the questions that the students develop are...posed orally, in real-time to other student[s]...in the class. Oral discussion continues... narrow[ing]... questions ...to one or two key approaches to writing...In the hybrid setting, students take their group questions from the oral portion of the class and then post them to their online discussion board. (Snart 98)

In such assignments there is student-to-teacher and student-to-student interaction meaning blended learning occurred.

Challenges for Hybrid, Asynchronous, and Synchronous Modalities

Whenever one issue is understood another arises. If blended learning is to be successful, teachers have to first overcome the issues of setting. Where blended learning is now fast-tracked because of the Covid-19 pandemic, the once considered “middle ground” (Snart 95) writing instructors aimed to achieve between fully online and F2F is no longer the goal, and “imagining instructional settings as mere variations...is unlikely to produce either good hybrid or fully online [pedagogy]” (95). The task is not to transfer information that was once fully online or F2F into a blended course. Blended courses should be designed in tandem with the fully online or F2F course, and as mentioned previously, the end objective should be the same no matter the course type. The way to achieve the objective changes only because of the type of delivery. For example, in a blended setting “[a]ll students... [can usually] evaluate and respond to each...[others’] questions using writing” (Snart 98) stemming from “the oral portion of the class” (98), but [t]ransferring the same activity to a fully online course typically means that no oral discussion occurs, making all discussions about the readings text-based” (98). In this context, the course-designer tailors the discussion prompts to meet the same objectives as the blended course.

No matter the modality, hybrid, synchronous or asynchronous, all offer a unique set of challenges to students, institutions, parents, and teachers. Where teachers need to consider their students, there is usually little wiggle room for which students will show up to their class. More and more students in special education programs are being mainstreamed into regular education classes. Whereas this provides a better education for all students, some considerations must be explored.

With many institutions at the secondary level in 2020 affording their students a personal Chromebook or tablet, a new discussion emerged centered on a hybrid pedagogy in which asynchronous and synchronous instruction is used together or alone. The first challenge is that most students in a high school setting are not yet ready to handle a fully online class “where asynchronous pedagogy includes asking students to read the syllabus, assignments, and content...in their own time frame and at their own speed” (Mick and Middlebrook 131). This is too much for some students not yet in college. The lack of maturity and peer pressure are likely factors when high school-aged students are, possibly for the first time, given complete freedom to complete reading and writing tasks on their own time. The article “Reading and Writing to Learn in Secondary Education: Online Processing Activity and Written Products in Summarizing and Synthesizing” by Mateos et al. indicates “Studies have also been made of the processes performed by very young and novice writers, and those who have difficulties in producing written compositions. The results of this research show that such subjects tend to act according to a Knowledge telling model and display very little self-regulation of their writing processes” (677) in asynchronous classes. This means the writing itself may turn out sluggish because little thought was given to presentation, rhetoric, style, grammar, and punctuation. In addition, the asynchronous pedagogy is also too frightening for some students who are not yet sure of their own writing abilities; therefore, there are times of frustration and reluctance when “students are asked to write their thinking out in whole-class and peer group discussions that teachers will [ultimately] read” (Mick and Middlebrook 131). This challenge is, however, a way to incorporate a synchronous mini-pedagogy where real-time instruction can be beneficial to students not ready to share their experiences as a whole or lack the cognitive abilities to stay focused and on task. One study on hybrid F2F interaction revealed, however, “[courses] were relatively easy to

transplant into the traditional classroom. What was not as easy was to balance the need for in-class interaction with the benefits of asynchronous writing and conferencing” (Vess 357).

Simply put, teachers are able, with some modification, to adopt a writing and learning approach where students benefit from asynchronous pedagogy but have structured time for F2F interaction for corrections, instructions, and misinterpretations.

Moreover, Mick and Middlebrook draw attention to the fact that asynchronous pedagogy “requires teachers to construct readable and cogent text and requiring students to read with care to understand the message” (131). Understanding, of course, is paramount in both synchronous and asynchronous pedagogy. With that in mind, “surveys invite students to share information about their own levels of expertise that would assist in selecting...or choosing between asynchronous and synchronous modalities” (133); however, when considering high school students, parents are also likely to read assignments. This in turn pushes the point that asynchronous pedagogy becomes sticky whereas teachers must be able to write to parents at various cognitive abilities as well. Often parents are the ones urging their child to complete reading and writing tasks. If they, too, are confused by the online format or instructions, the ability to provide some form of interaction between the teacher, student, and parent(s) falls on the instructor, and this comes in the form of a hybrid and synchronous approach where there are actual meeting times for discussions and problem solving.

Asynchronous Modality in Advanced Writing Classes

It is necessary to discuss asynchronous pedagogy for advanced students and their ability to adapt to such modality, and it is because advanced students are often the first to be neglected. First, this type of pedagogy exchange between teachers and students affords opportunity for L1 and L2 learners, especially if L2 learners are advanced language students. And it is necessary to

be aware that it is possible for L2 writers to take advanced classes, even online college writing classes. In fact, some exchange students outperform, or at a minimum keep up with, the best L1 writers. English may not be their primary language, but because they are cognitively advanced, time and time again exchange students have proven to be as successful as any other student with asynchronous pedagogy. Supporting this claim, Mark Warschauer “found a significant advantage for the online discussion courses in writing improvement” (5). He also claims in two studies that “advanced language students made more detailed, local revisions after feedback...whereas they made more extensive, global revisions after feedback via face-to-face discussion” (5). In this, even in advanced classes where asynchronous pedagogy is more frequently seen as a result of personal Chromebooks, tablets, and online college writing classes, a hybrid synchronous pedagogy is sometimes going to be necessary amidst asynchronous instruction to push students to make corrections. Though, the final assignment may be collected online as a result of an asynchronous writing course. Feedback, regardless if it is through online correspondence or face-to-face, is crucial to developing a sense in students that revision and corrections are necessary. However, it is tricky where local revisions and critical detail are necessary but do not always stretch students’ abilities to create extensive connections across a global infrastructure. This is particularly relevant in advanced online classes where there is little time to seek advice from teachers or tutors on-site during a regular school day.

A sprinkling in of F2F interaction is difficult if students are enrolled in an advanced fully online, or asynchronous, college writing class. Whereas in an advanced class the ultimate goal is to invite students to push themselves in preparation for college after high school, fully online asynchronous courses challenge students and teachers to make connections throughout the day if

F2F interaction for clarification of directions, review, or advice is needed. This, of course, is very heart wrenching to both on-site writing teachers and the instructor of the online writing class.

Often on-site teachers have no time in their day to provide extensive feedback for students taking asynchronous college writing classes. When this is the case, often what happens are teachers asking students to leave a rough draft for them to read after school or at home. This in turn leads to what most writing centers and tutors try to avoid. In *Writing Center Pedagogy*, Neal Lerner claims, “most writing centers stress in their mission that they do not edit or proofread students’ texts, that they are not a drop-off service for papers to be corrected or cleaned up; instead, writing center tutors help writers learn how to best improve a text” (304). Lerner also suggests, “in a writing center [or for a writing tutor] the object is to make sure that writers, and not necessarily their texts, are what get changed by instruction. ...Our job is to produce better writers, not better writing” (304).

This concept is confusing and frustrating for students especially if they are used to dropping off papers expecting a cleaned up version the next day. Moreover, on-site writing teachers may feel an obligation to do such a thing because they feel a moral obligation or feel it is part of their job. This concept becomes even trickier when rumors get around that one teacher refuses to help a student. The concept gets turned around. Teachers expecting students to write their own papers, and not correcting college essays before a student hands them in, is often viewed as teacher neglect from the students’ perspective. Although administration often sides with the teacher, maybe after some quick clarification, parents often side with their child in that they see a teacher unwilling to proofread a college essay. What is missing is structured time for F2F communication. Students may have to rely heavily on the instructor of their advanced asynchronous class. This, of course, is a draw back from the benefits synchronous pedagogy

affords students. Whereas the online instructor will undoubtedly help, students are left without immediate feedback, and the writing's critical detail may fall to the wayside. As Mick, S. Connie and Geoffrey Middlebrook discuss in their article "Asynchronous and Synchronous Modalities" included in Hewett's *Foundational Practices of Online Writing Instruction*: "[S]ynchronous writing instruction can be highly useful, yet tricky in that it requires highly developed verbal teaching skills and vocabulary about writing along with strategies for encouraging students to commit to writing out their thinking" (Mick and Middlebrook 132). Again, the online writing instructor will undoubtedly help, but synchronous face-to-face instruction helps to clarify problems with syntax, voice, and style. On-site teachers are able to model voice, use tried methods of helping students to word-smith (diction), and are able sit next to students for mock write-ups to avoid syntax errors. These types of review, or re-teaching strategies, are sometimes left out in the student-teacher exchange of asynchronous classes. The crucial component is time.

Time lag is very real. As a result, what will suffer as a result of students needing more immediate feedback when taking a fully online writing class? Where there are many benefits to asynchronous pedagogy, for instance, "advanced language students made more detailed, local revisions after feedback" (Warschauer 5). The time it takes for online writing instructors to provide feedback is sometimes too costly, especially in a high school writing class where students are just learning to be self-motivated. If students become panicked as a result of time lag, or the time it takes for instructors to get back to them, the negative side effects build quickly. For instance, the feeling of neglect is felt by students and in turn causes some of them to lose focus. Some instances become direr than others. A study by David Sapp and James Simon points out "one of the most discouraging symptoms of distance education seems to be the disproportionately high student dropout rate compared to face-to-face learning contexts" (2).

Dropout rate is a real concern. Most important, with such startling evidence and dissatisfaction from some students in asynchronous pedagogy, finding the means to better the situation is crucial. Some hope comes in the form of different online tools.

When online writing instructors change which tools they use depending on their audience, students reap the benefits. The case being “asynchronous resources seem to be more widely used with online learning, in large part because the implementation barriers are lower” (Mick and Middlebrook 132). With tools readily available, stress levels are reduced as a result of different types of digital tools, some of which allow for much shorter response times. The response time for online instructors cannot be over stressed. Again, Sapp and Simon draw attention to the fact that “students in online courses often report higher levels of dissatisfaction than students enrolled in equivalent face-to-face courses” (2). In fact, other researchers have found “that online courses tend to leave students with higher levels of unfinished learning goals, a sense of decreased importance of teacher feedback, and a lack of engagement in the learning process” (2), some of which is reparable depending on the type of distant learning tools.

Advanced asynchronous writing classes are on the rise, and there is no indication that students cannot benefit from such pedagogy. As mentioned in the above paragraph, distant learning tools provide asynchronous pedagogy where more students will finish their learning targets, and as a result lower student dropout rate.

Figure 1 includes types of asynchronous and synchronous tools demonstrating some “social media sites...have synchronous affordances” (Mick and Middlebrook 132).

Asynchronous Tools	Synchronous Tools
<ul style="list-style-type: none"> • Email • Discussion/message boards 	<ul style="list-style-type: none"> • Text-based chat • Voice-based chat, to include the phone

<ul style="list-style-type: none"> • Blogs • Social media sites • Listservs • Streaming audio or video • Wikis • Non-real-time document sharing • (e.g., Google Documents) 	<ul style="list-style-type: none"> • Audio and/or video conferencing • Web conferencing • Virtual worlds • Whiteboards • Real-time document sharing (e.g., Google Documents)
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Fig. 1. Asynchronous and Synchronous Tools from: Mick, S. Connie and Geoffrey Middlebrook.

“Asynchronous and Synchronous Modalities.” *Foundational Practices of Online Writing*

Instruction. edited by Beth L. Hewett and Kevin E. DePew, WAC Clearing House, 2015, p. 132.

Given the number of tools available to offset negative side effects of purely asynchronous pedagogy, much hope is presumable. Some of which is due to the fact that so many tools are available as online learning forums.

Online Synchronous Meeting Tools (SMT) and Zoom

The two modalities, blended and asynchronous, are today highlighted and urgent as a result of the Covid-19 pandemic. However, as a result of the pandemic, the most notable and recent development in the synchronous/asynchronous debate is centered on fully online synchronous meeting tools (SMT) such as Zoom. Although, research is just now begin published, research indicates that synchronous learning using Zoom adequately connects teachers and students together much the same as traditional F2F settings.

When fully online synchronous learning became mainstream mid-March 2020, the primary concern was leaving students behind. However, similarities between traditional F2F and synchronous teaching and learning using Zoom eradicates nervous feelings on the matter.

Traditional F2F courses value time-on-task, and this is no different in synchronous classes. Zoom's "communicative approach...is the notion that language is a tool for social communication and interaction" (Wang and Chen 3). Zoom's tools "such as annotation...[features], polls, breakout rooms, and video screen sharing" (Kohnke and Moorhouse 1-2) allow students to interact with the teacher and other students in real-time; moreover, "these functions facilitate communicative ...authentic... [learning and] instruction in synchronous classes" (2). As such, Zoom resembles a traditional classroom where teachers can monitor students individually or as a group. Because Zoom has such affordances as screen sharing and emoji's, such as raising hands, thumbs-up, or thumbs-down, there is little down-time or time-off-task in synchronous classes that use Zoom. Studies have also indicated synchronous classes using Zoom lowers students' stress. For example, the "non-verbal icons" (2), thumbs-up and thumbs-down, "provide useful information regarding students' attentiveness, excitement, agreement or confusion with the...content being presented" (2), and "non-verbal icons" (2) are "particularly useful for learners who are afraid to show their confusion to the whole class or are nervous about their oral English" (2). When teachers sufficiently monitor students by their use of icons, asking them questions, having them participate in a poll for understanding, or monitoring their chats in breakout rooms, students are part of the class, and no student is left behind. The result being, teachers are assuring all students understand the lesson.

However, "utilizing and maximizing SMTs such as Zoom" (Kohnke and Moorhouse 2) is a challenge for teachers unaccustomed to synchronous teaching. The primary challenge for these teachers is overcoming the desire to lecture. While students are part of the lecture when using Zoom because it is taking place in real-time, teachers new to synchronous instruction find it harder to "integrate" (2) activities where Zoom's tools help students understand content because

they, themselves, are just learning how to best use those tools. Although this gap is narrowing daily as teachers become proficient integrating Zoom's tools into their synchronous lessons, the concern is that "e-learning does not accommodate [enough] peer interaction" (Rahayu 70). The solution for overcome this gap comes from the definition of hybrid and blended learning from Jane Kenney and Ellen Newcombe's article "Adopting a Blended Learning Approach: Challenges Encountered and Lessons Learned in an Action Research Study." Hybrid and blended learning is "a method of instruction that combines online with face-to-face learning activities that are integrated in a 'planned pedagogically valuable' way" (Kenney and Newcomb 47). The point being, using Zoom doesn't have to shy away from "peer interaction" (Rahayu 70) if the pedagogy is thought about in terms of a new style of delivery which is navigable for first-time synchronous teachers. Summed up, shifts from teacher-to-student and from student-to-teacher must occur the same in synchronous courses using Zoom as they would in blended learning.

Starting the process of tailoring or retailoring synchronous pedagogy around Zoom starts with asking the following question: "What activities do the ...[students] have in...synchronous e-learning...[through] Zoom" (Rahayu 72)? If the lack of student-to-student interaction using Zoom is the concern, teachers simply identify which activities will bridge the gap between students. Activities may include: "greet[ing] each other; questions and answers between students; group discussions in break out rooms; slides share/shared screen materials [between students]; answering poll questions; questions and answers about the lesson" (72). These interactive activities, resembling traditional F2F settings, can all be accomplished by writing or speaking. As a result of students being in traditional F2F classes most of their lives, activities resembling

traditional classes lessen the gap in synchronous classes. The teacher must only facilitate this concept while using Zoom.

Conclusion

What does successful writing in online courses include? Support for writing students is addressed the same way as real-time courses, and the writing center, as addressed earlier, is a tool that seeks to “help writers learn how to best improve a text” (Lerner 304) and “become better writers” (304); moreover, writing tutors are now available online and F2F. Effective and flexible office hours are needed in both for online courses, and with institutions recognizing the immediacy of the writing center, writing centers are extending their services by lengthening office hours, or offering services more times each week. This is an issue of time management, and writing centers are quickly adapting. However, successful online writing courses must address the issue of time management and writing feedback.

Synchronous writing has always had the luxury of immediate feedback. Feedback is as paramount in blended/hybrid or asynchronous courses as well, and successful online writing courses address this issue by understanding that fully online or blended courses do not regurgitate the same lessons as the synchronous course. These classes are constructed with the same objectives as the F2F course, but are designed independent of the synchronous class “emphasiz[ing]...technological tools that make learning activities more authentic” (Kenney and Newcombe 47) to online writing and learning. Take into account Figure 1 referenced earlier. The Figure displays asynchronous tools such as “video” or “blogs” (Mick and Middlebrook 132). Such tools give online feedback “more authentic[ity]” (Kenney and Newcombe 47). Furthermore, online synchronous meeting tools (SMTs) such as Zoom invite students to share

ideas in real-time, or later if students watch a recorded Zoom meeting asynchronously. This makes Zoom a valuable feedback tool because flexibility and scheduling are generous.

Instruction is ever-changing to meet the needs of students. Where technology existed in 2006, the ability to include technology into a writing pedagogy was still limited. In a short time, LMSs (such as Canvas) steered online writing instruction into a new electronic era. This forced a reaction in which new types of language became commonplace in educational settings. To the point, new modalities for teaching writing surfaced. Blended/hybrid, asynchronous, and synchronous pedagogies are now real discussions in today's writing instruction. However, it is not one pedagogy over the other. It is a combination of all three that create better learners and writers.

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A New Goal: Technological Advancements in Gothic Literature

A lack of new features in Gothic literature over the decades brings up the following point: Something original is needed for this genre to be as thrilling as it once was, and the contemporary Gothic novel, *The Turn of the Key* by Ruth Ware, demonstrates how traditional Gothic literature is brought into the twenty-first century moving it from mere extinction to thriving. Ware incorporates contemporary features such as the smart house, electric cars, and cell phones into her Gothic prose. As a result, she rewires the genre and avoids what traditional Gothic theorist Mark Fisher describes in his article “What is Hauntology?” as detrimental to Gothic fiction. Put simply, his article explains how everything in Gothic-type literature is worn out and mundane.

The Gothic genre being worn out is a serious concern for modern Gothic writers. It means “[t]here...[is] no leading edge of innovation anymore” (Fisher 16). As many Gothic theorists noted this concern, they anticipated Gothic literature would suffer as a result, and they illustrated how the lack of originality from Gothic writers leads to “lost futures” (Fisher 16) in the twenty-first century. Everything that is mysterious has been done to death in Gothic literature. Strange houses with hidden rooms behind locked doors are all too common in Gothic literature. However, contemporary Gothic writer Ware strives to make Gothic fiction exciting again. To do this, she developed a new type of twist that unfolds in her novel. The twist is contemporary because technology, with all its unknowns, is used predominately throughout her novel, yet this new-style-twist includes traditional features of Gothic literature as well. Creaking doors, graveyards, and dilapidated houses are common in Ware’s novel, but now technology, with all of its unknowns, and traditional Gothic features, such as black cats and screeches, are integrated together. This integration not only helps develop features of traditional Gothic writing,

it brings Gothic fiction back under the spotlight as a new Gothic genre. Ware has created a fresh new start for Gothic fiction. She twists old and new Gothic features together in modern ways. As a result, Ware pushes Gothic fiction into the twenty-first century.

Before Ware made her contributions to Gothic literature, conversations about creating something new for readers of Gothic fiction became mainstream among authors. In the beginning, writers had to come up with new imaginative ways to circumvent the loss of the Gothic genre as a result of the same old thing possibly leading to the loss of “new futures” (Fisher 16) for Gothic authors. Ware also considered new and imaginative ways to preserve Gothic fiction. Ware’s prose now stretches beyond “ghosts, demons, [and] trapdoors” (Novak 51).

What she did to bring life back to Gothic fiction is noticeably different than what other authors, in particular women authors, did to spice up the genre. For instance, in an effort to rework the genre making it new again, traditional Gothic writers worked under the new name “Dark Romanticism” (Novak 51), and they “revis[ed] old works of literature such as *Moby-Dick*” (51) to include Gothic elements such as the “castle...in order to make Gothic fiction respectable” (51) again. Ware’s approach for creating newness is different. She pushes the genre forward because there is the possibility of that dreadful experience she writes about occurring in real life. Consider that Ware’s characters undergo harassment, and their skeletons in the closet are revealed to the public. Like never before, the addition of one new element to the genre has changed it more than reworking traditional literature attempting to make it fresh again or working under a new name to bring a newness to Gothic literature. The inclusion of technology in Ware’s Gothic fiction is leveling for the reader because they must contemplate how they are shaped by technology.

Technology turns old Gothic stylings into a new type of Gothic fiction. At the forefront, this new type of Gothic fiction is thought about in terms of its “entertainment value” (Ely et al. 216). It “reveal[s] information over time in a manner that makes the [reading] experience more exciting” (Ely et al. 216). Whereas this same sort of repetitive structure in traditional Gothic literature “sacrifices imaginative narratives” (Botting 79) because it has been seen time and time again, the “entertainment value” (Ely et al. 216) in Ware’s novel has a newness centered on its “repetitive structure” (Botting 79) too, but it functions different than the old stylings of Gothic fiction. Because of the immediacy of technology to save or harm, such as a cell phone’s ability to bring immediate help or steal someone’s identity, “it’s repetitive structure...[is] for the immediate pleasures and terrors of desire and fear” (79). This new style is vital to new Gothic literature, and it is exactly where Ware focuses her attention. For example, in Ware’s novel, it is suspected Jack, a cliché handyman in traditional Gothic fiction, might be the culprit of the strange noises and the missing key. This repetitive suspicion is addressed over and over until the end of the novel when the true culprit is finally revealed. It was Ellie, the 5-year-old child: Ellie states: “It was me Rowan I pushed mad he because she was going to make you go away like the others she made all the others go away by playing tricks with Mummy’s old phone” (Ware 335). Such repetitive events, centered on technology, keep the reader interested because they illuminate “desire and fear” (Botting 79); moreover, readers are forced to grapple with the fact a young child can manipulate an adult so easily with a cell phone, and such events are cleverly placed into the novel again and again because that is what modern Gothic readers want. Furthermore, because such scenes quickly fade, the trouble an innocent man endures when accused of something they are innocent of blow by quickly in Ware’s modern Gothic novel, and readers hardly give them a second thought. Ware builds suspense as fast as she takes it away, and

such “excessive expenditures [that are]...lost and regained” (Botting 79) quickly, resemble the contemporary hustle in today’s technological world.

Beyond suspense and hustle, Ware’s novel blends traditional and modern Gothic features. For example, the mysterious noise Rowan, the live in nanny at the Elincourts’ home, hears when she learns of the small child Elspeth’s fate as she laid in bed hearing “above [her] [c]reak...creak...creak...” (Ware 212) is from a cell phone hidden behind a dresser. This modern feature is blended with the traditional forbidden Gothic garden surrounded by “a crumbling redbrick wall” (152) and the traditional Gothic-style writing Rowan and Jack discover when they enter the attic in the Elincourts’ home for the first time stating “WE HATE YOU” (137). Traditional and modern features work together in Ware’s novel. They revive old mundane Gothic features in addition to creating a new and exciting Gothic genre. In other words, “in an effort to beef up the Gothic mode” (Novak 51), inclusion of technology with traditional features is saving Gothic literature. Furthermore, the wiring of new and old Gothic features in *The Turn of the Key* force a clash. Readers become aware they are recognizing traditional stylings of Gothic fiction alongside the brand new component, technology. As a result, inclusion of technology comes with an additional bonus: It pushes beyond the old stylings of Gothic fiction where everything takes place in the novel. Ware’s novel is grounded in reality, and the reality is that the frightful moment Ware describes in her novel could happen in real life, for no part of Ware’s integration of technology is outside the probability of reality.

Ware develops a juxtaposition between true reality and reality in literature. Traditional Gothic literature brings in monsters and uncanny noises in the dark. The relief is when reality hits, and the sun comes up revealing everything just as it was the day before. Ware, approaches reality in her Gothic fiction opposite of what Dongshin Yi states on the matter. In chapter one “A

Beautiful Attendant: The Rise of the Gothic Aesthetics of the Beautiful” from *A Genealogy of Cyborgothic: Aesthetics and Ethics in the Age of Posthumanism*, Yi claims “the uncanny in literature is ‘a much more fertile province’ than the uncanny in real life” (13). Ware, however, uses technology to create suspense out in the open, and this resembles true reality more than reality in literature. For example, characters now receive disturbing text messages in broad daylight. The cover of night is not needed to build suspense in Ware’s novel. Furthermore, this strategy of making everything out in the open “lift[s] [the] boundaries of categorical differences” (Yi 13), and it creates a newness in Gothic fiction.

Ware’s integration of technology in Gothic fiction works alongside traditional Gothic features of the past. It is these features that make Gothic fiction Gothic. Considering *The Turn of the Key*, more sense of Ware’s approach is made if compared to what Maximillian E. Novak in his essay “Gothic Fiction and the Grotesque” says when he considers what others have mentioned on Gothic literature. Simply, some find “genuine history tiresome” (Novak 54), and, although, Ware does not give mention to any such thing in her novel, it can be at least analyzed in terms of how she approached the contemporary issue of readers being bored with the usual “attitudes [on Gothic fiction] of the late eighteenth and early nineteenth centuries” (54). Her integration of the Happy app, for example, urges readers to contemplate how old stylings work with new stylings, and how apps that are in total control of a house, from turning on the stove, to getting children tucked into bed, draw out the differences between characters.

The midnight hour and bizarre architecture are important features of traditional Gothic literature, and Ware’s novel still affords the reader the opportunity to enjoy such traditional uncanny features because even though in the past and at the present they were, and are, considered “rude, crude, and grotesque [in their] manners, [and] morals” (Novak 54), readers

might miss them if they were, altogether, done away with. Furthermore, Ware's novel uses the "general though unequal mixture[s] of good and bad" (54) the same as traditional Gothic literature, but now they are used alongside technology. This parallel style is new to Gothic fiction, and it is a means to draw out differences between characters. For example, there are levels of authority that come from financial privilege in Ware's novel. In other words, the levels of authority represent the "unequal mixture[s] of good and bad" (54). The owners of the smart house, Sandra and Bill Elincourt, are financially "unequal" (54) to Rowan, the live-in nanny. The point being, Sandra and Bill have the financial means to own and live in a house completely operated by the Happy app. It is this privilege that puts the Elincourts above Rowan, and, in particular, Bill and Rowan are "unequal" (54). As Bill is financially stable, he is accustomed to getting his way with women, and he thinks nothing of the fact his children and wife are in the same house as he pursues his next sexual encounter with Rowan. Although Rowan resists his advances, the "unequal mixture[s] of good and bad" (54) that are found in traditional Gothic literature are found the same in Ware's novel. The difference is technology makes this possible.

In Ware's novel the old and the new are balled up and twisted together. Old Gothic features make up the inner core of the ball, and the new component, technology, is glued to the outside. Even with technology on the outside, the ball still functions as a ball; it can be rolled forward. Now, however, it rolls forward with a new authority. In a very real way, Ware grows the Gothic genre by expanding the old "general though unequal mixture[s] of good and bad" [that are now] found in contemporary [Gothic literature]" (54), but more than that, Ware's mixture of "good and bad" (Novak 54) creates "heroes and heroines of extraordinary virtue and villains of the blackest kind" (54). Simply, Ware does something different to draw this out in her

novel. Incorporating technology into her prose makes the novel contemporary, but it also forces clash.

Characters face technology in modern Gothic fiction, and their interactions create clash. Some characters have a better understanding of technology than others; moreover, how characters manipulate technology is what determines if they are “heroes...[or] heroines of extraordinary virtue...[or] villains of the blackest kind” (Novak 54). For example, the young child Ellie in Ware’s novel reveals at the end that it was Maddie “playing tricks with Mummy’s old phone” (Ware 335) to frighten Rowan away. This is a clash. It is between the old and the new. Rowan is compared to children and their abilities to use technology. Rowan’s character is developed alongside the children, and the children being born into the world last have the upper-hand. This is true because they understand how to manipulate technology to their benefit. Rowan never considers such a thing. By birth, children are innocent, but Ware arranges the events so the children are underhanded and evil. They are able to manipulate technology to advance their position while at the same time drawing attention to Rowan’s technological deficiencies.

The old vs. the new concept in Ware’s novel mimics real-life. The children clearly have control in the novel because of how they manipulate technology. Furthermore, how they interact with technology outlines what readers are experiencing. They become aware that someone might be manipulating them too, and the uncanny parts of technology become all too obvious and disturbing. This realization makes this new Gothic genre exciting. It is not just ghosts anymore. Technology in Ware’s novel is far more frightening than ghosts because what is unknown about technology is opposite to ghosts. Technology is a part of reality. It is right out in the open. Ghosts are not; therefore, ghosts can be dismissed. The unknown uses of technology are always present, and they cannot be dismissed the same as ghosts, yet people cannot get by without

technology today. Real people accept the unknown and take risks knowingly, and Ware develops this frightening new concept in her novel. One way or the other, real people, the same as characters in Ware's novel, must interact daily with technology.

Characters' competency to interact with others and technology at the same time makes Ware's novel contemporary and realistic. Ware sets up her characters for this purpose. What they do and how they behave when interacting with technology while interacting with others is supposed to make the reader contemplate how they would handle similar situations. Characters struggle with technology the same as real people. Take, for example, the relationship between Rowan and Sandra. It takes place mostly through the Happy app. Sandra's voice suddenly appears, and Rowan must deal with it. Although most of the time Rowan goes straight for the manual left by Sandra to read what she is supposed to do, others in real life might not be afforded the same benefit of a manual. What would they do? Who is to say. Such an example, as a ready-to-use manual, is not likely to be so handy in the real world. Real people would likely react and deal with the consequence of their judgment after everything settles. The feature of characters interacting with others and technology is new to Gothic literature, and it is founded in reminding readers they could someday encounter such events in their own lives.

To this point, it is assumed all technology works as intended in Ware's novel. For example, malware or viruses do not crash the Happy app, and as long as the characters using it are competent manipulating it, it works flawlessly. However, because Ware's Gothic novel is heavily inundated with technology, this question arises: What happens when technology fails or stops meeting expectations? There are two issues to discuss on the matter. The first issue is that often that which is created by humans is naturally flawed as a result of humans being imperfect themselves; therefore, machines or tech-gadgets manufactured by the hand of a human will

naturally fall short of perfection at some point. This means as time passes, that technology which was working perfectly will stop being perfect or at least stall in its ability to be as useful to humans as it once was. Take, for example, when Rowan is locked out of the Happy app. Without it she is almost helpless. Although the house is still a house, without the app, there is a paralyzing moment. The Happy app must function properly for Rowan to function properly. They are bound together. The second issue is that technological equipment is always “built to meet certain specifications set by human users” (Yi 12). As a result, Ware’s use of technology points out how “human-centered orientation [of technology] could ironically end up demoting humans to predictable and inflexible machines” (12). Consider when Rowan comes to the conclusion that the camera in her room “[is]unsettling [, and she] could be...[being] watched” (Ware 106). She becomes bashful and predictably throws a towel over the camera. Technology has failed because as long as Rowan is in the house, she will never feel comfortable. Furthermore, because Rowan will always be suspicious, the camera in her room cannot function as it is supposed to. The security camera was installed with the intent of providing security. With a towel covering the lens, it is useless.

Ware’s use for Rowan forces the reader to situate their own life in the context of the novel “render[ing] [their] familiar world uncanny by shaking [their] notions of reality” (van Elferen 100). This works because of what Freud calls “old and long familiar” (Yi 12). Rowan is going through what readers of this new Gothic writing may be considering themselves. Technology pushes the boundaries of what is “long familiar” (Yi 12), and it makes one aware that personal change is a necessary step in this type of literature and in real life. In other words, it makes “our familiar world” (van Elferen 100) mysterious and uncomfortable. Furthermore, technology in Ware’s novel disturbs “notions of reality” (van Elferen100). This is the case

“because it makes [the reader] perceive in it a certain thing about [themselves] that ‘*ought to have remained...secret and hidden but has come to light*’” (Yi 12). Ware’s inclusion of technology into Gothic fiction urges the reader to judge themselves, and this is a frightening and real connection readers must face.

As readers are challenged to confront their inner demons, whatever they may be, they resolve to look at their own pasts for comfort. This is because many long for the “old familiar” (Yi 12), but as the new Gothic style unfolds, the reality readers are faced with is the same as the characters in the novel. Readers have to consider if they tolerate technology or struggle against it. Everything is centered on the fact that technology in modern Gothic literature brings to light every reader has a secret. This makes readers question themselves. The fear is that at any time what has been hidden may surface opening one up to scrutiny. Recall how the children found out Rowan forged her résumé. Technology made this possible. As many readers will, no doubt, fall back to the “old familiar” (Yi 12) as they read in order to avoid discomfort in their own lives, it is because Ware has challenged them to look at life in a new way. In a sense, the novel forces one to evaluate themselves, and this resembles the new Gothic genre itself, exciting.

As Ware pushes Gothic fiction into the twenty-first century, she avoids “the same embarrassment” (Novak 51) other Gothic fiction writers experience. Originally, “when the word Gothic [was] applied to literature it merely evoke[d] images of ghosts, demons, trapdoors, [and] castles” (51). These subjects alone are mundane, and they are cause for embarrassment; however, Ware’s contribution to Gothic literature saves her from humiliation. Furthermore, they protect her from being overlooked under the title of the traditional “female Gothic” (Hoeveler and Heller xii).

While reading *The Turn of the Key*, one finds themselves exploring their perceptions of new technological forces. For instance, when technology “makes its appearance... [in Gothic fiction, the] imitations of the human form not only reach one’s perception, but...on top of everything they appear to be united with certain ...mental functions” (Yi 12). The emotional drawbacks, the charged emotional scenes, and technology’s ability to make one contemplate how they use, and manipulate it, makes modern Gothic literature exciting again.

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English IV Course Overview and Syllabus: Survey of Literature: Prose, Poetry, and Drama

Rationale

By the time my students are seniors, more than likely they will have taken two or more classes with me. I always teach Freshman English; most of the time I teach Sophomore English; every other year I teach my British Romanticism class; depending on test scores, I may teach Reading Intervention, and I teach senior English when there are over twenty-six students in one period. However, after finishing my master's program, I will be the primary high school Senior English teacher and the college instructor for high school seniors taking English 1010 and 1020.

Because I work at a small high school with 226 students, I know the curriculums of each grade level. I teach them all with the exception of Junior English. As a result, I know my student's strengths and weaknesses. I know what they can handle, how to remediate with them, and how to differentiate instruction for high achieving students. This literature unit was tailored with these facts in mind, and the objectives revolve around activities that will help remediate weak areas students traditionally have at this point while advancing higher achieving students at the same time. Although this unit is designed for high school Senior English, it allows students to extend their critical thinking before moving into college through reading and writing about poetry, novels, plays, and media. Students will leave high school having explored the many avenues of English class one more time.

As this unit will begin at the third quarter, students will encounter rigor in their final activities resembling entry-level college classes. Journaling, for example, provides opportunity for students to write and revise for clarity and logic, provide examples from primary and secondary sources, and cite using current 8th edition MLA guidelines. Speaking opportunities afford students the opportunity to practice diction specific to setting and mood, and writing

projects help advance students' ability to make cross-curricular and cross-genre connections.

English IV Course Overview and Syllabus

Survey of Literature: Prose, Poetry, and Drama

Teacher: David Chapman

Time: 70 minutes Monday-Friday

Course Delivery: This is a synchronous (real time) course.

Contact Information: dchapman@rangers1.net / I am also available through Canvas.

Course Description:

As an introduction to literature course, the texts for this class extend beyond one primary source. Students will read short stories, poems, novellas, and watch related media to a play read-as-literature. Whereas most reading is fiction, non-fiction reading helps students gain insight and make evaluative judgments. Non-fiction also allows students to correlate real-life conflicts to fiction. As a result, students examine authors' intent and historical context alongside literature.

To begin, this course explores the components of poetry under the notion that "everything needed for the analysis of poetry is contained within the poem itself [and means] that it [can] be practiced by...readers with very little background in history or cultural tradition" (Richter 19). As a result, decoding and /or translating poetry is attainable. Furthermore, poetry in this course is looked at as "an aesthetic sanctuary and harmonious retreat from social conflict" (Showalter 23). This course does not have a political feel, but rather the literary devices, metaphors, voice, and point of view are contained within the literature alone.

This course also explores the purposes of narrative devices along with the interpretation of art used in literature. Writing activities are used to extend responses to overarching objectives and to make cross-genre, or literature-to-life connections. Through journaling and discussions, comparative, evaluative, and critical questioning methods "cut across disciplines to link literature, music, and historical events" (Svinicki and McKeachie 41) together.

Course Objectives:

Objectives for this course are related to a verb. The verb is the "type of cognitive skill [I am] asking students to perform" (Filene 44). Verbs such as recall and understand are important for the progression of the course, and are, in fact, building blocks for each student; however, in writing my objectives they are avoided as they are simple comprehension skills. They are difficult to measure, and they are somewhat void of rigor.

Speaking Objectives:

- Students will *apply* dialect-specific language when speaking formally.
- Students will *maintain* the integrity of the setting and character they are replicating.

Literature Objectives:

- Students will *analyze* text to *locate* supporting evidence that reinforces a theme.
- Students will *link* themes across the entirety of a text.
- Students will *analyze* character development, character actions, situations, ideas, and symbols over the entirety of a text.
- Students will *draw a conclusion* that reflects on what is experienced, observed, or resolved over the course of a narrative.

Writing Objectives:

- Students will *organize* and *synthesize* information to create something new.
 - Students will *label, group* and *cross-connect* content by theme, actions, and genre.
 - Students will *incorporate* text evidence to support a thesis.
-

Course Texts and Media:**Drama / Text:**

- McDougal Littell *British Literature*, Shakespeare, “Macbeth,” pp. 341-423: (Unit 2: The English Renaissance)
 - McDougal Littell *British Literature*, Raphael Holinshed, “The Real Macbeth” from Ancillary to “Macbeth”: “Holinshed’s Chronicles,” pp. 426-430: (Unit 2: The English Renaissance)
 - McDougal Littell *British Literature*, Robert Hatch, “Bloody, Bold, and Resolute,” pp. 434-435: (Unit 2: The English Renaissance)
-

Media:

- *The Dramatic Works of William Shakespeare Tragedies* (BBC), (1983), “Macbeth”
 - (1990), “Hamlet”
-

Novellas:

- Henry James, *The Aspern Papers*
- Henry James, *The Turn of the Screw*

Fiction Short Stories:

- Edgar Allan Poe, “The Tell-Tale Heart”
 - Joan Aiken, “Searching for Summer”
 - Jack London, “To Build a Fire”
-

Non-Fiction Short Stories:

- David McCullough, “The Johnstown Flood”
 - David McCullough, “Nine-Year-old Amber Colvin Rides out a Killer Flood in Ohio”
-

Poems in this course are all related by common and reoccurring themes. Each poem was selected to give students a chance at understanding poetry in a larger sense. Poems are very usable and approachable. To this end, this course stresses, “the accessibility of poetry rather than its difficulty” (Showalter 64). The poems in this course not only provide shock value, but they build and sustain interest.

Poems:

Theme: Is passion overrated?

- Christopher Marlow, “The Passionate Shepherd to His Love,” p. 306
- Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd,” p. 308

Theme: “What Makes Your Heart Ache?”

- Edmund Spenser, “Sonnet 30,” p. 312
- Edmund Spenser, “Sonnet 75,” p. 313

Theme: Can Lovers See Clearly?

- William Shakespeare, “Sonnet 18,” p. 318
- William Shakespeare, “Sonnet 29,” p. 320
- William Shakespeare, “Sonnet 116,” p. 321
- William Shakespeare, “Sonnet 130,” p. 318

Theme: When Does Love Become Obsession?

- Francesco Petrarch, “Sonnet 90,” p. 328
- Francesco Petrarch, “Sonnet 292,” p. 329

Grading and Assignments:

Journaling – to include writing assignments, Globe Theater background, building questions, and analysis of quotes	30 %
Logical Order Response to Literature Essay	15 %
Cross Connecting Literature Wheel	10 %
Self-to-Text Character and Vocabulary Study	10 %
Tracing Themes Reading Log	20 %
“Macbeth”: Acting Out	15 %

Grading Scale:

A	100-90 pts.
B	89-80 pts.
C	79-70 pts.
D	69-60 pts.
F	59-0 pts.

Late work: This course adheres to the policies outlined in the Kemmerer Junior Senior High School (KJSHS) Handbook.

Journaling:

Journaling will be required daily. Please outline your journal by the title of the poem, the topic of each quote, the topic of the discussion, assignment, questions, vocabulary, or the Globe Theater. You do not need to organize your journal by section. Think of it as a collage. It is a running account of what is happening in this class daily.

Requirements for Journal Assignments:

- All journal entries must be edited for correct punctuation and grammar. Write complete sentences, AND always use part of the original question, discussion, or quote in your response.
- **Quote topics** will be handed out before or after the reading for the day. When responding to a quote, pick out key words or ideas and draw your attention there. Relate everything to the whole of what is happening in the text(s). You may, for example, discuss themes, imagery, figurative language, voice, tone, mood, speakers or conflicts. Most quotes are easily relatable to several of the choices. Be specific, and explain everything. **Expect to write a half-page for each quote.**

- **When building questions**, explain which themes, ideas, actions, or conflicts you want to address. **Your questions could be critical.** This means explain why you are asking the question, and explain how the question will help you understand what is happening or how the question relates to larger ideas. **Your questions could be evaluative.** This means to evaluate literary techniques, author's choices, speakers, conflicts, or characters. **You may also use comparative questions.** This means you will make comparisons between texts. For example, texts-to-media, texts-to-history, texts-to-conflicts, texts-to-characters, or texts-to-speakers (Svinicki and McKeachie 41). You must always incorporate text evidence (specific lines from the text) when building questions. Use MLA format. **Expect to write a half-page for each question.**
- **When responding to a discussion**, identify the specific topic you are addressing. You may choose to address more than one topic from a single discussion. You may choose to address single words, phrases, reoccurring, or newly discovered themes. Be very clear. Your response should be about the literature. **Expect to write a half-page for each discussion.**
- **When writing the idioms assignment**, choose at least twenty lines between at least two characters from both "Macbeth" and "Hamlet," and rewrite them using an idiom of your choice. This assignment stems from Showalter's *Teaching Literature*: "Teaching Fiction: Beginnings, Middles, and Endings." Specific to this section, "[t]his assignment makes [students] concentrate on style and detail" (99). You might consider the language of bikers, cowboys, home vernacular, friends, siblings, characters from another novel, or a character from a movie (Christopher Walken comes to mind.) Completing the idioms assignment asks you to become at least four characters. Maintain the style of the characters and choose words and phrases they would use. In addition, choose characters that have a specific regional dialect. For example, "red up" in Pennsylvania means to "clean up." If your characters would say y'all, or you-ins instead of you all, be sure to use their language. Word choice is important. Consider, for example, if a character would use the word bucket or pail. Maintain the characters' persona throughout.
- **Informational notes** for sonnets, history of authors, critical vocabulary, and background notes for the Globe Theater will be the **only journal entries that can be in bullet format.** Notes will come from assigned readings and a PowerPoint presentation.

Note: If you prefer, your journal can be non-electronic. If you choose to type your journals, keep each assignment, and print and staple them together the last week.

Journals will be turned in Monday the last week of class.

Journal Rubric:

Category	Criteria	Points Earned	Total Points
Introduction	Prompt's question or topic is restated. Main idea is easily identified.		5
Thoroughness	All parts of the writing prompt are addressed.		10
Support	Ideas or evidence from class texts, media, or discussions are used. In Prose: Support demonstrates student's understanding of course content. Supporting details contribute to main idea or ideas. Bullet Form: Support demonstrates student's understanding of course content. All ideas from PowerPoint or lecture are present.		10
Mechanics	Students follow MLA guidelines when citing. Correct grammar, punctuation, syntax, and spelling are used throughout.		5

Assignment and Project Description:**“Macbeth” Acting Out:**

Students will be placed in groups. Groups will create a five-minute play encompassing the Act they were assigned using a theme **other** than Shakespearean. For example, you could put this to a rap, Star Wars, etc. (This is reinforcing the idioms assignment practiced in your journal.) Just like the journal, be sure to use regional phrases and dialect your other-than-Shakespeare characters would use. Each person in your group will be at least two characters. There should be a direct relationship to the Act in “Macbeth,” but feel free to add words and details as necessary to make it all work.

Note: I will give you a handout with the directions on how to plan this project.

Be ready to present Thursday and Friday in week 5.

Self-to-Text Character and Vocabulary Study:

This is a two-part project.

- For part one, write down three adjectives that describe yourself. Include the definitions for each adjective. (Use the denotation definition.) Next, write down three antonyms and synonyms for each word on that list. Include one example of each adjective (character trait) from your own life. Identify the origins (how it started), causes (why it started), or consequences of each trait.
- For part two, repeat the steps for part one, but instead of doing this for yourself, come up with five words (and the required synonyms and antonyms) for three different characters

from three different poems. **Note**, characters in poems often do not have literal names. Their names often come from the traits they exhibit, e.g., mistress, lover, or child.

Note: There is a planning handout for this assignment.

Due Week 10

Cross Connecting Literature Wheel:

Choose two poems and one short story from the assigned readings to use with “Macbeth.” Between all four texts, find six similar themes. To do this, close reading is required. **There is a planning handout with models to use.** The next step is to find and list objects, events, or ideas from all four sources that connect to the themes. Decide which of the events, objects, or ideas should be grouped together in the second ring. (**Use the model for guidance.**) Draw the objects, events, or ideas in the second ring of your wheel. You will need to be creative to draw the events or ideas. Finally, on the outside ring of your wheel, find example sentences, or phrases that can be attached to the elements in the second ring. Write these down, in quotes. After each quote, write an abbreviated version of the title with the line numbers. For example, (MB lines 23-24) could be for “Macbeth.” There should be at least two quotes from each text.

Note: There is a planning handout for this assignment. I will also hand out the supplies for this project.

Due Week 12

Tracing Themes Reading Log:

This is a two-part project. Guidelines: You will maintain a reading log. Your reading log will be assessed for the ideas you express about your choice of questions or excerpts.

- Part 1: Write **three** questions for each chapter of either *The Aspern Papers* **or** *The Turn of the Screw* that you believe will help other students to reflect on the most **significant theme, character** or **plot developments** in each chapter. The best questions cannot be answered with a yes or no answer, nor do they simply seek a factual answer. The questions should be open-ended.
- Part 2: For **one** of your questions in each chapter, write **two** possible interpretations.

Note: I will give you a handout with the format I would like you to use.

Due Week 13

Logical Order Response to Literature Essay:

Choose a single, common, or reoccurring theme from *The Aspern Papers* **and** *The Turn of the Screw*, and trace its occurrence throughout the novella. This essay will be organized inductively or deductively, or a combination of the two. **Inductive** order starts with specific facts and observations then moves to a generalization. This generalization is your thesis. **Deductive** organization moves from a major premise, or thesis, to specific facts and observations. Regardless of the type of organization you use, you need at least five specific facts (quotes), from each text as support for your thesis. Quotes must come from multiple chapters. Try to bring in evidence from the beginning, middle, and end of each text.

Note: This essay should be no less than 3 ½ pages. Use MLA format and style. You must also create a Works Cited page for your two sources. In addition, use p. 265 in “Reading and Informational Texts” if you need logical order examples.

Due Week 14

Essay Submission:

- Write this essay using Office 365. (Be sure to save this in a folder you can find.)
- Use MLA format, 12 pt. Times New Roman font, double-space, one-inch margins.
- Please print this essay, and turn it in to me.

<p>Your Name Teacher’s Name Course Name Month & Year</p> <p style="text-align: center;">Essay Title</p> <p>(Indent 5 spaces or one Tab.)</p>

Table 1.

Essay Rubric:

	<i>10= Mastery</i>	<i>9= A</i>	<i>8= B</i>	<i>7= C</i>	<i>6.5=D</i>	<i>NY=Not Yet</i>
Utilize proper grammar and spelling to help add credibility,	<u>Grammar-</u> enhances the meaning within the paper. <u>Punctuation-</u>	<u>Grammar-</u> is correct according to conventions. <u>Punctuation-</u> is accurate and correct.	<u>Grammar-</u> <2 mistakes <u>Punctuation-</u> <2 mistakes <u>Spelling-</u> <2 mistakes	<u>Grammar-</u> <3 mistakes <u>Punctuation-</u> <3 mistakes <u>Spelling-</u> <3 Mistakes	<u>Grammar-</u> <4 mistakes <u>Punctuation-</u> <4 mistakes <u>Spelling-</u> <4 mistakes	<u>Grammar-</u> >5 mistakes <u>Punctuation-</u> >5 mistakes <u>Spelling-</u> >5 mistakes

depth, and meaning to your writing.	is used to help build meaning in the paper. Spelling- is proper and correct in all cases.	Spelling- is proper and correct in all cases.				
Maintain proper format, organization, tone, and style as well as have a unique voice apparent in the piece.	Format- Paper uses default Word settings, and 1 pg. Organization- clear, effective intro, body, and conclusion. Tone & Style- academic and distinguished Voice- unique and intelligent voice behind the piece	Format- Paper uses default Word settings, and 1 pg. Organization- effective intro, body, and conclusion. Tone & Style- academic and distinguished Voice- unique and smart voice behind the piece	Format- Paper uses default Word settings, and 1 pg. Organization- intro, body, and conclusion present Tone & Style- proper tone observed Voice- mostly unique voice behind the piece	Format- Paper uses default Word settings, and <1 pg. Organization- intro, body, and conclusion mostly apparent Tone & Style- slips to informal Voice- somewhat unique voice behind the piece	Format- spacing or font off, and < ¾ pg. Organization- intro, body, and conclusion harder to navigate Tone & Style- often slips Voice- generic voice behind the piece	Format- spacing and font off, and < ½ pg. Organization- unclear and ineffective intro, body, and conclusion. Tone & Style- improper tone Voice- boring voice

Source: (Adapted Version), Stewart, Bridget. "Western Wyoming Community College." 2018.

Week 1 Activities: History, Culture, and the Author

- Journal Notes: Critical Vocabulary: Renaissance, sonnet, tragedy metaphysical conceit, argument, imagery, structure and rhyme scheme, and meter
- Journal Notes: The Origins of the Sonnet, p. 302
- Journal Notes: The English Sonnet, p. 302
- Journal Notes: The Petrarchan Sonnet, p. 302
- Journal Notes: The Sonnet Structure, p. 303
- Journal Notes: "Macbeth" Characters, Conflicts, and Themes, pp. 340-41
- Journal Notes: Author's Background: Christopher Marlowe and Sir Walter Raleigh, p. 304
- "Macbeth," Act I, Scenes 1-4, pp. 342-350
- Journal: Act I Quotes
- Journal: Build two critical (technical) questions.

Week 2 Activities: Can You be Too Ambitious?

- Critical vocabulary: asides, soliloquy, blank verse
 - “Macbeth,” Act I, Scenes 1-7, pp. 343-351
 - “Macbeth,” Act II, Scenes 1-4, pp. 360-372
 - Journal: Act II quotes through Scene 4: **Read-Aloud**
 - Journal: Evaluative and comparative questioning
 - Journal Notes: Background to the Globe Theatre
-

Week 3 Activities: History and Blood

- “Macbeth,” Act III, Scenes 1-3, pp. 374-381
 - “Macbeth,” Act III, Scenes 4-6, pp. 382-390
 - “Macbeth,” Act IV, Scenes 1-2, pp. 392-401
 - “Macbeth,” Act IV, Scene 3, pp. 402-408
 - Journal Quotes: Acts III and IV: Author’s Style and Voice
 - Journal Notes: Find two examples of blank verse. Explain how you know they are blank verse.
 - Journal Notes: Find one aside and one soliloquy. Explain what is happening and their purpose in the play.
-

Week 4 Activities: What is the Cost of Power?

- Act V, Scenes 1-4, pp. 410-417
- Act V, Scene, 6-8, pp. 418-423
- Video Production: (1990) “Hamlet”: Relationships, Madness and the Supernatural
- Journal Topic # 1: Using “Macbeth” and “Hamlet,” How does the supernatural shape characters, expose conflicts, and move each play forward? **Read-Aloud**
- **Idioms Journal due Friday: Read-Aloud.**

Note: I have examples of the idioms journal for you to explore.

Week 5 Activities: Is Passion Overrated?

- “The Real Macbeth” from “Holinshed’s Chronicles,” pp. 426-430
- Journal: Build two comparative questions.
- “Bloody, Bold, and Resolute,” pp. 434-435
- “Macbeth”: **Acting Out presentations**
- Christopher Marlow, “The Passionate Shepherd to His Love,” p. 306
- Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd,” p. 308
- Poetry Journal: Using both poems, build two questions about characters and their conflicts. How are they related?

Week 6 Activities: What Makes Your Heart Ache?

- Edmund Spencer, “Sonnet 30,” p. 312
 - Edmund Spencer, “Sonnet 75,” p. 313
 - Poetry Journal: Quotes 1-2: **Read-Aloud**
 - “The Johnstown Flood,” pp. 192-199
 - “Nine-Year-old Amber Colvin Rides out a Killer Flood in Ohio,” pp. 445-448
 - Journal: Build two comparative and two evaluative questions using the fiction poems and the non-fiction short stories. **Read-Aloud**
-

Week 7 Activities: The Unnatural

- Edgar Allen Poe, “The Tell-Tale Heart,” pp. 111-121
 - Begin *The Aspern Papers*: Chapters 1-3
 - Journal: Outlining Conflict and Mood
 - Journal: Making Connections: The Supernatural vs. Unnatural - Draw back to “Macbeth”
-

Week 8 Activities: Can Lovers See Clearly?

- William Shakespeare, “Sonnet 18,” p. 318
 - William Shakespeare, “Sonnet 29,” p. 320
 - *The Aspern Papers*: Chapters 4-7
 - Poetry Journal: Quotes 1-2 – Narrative devices
 - Journal: Finding common and reoccurring elements: **Read-Aloud**
-

Week 9 Activities: Can Lovers See Clearly?

- William Shakespeare, “Sonnet 116,” p. 321
 - William Shakespeare, “Sonnet 130,” p. 318
 - Begin *The Turn of the Screw*: Chapters 1-4
 - Journal: Write evaluative and comparative questions about the **beginnings** of *The Turn of the Screw*, and *The Aspern Papers*.
 - Poetry Journal: Unusual word-order
-

Week 10 Activities: What Makes Something Different?

- *The Turn of the Screw*: Chapters 5-11
- “Searching for Summer,” pp. 333-335
- Self-to-Text Character and Vocabulary Study – **Due Friday**
- Journal: Finding text evidence: Author’s purpose

Week 11 Activities: Post Reading Connections

- *The Turn of the Screw*: Chapters 12-15
 - Handout directions for Logical Order Response to Literature Essay – **Due in week 14.**
 - “*To Build a Fire*,” pp. 224-231
 - Journal: Message and Meaning: Write comparative questions using “Searching for Summer” vs. “To Build a Fire”: **Read-Aloud**
-

Week 12 Activities: Extending Beyond the Surface

- *The Turn of the Screw*: Chapters 16-20
 - Cross-Connecting Literature Wheel Project – **Due Friday**
 - Journal: Write two extended responses: Continue one of the discussions on mood, conflict, character or plot development.
-

Week 13 Activities: When Does Love Become Obsession?

- *The Turn of the Screw*: Chapters 21-24
 - Tracing Themes Reading Log – **Due Friday**
 - Francesco Petrarca, “Sonnet 90,” p. 328
 - Francesco Petrarca, “Sonnet 292,” p. 329
 - Journal: Write two extended responses: Continue one of the discussions on mood, conflict, character or plot development. Use these as a means of thinking about the Response to Literature Essay coming up. **Read-Aloud**
 - Poetry Journal: Write two comparative questions.
 - Poetry Journal: Write two evaluative questions discussing conflict and character development.
-

Week 14 Activities: The Bloody History

- Logical Order Response to Literature Essay – **Due Wednesday**
 - Video Production: (1983) “Macbeth”
 - Journal: Critique imagery, plot, and character development.
-

Week 15 Activities: Identifying with Characters

- Journals – **Due Monday**
- **Gradebook Check**
- Video Production: (1983) “Macbeth”

Works Cited

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Technical Writing Portfolio 2020

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Portfolio Rationale

Starting in the fall of 2021, I may be tasked with teaching technical writing to high school seniors for college credit. It will depend on students' interest in the subject. Regardless, as 2021 will be the first year technical writing is offered for college credit at my high school, it will gain popularity over time. As a result, this portfolio includes ready-to-use technical writing lessons and activities for when the time comes to integrate technical writing into my high school curriculum.

The origin of my portfolio's design comes from ENG 6470 Teaching Technical Writing taught by Dr. Heba. It was his desire we should have teaching technical writing resources, units, and lessons available, so a technical writing class can be instituted into a high school's curriculum with ease. As a result, when the times comes for me to deliver a technical writing demonstration to administrators, I can deliver quickly and be confident the material I present will satisfy their curiosity of content, rigor, and relevancy. The process should be seamless.

Technical Communication (12th ed.) authored by Michael H. Markel and Stuart A. Selber is the primary textbook used in designing the units and lessons. I used this technical communication textbook published in 2017 because of its recent publication date, lessons, and content. When the time comes to make a recommendation for a technical writing textbook, I've already made my decision.

Each section in my portfolio revolves around relevancy to students. In fact, as I coined my teaching technical writing philosophy, I became aware of how I would advocate for a technical writing course. I also realized if a technical writing course is not feasible in the immediate future, technical writing skills are important enough I would embed a number of them into my English curriculums. Not only do technical writing skills enhance students' writing, they are standards in Wyoming. For example, writing to various audiences, narrowing for clarity, and

writing headings as a sentence are 2020-2021 writing standards. (See Appendix A for the standards applied to these skills.) Supporting this assertion, Michael A. Hughes and George F. Hayhoe suggest in their technical writing book *A Research Primer for Technical Communication: Methods, Exemplars, and Analyses*: “Sentence headings have several main advantages over phrase headlines” (131). They “orient the audience” (131), provide clarity as Michael H. Markel and Stuart A. Selber suggest in their textbook *Technical Communication* (12th ed.), and “allow the presenter to emphasize the most important detail” (Hughes and Hayhoe 131). My teaching technical writing philosophy simply helped me come to terms that students should practice technical writing skills because they supplement traditional writing found in English classes. Grammar, syntax, style, voice, and diction students have practiced since kindergarten are reinforced through the use of technical writing in high school.

Dr. Heba can be credited for the inclusion of my multicultural activity in this portfolio. Because technical writing is more international than other genres of writing, my multicultural activity helps high school students practice multicultural awareness on a global scale. The textbook *Technical Communication* (12th ed.) helped me decide on a multicultural activity that tasked students to consider cultural language and write with sensitivity. As they consider various audiences, their syntax and diction must change to suit the needs of many cultures. This activity is also an example of a teaching moment. Because multicultural activities spark much debate in a high school setting about appropriateness and relevancy, Marilla Svinicki and Wilbert J. McKeachie point out in their book *Teaching Tips: Strategies, Research, and Theory for College and University Teachers* how this technical writing activity allows for deeper discussion. Where “delv[ing]...deeply into the logic behind facts and principles, that sometimes passes for content in students’ minds” (172), is offset by teaching students to consider “new information with their

preconceptions” (172); moreover, by asking students to do this, “[I] am...modeling what it means to be a critical thinker in the face of challenges” (172).

Because the multicultural activity tasks students with writing to various audiences, this portfolio also includes writing recommendation reports. This activity is the opposite of the multicultural activity because students must follow strict business and marketing format. This format, however, is merely a different style of technical writing allowing students to practice writing to various audiences. As a read-to-use activity, there is, however, an additional step in writing a recommendation report. Students must come to a conclusion in order to make their recommendation. This decision only surfaces after information gathering from shareholders and calculating costs occurred. Students use “experimental methods” (Hughes and Hayhoe 132), and the end result is displayed only after following technical writing methodology. As a result, the inclusion of this activity in my portfolio helps reinforce general business skills such as navigating Excel and Microsoft Word to create diagrams, tables, figures, and style guides. Furthermore, as found in Michael H. Markel and Stuart A. Selber’s textbook *Technical Communication* (12th ed.) and reinforced in Hughes and Hayhoe’s technical writing book *A Research Primer for Technical Communication: Methods, Exemplars, and Analyses*: “[G]ood style guides provide...preferable word choice..., determine...what jargon is acceptable, set...rules to follow, and... [use] dictionaries and reference sources” (Hughes and Hayhoe 112). Additionally, because students often work with these programs outside of English classes, which technical writing would fall under, writing recommendation reports becomes cross-curricular.

An interesting feature of this portfolio are the last two additional technical writing assignments. It was, again, Dr. Heba that had the foresight to include extension technical writing activities. Not only do these additional activities add breadth to my portfolio, they help build an

entire sixteen-week technical writing course reinforcing the following objectives: evaluate and rank criteria, classify options, restate important information, manipulate Microsoft Word and Excel to create informational graphics, and narrow information to achieve coherence.

Because these additional activities were supposed to come from the Internet, the purpose was to give us practice finding technical writing activities quickly, if needed. I, however, could not resist modifying where I saw it appropriate to do so. I modified the first additional activity “Creating a Survival Guide.” As almost everything has been changed because of the Covid-19 pandemic, I underwent weeks of teaching synchronously and asynchronously training this year. I have become infatuated with the “Flipped” design model of teaching. This model asks students to perform lower level critical thinking skills such as knowledge and comprehension found in Bloom’s Taxonomy at home, and perform, in the classroom with the teacher, higher critical thinking skills such as application, synthesis, and analysis; therefore, the additional content is something more than supplementary. The delivery of content is based on twenty-first century research.

Teaching TW Philosophy

Relevancy is important in any subject, and when students make the shift from writing standard essays in an English class to writing technical documents, they are going to want to know how the writing is different and how it can be used in their lives. In other words, how is technical writing relevant to them in high school, and how will it be relevant to them in college and in the workforce?

Beginning to examine my own philosophy of teaching technical writing, it is overwhelmingly my responsibility as a high school writing instructor to incorporate technical

writing's nuances into the lives of the next generation. The relevancy comes in the form of organization and feasibility. Students begin to organize their thoughts in writing in primary school and continue to hone their skills through middle school and high school. And as I am a high school writing teacher, I see technical writing as an avenue to help students recognize what working-world-writing is. The various organizational patterns beyond the traditional essay found in technical documentation are likely to be very appealing to students. Working with graphics and different types of programs, for example, fits the atmosphere of the twenty-first century. Technical writing organization may even be something that helps students gain a vision before they graduate. They may decide technical communication and writing is something they see themselves enjoying beyond high school.

Furthermore, my own philosophy of teaching technical writing is grounded in helping students see the feasibility of being proficient in such a writing genre, and showing students this side of writing is very relevant to me, and with my help it can become relevant to students. Providing students with practical reasons to write is sometimes a challenge. By the time high school students are seniors they are proficient at coming up with literary topics to discuss, but they often struggle with understanding how writing an essay will help them get a job. Although traditional essays are sound in providing students the opportunity to think critically and organize their thoughts, the idea of writing an essay for a future employer is a hard sell. Technical writing genres such as memos, informational reports, and writing instructions are sure to be areas that students may see as beneficial to them, and they are something they might actually be doing for a future employer which is a relevant enough reason to teach technical writing and communication skills in high school.

Beyond relevancy, teaching technical writing is an opportunity for growth. Thinking of grammar, punctuation, and mechanics students have practiced since first grade, technical writing affords students the opportunity to witness how these skills can be refined in a new writing genre. Furthermore, using technical writing to limit ideas and focus on word choice to achieve and maintain clarity is a whole new world. It is something different that brings about growth. Moreover, it would be neglectful not to mention how problem-solving models used in technical writing do not help to grow students' critical thinking skills, and because technical documents often use graphics associated with math and science, technical writing becomes cross-curricular helping students meet learning targets in other learning areas.

I have mentioned how teaching technical writing should be relevant to students and how technical writing helps to grow students' academic skills, but there is one last point that defines my technical writing teaching philosophy. Technical writing helps students to find their grit. Grit, being a twenty-first century learning target, is something students will use in all technical writing styles, and writing instructors should not let this fact go by the wayside. From choosing the right diction for multicultural audiences to designing graphs with the right colors and appropriate headings, technical writing requires students to reflect on and revisit multiple steps before a project is completed. In other words, technical writing helps students to work through multiple steps to a refined and finished project which requires grit.

Reflecting on my own technical writing teaching philosophy, I have gained a deeper appreciation for the work people in this field do. Not all at once, or in every circumstance does technical writing turn the world, but because of its usefulness in helping students gain a vision of how writing can be used in a very practical and moneymaking way beyond high school, I would

feel I was denying my students an opportunity if I did not teach technical writing skills and encourage teaching technical writing.

Technical Writing Syllabus

dchapman@rangers1.net

- Teacher:** Dave Chapman
- Classroom:** 35
- Schedule:** Alternating Block Schedule (11 Red Days, 12 Black Days = 23 Days Total)
- Time:** 90 Minutes Each Day
- Delivery:** This is a synchronous (real-time) course.

This is a course in technical writing and communication. All grammar, punctuation, and mechanics learned in English class are expected to be applied here. In technical writing and communication, there are differences in diction and syntax outside the narrative structure of essays. These differences should be applied to your coursework as well.

Texts and Materials:

- Canvas: This course will use Canvas for submitting assignments.
 - a: In addition, each week's lessons will be under the corresponding module for that week.
- Textbook: Markel, Michael H., and Stuart A. Selber. *Technical Communication*. 12th ed., Bedford/St. Martin's, 2017.
- Bring your **charged** Chromebook to class each day.
- The Writing Lab is available for Excel.

Instruction: This is a Face-2-Face course. Class will always begin in the classroom unless otherwise stated. We will move down to the Writing Lab as necessary. In addition, because of the pace of this class, whatever material is not finished in class becomes homework.

Policies: This course follows the same rules and policies regarding late work, tardiness, absences, and cheating outlined in the District Handbook.

Learning Outcomes:

- Be able to write to various audiences.
- Be able to apply knowledge of technical communication laws to writing.

- Be able to write in a nonbiased and nonsexist way.
- Be able to list information in various forms.
- Be able to select appropriate typography for type of writing.
- Be able to present information logically in graphics and in writing.
- Be able to select the appropriate sources for information gathering.
- Be able to evaluate the parts of technical writing documents for clarity, feasibility, tone, diction, syntax, and organization.
- Be able to construct the parts of various technical writing genres.
- Be able to evaluate and rank criteria.
- Be able to classify options and restate important information.
- Be able to manipulate Microsoft Word and Excel to create informational graphics.
- Be able to narrow information to achieve coherence.

Course Assignments:

1: Discussion Posts:	18% (2 pts each)
2: p. 40: Exercise 1: Applying for a Job	2 pts
3: Exercise 1: Different Headings	2 pts
4: Two Letters Specific to Two Different Cultures	20 pts
5: Analysis and Interview	5 pts
6: 6: Exercise 1: Seattle Bookstore	5 pts
7: 4 Ways to Present Information.	5 pts
8: Identifying Nature of Evidence	5 pts
9: Using Coherence, Dividing Paragraphs	5 pts
10: Exercises 5, 14, 16, 22, 30, 32, and 33	14 pts
11: Exercise 3: Typography	5 pts
12: Writing a Letter and a Memo	20 pts
13: Writing a Persuasive Directive	15 pts
14: Persuasive Directive Peer Review	20 pts
15: Model graphic on repairing or replacing the photocopier	2 pts
16: Decision Matrix and 2 Paragraphs	5 pts
17: Classify all the options	2 pts
18: Paraphrase the sidebar notes	2 pts
19: Analyzing an Executive Summary	2 pts
20: Recommendation Report	20 pts
	Total Points: 174

Course Grading:

100%-90%	A
89%-80%	B
79%-70%	C
69%-60%	D
59%-0%	F

Course Schedule:**Week 1: Understanding the Technical Communication Environment**

- **Chapters 2-3**

Red Day	<ul style="list-style-type: none"> • Read pp. 24-29: “Understanding the Laws.” • DB 1: Self-Plagiarism – Due today by 11:59 PM. • Assignment: p. 40: Exercise 1: “Applying for a Job” – Due at the start of the next class.
Black Day	<ul style="list-style-type: none"> • p. 40. Discussion and Debate: Applying for a Job. • p. 40: Exercise 2: In-class debate.
Red Day	<ul style="list-style-type: none"> • Read p. 44: “Analyzing Your Audience and Charged Topics.” In-class discussion. • Assignment: Read pp. 52-58: “Strengths and Weakness of Commercial Templates.” • Read p. 59: Exercise 1: “Different Headings.” – Due today by 11:59 PM.

Week 2: Multicultural Writing and Communicating Across Cultures

- **Chapter 5**

Black Day	<ul style="list-style-type: none"> • Read pp. 96-101. In-class discussion: Compare and contrast Figures 5.5 and 5.6 for multicultural variances. • In-class discussion, use the “Guidelines” on p. 103 to compare and contrast the two business letters. • Watch Toyota’s vehicle commercial. DB 2: Doing the Research – Due today by 11:59 PM.
Red Day	<ul style="list-style-type: none"> • Read <i>The New York Times</i> review of Toyota’s vehicle commercial. In-class discussion: What did the writers of the commercial need to know about their audience? • Read the handout Germans and Americans working together. • Assignment: Draft two letters specific to two different cultures – Due by 11:59 PM the next Black Day.

Week 3: Choosing Appropriate Research Methods

- **Chapters 6**

Black Day	<ul style="list-style-type: none"> • Read pp. 117-121. DB 3: Types of question, example of question, appropriate research technique. Due today by 11:59 PM. • Read pp. 122-132. “Primary and Secondary Sources.” In-class discussion: Evaluate “High Fructose Corn Syrup: Myths vs Facts.”
Red Day	<ul style="list-style-type: none"> • Read pp. 136-138: “Conducting an Interview.” • Assignment: Use the “Guidelines” on p. 137 to construct an interview. We will continue this the next class.
Black Day	<ul style="list-style-type: none"> • Assignment: Finish interviewing your classmate. Team Debate: Is the language clear or unclear? Analysis and Interview – Due today by 11:59 PM. • Homework: Read pp. 138-143. • Read p.145: Exercise 1: “Seattle Bookstore” – Due by 11:59 PM the next Red Day.

Week 4: Designing Print and Online Documents / Communicating Effectively

- **Chapters 7-8**

Red Day	<ul style="list-style-type: none"> • Assignment: Read pp. 150-167: “Ways to Present Information.” Choose 4 organizational patterns from the “Writer’s Checklist.” This can be a group activity. No more than 3 in a group. Each person needs to submit on Canvas. Just copy and paste – Due by 11:59 PM the next Black Day.
Black Day	<ul style="list-style-type: none"> • Read pp. 173-184. In-class discussion using p. 185: “Analyzing Evidence in an Argument.” • Read “Types of Fallacies” on pp. 186-187. DB 4: “Using and Finding Types of Fallacies in Documents.” Due today by 11:59 PM. • Assignment: p. 190: Exercise 2: “Identifying Nature of Evidence” – Due by 11:59 PM the next Black Day.

Week 5: Emphasizing Important Information / Writing Clearly Using Parallel Structure, Modifiers, and Avoiding Vague Language.

- **Chapters 9-11**

Black Day	<ul style="list-style-type: none"> • Read pp. 193-199: “Writing Effective Headings and Titles.” Create effective sentences, paragraphs, and bullet point lists. DB 5: Use the “Guidelines” on pp. 200-201 to create original and revised lists. Due today by 11:59 PM. • Assignment: Read pp. 206-210: “Using Coherence, Dividing Paragraphs, and Repeating Words.” Use the “Checklist” on p. 211 to evaluate your writing of Exercise 1 on p. 211. Due by 11:59 PM the next Red Day.
Red Day	<ul style="list-style-type: none"> • Read pp. 225-237: In-class discussion: p 238: “Revise the Document.” • Read “Guidelines” p. 241: “Avoiding Sexist Language.” • Assignment: Using the “Writer’s Checklist” on pp. 242-246, complete Exercises 5, 14, 16, 22, 30, 32, and 33 – Due by 11:59 PM the next Black Day.
Black Day	<ul style="list-style-type: none"> • Read pp. 250-254. “Planning Your Design, Determine Your Resources.” In-class discussion.

	<ul style="list-style-type: none"> • Read p. 259: “Chunking Information for Visual Appeal”: “Guidelines: Understanding Page Design.” • Assignment: Read pp. 263-269: “Typography.” Use the “Writer’s Checklist” on pp. 288-289 to complete Exercise 3 on design principles. – Due by 11:59 PM the next Red Day.
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Week 6: Writing Letters and Memos

- Chapter 14

Red Day	<ul style="list-style-type: none"> • Read p. 366: Analyze Table 14.1: “Clichés vs. Plain Language.” • Read the sample with and without clichés letters on p. 367. DB 6: Which example is better and why? Due today by 11:59 PM.
Black Day	<ul style="list-style-type: none"> • Read sample letters on pp. 368-375: In-class discussion: Identify each type of letter: Inquiry, Response to an Inquiry, Claim Letter, Adjustment Letter. What are their differences? • Read “Memos”: pp. 376-377: Class-discussion: What are the differences between a memo and a letter? • Assignment: Choose one of the Exercises from p. 387, and write it as a memo and as a letter. Use the “Writer’s Checklist” on p. 386 – Due by 11:59 PM the next Red Day.

Week 7: Writing Persuasive Directives

- Chapter 17

Red Day	<ul style="list-style-type: none"> • Read pp. 449-452: “Writing a Persuasive Directive”: DB 7: Evaluate the persuasive directives examples using the sidebar notes. Due today by the end of class. • Assignment: Exercise 1 on p. 469 – Due by 11:59 PM the next Black Day.
Black Day	<ul style="list-style-type: none"> • Complete Exercise 1 from the last class.
Red Day	<ul style="list-style-type: none"> • Assignment: Peer Review: Exchange persuasive directives with 2 classmates. Use the guidelines on pp. 451 and 452 to give a critique. Due today by the end of class.

Week 8: Writing a Recommendation Report

- Chapter 18

Black Day	<ul style="list-style-type: none"> • Read pp. 471-74: “Understanding the Role of Recommendation Reports,” “Understanding a Problem-Solving Model for Preparing Recommendation Reports,” and “Establishing Criteria for Responding to a Recommendation Report.” • DB 8: Use the problem-solving model to draft a sample recommendation report outline. Use the following topic: For athletic and academic competitions, fundraise for overnight stays or to buy new equipment. There should be 3 options and 3 criteria. You can work in groups of 3. Everyone needs to submit on Canvas. Just copy and Paste – Due by 11:59 PM the next Red Day.
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Red Day	<ul style="list-style-type: none"> • Read pp. 475-476: “Determine the Options.” • Assignment: p. 475: “Using logic”: Using the model graphic on repairing or replacing the photocopier, build a table using your outline to fundraise for overnight stays or to buy new equipment – Due today by the end of class. • Assignment: Using the same topic and Figure 18.3 on p. 476, construct a decision matrix chart using 5 criteria for the 2 options. Rank the criteria 1-5. Then, write a paragraph for each option examining why you assigned a particular rating to each criteria – Due today by the end of class. • Review the people needing interviewed and the criteria for the recommendation report next week. Everyone, other than the students, knows you are coming.
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Week 9: Writing a Recommendation Report

- Chapter 18

Black Day	<ul style="list-style-type: none"> • Read: pp. 475-490: DB 9: Review/Read: “Draw Conclusions About Each Option.” Classify all the options in one of two categories: acceptable and unacceptable, and present a COMPOUND conclusion – Due by 11:59 PM the next Red Day. • Read pp. 495-511: Read the sample Recommendation Report. Locate the “Executive Summary,” “Options,” “Criteria,” “Results,” and the “Recommendation.” Assignment: Paraphrase the sidebar notes for each of the sections – Due by 11:59 PM the next Black Day.
Red Day	<ul style="list-style-type: none"> • Read p. 480: Read “Guidelines”: “Writing Recommendations”: Content, Tone, Form, and Location. • Review building graphs in Excel. Start putting accidents from the pool, street, and south parking lot in bar graph. • Review how to add headings and use SMALL CAPS. • Project Questions and Answers. • Read pp. 485-86: Read: “Executive Summary. Front Matter, Body, and Conclusion.” • Assignment: p. 487: “Analyzing an Executive Summary”: Read the “Executive Summary” and answer the sidebar questions – Due by 11:59 PM the next Black Day.
Black Day	<ul style="list-style-type: none"> • Use the “Writer’s Checklist” on pp. 514-515 to evaluate the recommendation report: “Selecting a Tablet Computer for the Clinical Staff at Rawlings Regional Medical Center.” • Assignment: Recommendation Report – You will be on break after this. Turn in the project the first Red Day back from break.

TW 5-Day Lesson Plan
Writing a Recommendation Report

Teacher: David Chapman

Class: Senior English

Time: 90 minutes Monday-Friday

Source: Chapter 18: Markel, Michael H., and Stuart A. Selber. *Technical Communication*. 12th ed., Bedford/St. Martin's, 2017.

	Objective	Activity
Day 1	Be able to construct the parts of a recommendation report.	<p>Direct Instruction:</p> <p>Chapter 18: pp. 471-72: “Read Understanding the Role of Recommendation Reports.”</p> <p>p. 472: Identify the objective nature of the three example problems.</p> <p>p. 472: Read “Understanding a Problem-Solving Model for Preparing Recommendation Reports.”</p> <p>p. 473: Read “Establishing Criteria for Responding to a Problem.”</p> <p>Collaborative Learning:</p> <p>p. 474: Use the problem-solving model to draft a sample recommendation report outline. There should be 3 options and 3 criteria.</p> <p>Use the following topic:</p> <p>For athletic and academic competitions, fundraise for overnight stays or to buy new equipment.</p>
Day 2	Be able to evaluate and rank criteria for recommendation reports.	<p>Direct Instruction:</p> <p>p. 475: “Read Determine the Options.”</p> <p>Collaborative Learning:</p> <p>p. 475: “Using logic”: Using the model graphic on repairing or replacing the photocopier, build a table using yesterday’s</p>

		<p>outline to fundraise for overnight stays or to buy new equipment.</p> <p>Peer review: Check for bias. The table should reflect objective language.</p> <p>Direct Instruction:</p> <p>p. 475: Read: “Study Each Option According to Criteria.”</p> <p>p. 476: Use Figure 18.3 to determine the why of each option.</p> <p>Cooperative learning:</p> <p>Using the same topic and Figure 18.3, construct a decision matrix chart using 5 criteria for the 2 options. Rank the criteria 1-5.</p> <p>Write a paragraph for each option examining why you assigned a particular rating to each criterion.</p> <p>Review the people needing interviewed and the criteria for the project. This information will be required for Day 4. Everyone, other than the students, knows you are coming.</p>
Day 3	Be able to classify options and restate the important details in a recommendation report.	<p>Direct Instruction:</p> <p>p. 475: Review/read: “Draw Conclusions About Each Option.” Using the bottom three bullets as a guide, in bullet form, rank all the options, classify all the options in one of two categories: acceptable and unacceptable, and present a COMPOUND conclusion.</p> <p>Direct Instruction:</p> <p>p. 495-511: Read the sample recommendation report. Outline the sections students will be working with. “Executive Summary,” “Options,” “Criteria,” “Results,” and the “Recommendation.”</p> <p>Collaborative learning: Paraphrase the sidebar notes for each of the sections.</p>
Day 4	Be able to manipulate Microsoft Word and Excel to create informational graphics.	<p>Direct Instruction:</p> <p>p. 480: Read “Guidelines”: “Writing Recommendations: Content, Tone, Form, and Location.”</p>

	<p>Be able to describe the effectiveness of the parts of a sample Executive Summary.</p>	<p>Direct Instruction/Collaborative Learning</p> <p>Review building graphs in Excel. Start putting accidents from the pool, street, and south parking lot in bar graph.</p> <p>Direct Instruction:</p> <p>Review how to add headings, and use SMALL CAPS.</p> <p>Review the project. Questions and Answers.</p> <p>Direct Instruction:</p> <p>p. 485-86: Read: “Executive Summary,” “Front Matter,” “Body,” and “Conclusion.”</p> <p>Collaborative Learning:</p> <p>p. 487: “Analyzing an Executive Summary”: Read the “Executive Summary,” and answer the sidebar questions.</p>
<p>Day 5</p>	<p>Be able to evaluate the parts of a recommendation report for clarity, feasibility, tone, diction, syntax, and organization.</p>	<p>Collaborative Learning:</p> <p>Use the “Writer’s Checklist” to evaluate the recommendation report: “Selecting a Tablet Computer for the Clinical Staff at Rawlings Regional Medical Center.”</p> <p>Begin the project. We will work on this in class. It is due in 3 days.</p>

Handout # 1

TW Assignment Writing a Recommendation Report

This assignment will use the problem-solving method for writing recommendation reports. Students will use the following methods to build their report: Identify the problem or opportunity, establish criteria, determine the options, draw conclusions about each option, and formulate recommendations. Within these sections, students will practice writing front matter (making a report navigable in the Executive Summary), and writing the back matter (analyzing the Executive Summary and making recommendations).

Resolving Parking Issues

You are going to write a recommendation report. Your topic is where should students park? This project will require that you collect information outside of class. You will spend your class time developing your report from the information you collected. Each of you will work in groups of three. (One group will have four members.) I will design your groups.

Here is how to begin:

You need to look at step 5 first. This will help you understand the first parts of this project.

Considering your audience, the superintendent, the principal or the schoolboard, and write an introductory paragraph outlining why you are writing this report. Also, indicate a time frame. When should students start to park in designated areas?

1: Take the 3 parking options

- a: Pool Parking Lot
- b: South Parking Lot
- c: The Street

and write 3 paragraphs explaining each option. Include strengths, weaknesses, and other important issues of each parking space.

2: Identifying criteria: You will need to rationalize your decisions based on the following criteria:

- snow removal
- ease of access
- visitors
- safety
- before/after school activities
- and other valid reasons you might come up with. **You need at least 5 criteria. You do not have to use my criteria.**

3: Write a brief paragraph explaining how parking is a problem and why you chose the 5 criteria to examine the options.

4: Write a brief paragraph explaining how this report will benefit the **students** and **visitors**.

5: You also have to consider the opinions of others. Start by taking your 5 criteria to the maintenance department. Make sure they comment on each criteria. Then head to the front office or attendance and ask how many accidents have occurred in each parking place the past 3 years. (They will know you are coming.) Also, get their comments on the 5 criteria. Ask at least two people in the office or attendance. Finally, take your 5 criteria to the students. Ask 2 sophomores, 2 juniors, and 2 seniors to comment on the 5 criteria.

Writing the Criteria Paragraph:

6: Write a paragraph explaining the comments from each group. Write objectively leaving out personal opinions. Include short descriptions from each group to make your case.

Designing the Criteria Table:

7: You will rank the 3 options from the maintenance department, the front office or attendance, and each student group. To come up with a rank, use what the groups said about the criteria. Choose the best option. **When you make your table, 1 is better than 3. Add up the numbers for the total. The lowest number is your recommendation.**

Example Table (I just made up the numbers for this example.)

Criteria Ranking Table

Table 1.1

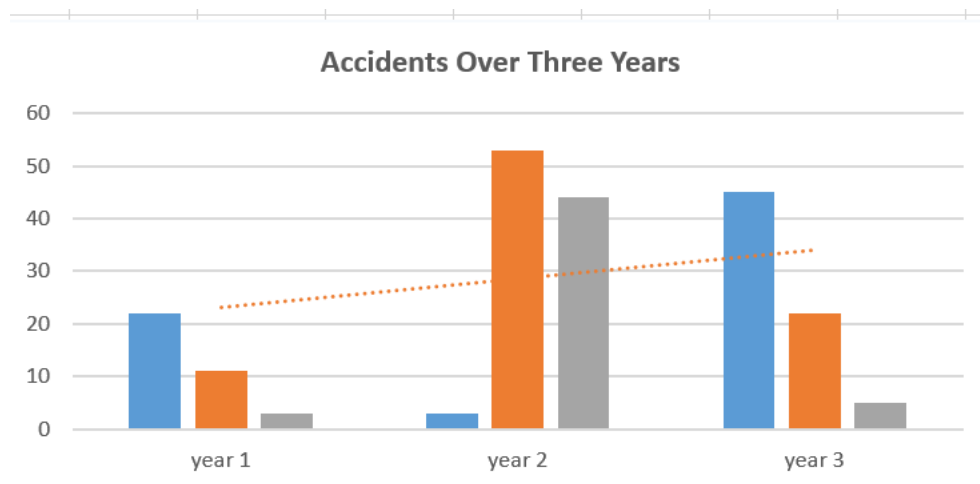
	Accidents	Snow R	Visitors	Ease	Safety	Rank
Pool	3	3	1	1	2	10
S. Parking	2	1	3	2	3	11
Street	1	2	2	3	1	9

8: Write a recommendation statement. Use the rankings to make your statement. Make your case objectively using the numbers. Leave out personal opinions.

9: Next, create a graph outlining how many accidents happened in each parking place the past three years. You can just use year 1, year 2, and year 3.

Example Bar Graph (I just made up the numbers for this example.)

Figure 1.1



10: Write a brief paragraph explaining how the accident report explains the benefits of this project for the **students** and **visitors**.

11: Write a short **compare contrast paragraph** using the statements from the people you interviewed. Use all 5 criteria in this paragraph.

12: Write an evaluation paragraph of each parking option.

13: Make the final recommendation.

Handout # 2:

Organize Your Report Like This:

Identification (size 12, bold, Calibri)

EXECUTIVE SUMMARY
(Center, SMALL CAPS, size 14, Calibri)

Introduction (size 14, bold, Calibri)

Considering your audience, the superintendent, the principal or the schoolboard, write an introductory paragraph outlining why you are writing this report, and why there is a problem. Also, indicate a time frame. When should students start to park in designated areas? (**size 12, bold, Cambria**).

Option 1 (size 12, bold, Calibri)

The paragraph should be **Cambria, size 12**. Put a space between paragraphs.

Option 2 (size 12, bold, Calibri)

The paragraph should be **Cambria, size 12**. Put a space between paragraphs.

Option 3 (size 12, bold, Calibri)

The paragraph should be **Cambria, size 12**. Put a space between paragraphs.

Criteria (size 14, bold, Calibri)

Write a brief paragraph explaining how parking is a problem and why you chose the 5 criteria to examine the options. You can also do this in bullet form. (**size 12, Cambria**)

Write a paragraph explaining the comments from each group. Write objectively leaving out person opinions. Include short descriptions from each group to make your case. **(size 12, Cambria)**

Criteria Ranking Table (Center the table, and give it a heading.)

Recommendation (size 14, bold, Calibri)

Use the criteria and write a brief paragraph stating your recommendation. **(size 12, bold, Cambria)**

DISCUSSION

(Center, SMALL CAPS, size 14, Calibri)

Rationale and Significance (size 12, bold, Calibri)

background of problem (size 12, bold, underline, Calibri)

Write a brief paragraph explaining how this report will benefit the **students** and **visitors**. **(size 12, Cambria)**

Accident Report Graph (Center the table, and give it a heading.)

benefits for solving the problem (size 12, bold, underline, Calibri)

Write a brief paragraph explaining how the **accident report** will benefit the **students** and **visitors**.

Evaluation of Options (size 12, bold, Calibri)

Write a short compare contrast paragraph using the statements from the people you interviewed. Use all 5 criteria in this paragraph.

Option 1: (size 12, bold, Calibri)

Paragraph (size 12, Cambria) Write an evaluation paragraph for this option. This is where you can be more persuasive and add a little personal opinion. Use any criteria and discussions from the groups to evaluate this option.

Space

Option 2: (size 12, bold, Calibri)

Paragraph (size 12, Cambria) Write an evaluation paragraph for this option. This is where you can be more persuasive and add a little personal opinion. Use any criteria and discussions from the groups to evaluate this option.

Space

Option 3: (size 12, bold, Calibri)

Paragraph (size 12, Cambria) Write an evaluation paragraph for this option. This is where you can be more persuasive and add a little personal opinion. Use any criteria and discussions from the groups to evaluate this option.

RECOMMENDATION (Center, SMALL CAPS, size 14, Calibri)

Make your final recommendation statement. (size 12, Cambria)

List bullet points under your recommendation highlighting the most important features of this decision. (size 12, Calibri)

TW Assignment Rubric

Table 1.2

	AUDIENCE	IDENTIFICATION	EXECUTIVE SUMMARY	RECOMMENDATIONS	GRAPHICS
3	<i>Audience needs are considered throughout. Writer uses appropriate pronouns to involve the audience.</i>	<i>Writer uses the names and positions of the principal reader(s) and the writers of the document. Writer uses appropriate format.</i>	<i>Writer clearly states the problem or opportunity that led to the project. Writer explained the major results, conclusions, and recommendations.</i>	<i>Writer creates recommendations that are clear, specific, and stated politely. Writer's recommendations are in appropriate form (bullets or paragraph).</i>	<i>Writer creates graphics that are clear and serve a purpose. Writer puts graphics in appropriate location.</i>
2	<i>Audience needs are not always considered throughout. Writer mostly uses</i>	<i>Writer mostly uses the names and positions of the principal reader(s) and the writers of the document.</i>	<i>Writer mostly clearly states the problem or opportunity that led to the project. Writer mostly explained the</i>	<i>Writer mostly creates recommendations that are clear, specific, and stated politely.</i>	<i>Writer creates graphics that are mostly clear and mostly serve a purpose. Writer mostly puts graphics in</i>

	<i>appropriate pronouns to involve the audience.</i>	<i>Writer mostly uses appropriate format.</i>	<i>major results, conclusions, and recommendations.</i>	<i>Writer's recommendations are mostly in appropriate form (bullets or paragraph).</i>	<i>appropriate location.</i>
1	<i>Audience needs are not considered throughout. Writer does not use appropriate pronouns to involve the audience</i>	<i>Writer does not use the names and positions of the principal reader(s). and the writers of the document. Writer does not use appropriate format.</i>	<i>Writer does not clearly state the problem or opportunity that led to the project. Writer did not explain the major results, conclusions, and recommendations.</i>	<i>Writer does not create recommendations that are clear, specific, and stated politely. Writer's recommendations are not in appropriate form (bullets or paragraph).</i>	<i>Writer does not create graphics that are clear and serve a purpose. Writer does not put graphics in appropriate location.</i>

(Adapted from): Markel, Michael H., and Stuart A. Selber. *Technical Communication*. 12th ed., Bedford/St. Martin's, 2017, p. 500.

Multicultural TW Activity

Duration: 90 Minutes

Objective: Be able to consider cultural variables as you write.

Resource: Markel, Michael H., and Stuart A. Selber. *Technical Communication*. 12th ed., Bedford/St. Martin's, 2017.

Problem: You need to consider your readers and their culture at the beginning of the writing process, in the middle of the writing process, and at the end of the writing process, and, if possible, allowing someone else to read your writing before you send it out is always a good idea. The idea is that you are trying to avoid being insensitive or overbearing. However, depending on the culture some readers are not so sensitive, and some would find any attempt to avoid being insensitive as weak, but this approach would still be considered overbearing in some cultures.

How do you go about solving this problem? The answer is writing more than one version of the same topic. Each version is worded for a specific culture.

Let's practice.

Step 1: Watch the following commercial ads from Toyota. There is no need to read the article yet. <https://www.nytimes.com/interactive/2017/10/12/business/media/toyota-camry-ads-different-ethnicities.html>

Step 2: Because Toyota created different ads for the same car, write 5 questions they probably had to ask about each culture.

- 1:
- 2:
- 3:
- 4:
- 5:

Step 3: Now let's go back and read the article. Annotate anything that points to something they had to consider.

Step 4: List at least two more questions you did not consider in Step 2.

- 1:
- 2:

Step 5: Toyota definitely had to consider their audiences. Now, spend 5 minutes and search for an ad. Maybe it is shampoo, a new movie, or an idea. Write a couple sentences explaining how the ad considered their audiences. Mention at least 2 audiences that were considered.

Step 6: Read the following article: <http://www.japanwatching.com/society/109-how-japanese-communicate>

Step 7: Answer this question: Is this source biased or not? _____

How do you know? _____

Is this source credible? _____

How do you know? _____

Regardless of how you feel towards the article, it serves a purpose. Cultures communicate differently.

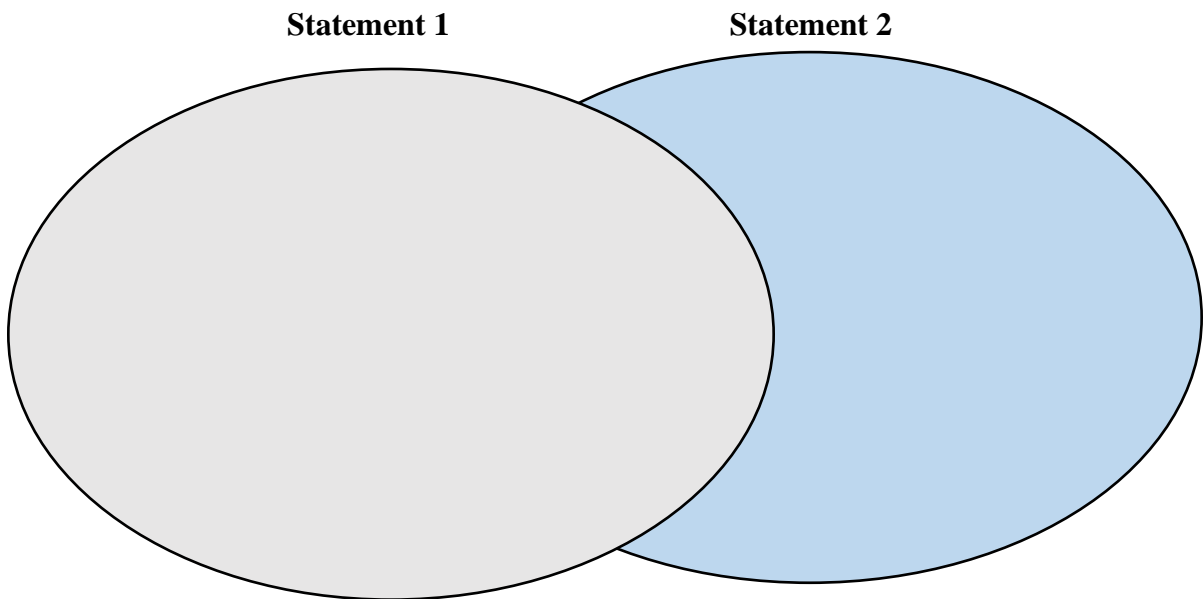
Step 8: Review the Guidelines: Writing for Readers from Other Cultures on p. 103 in the *Technical Communication* textbook. Reread the above article and review the commercials. Pick one, and respond to each point in the Guidelines.

- 1:
- 2:
- 3:
- 4:
- 5:
- 6:
- 7:
- 8:

Step 9: Read: <https://us.experteer.com/magazine/cultural-differences-how-different-cultures-work-together/>

Step 10: Use figures 5.5 and 5.6 on p. 102, and compare and contrast the two statements. Use the Venn Diagram.

Figure 1.2



Step 11: Read the letters on pp. 104-105. Read the sidebar notes, and make sure you understand how they are written for different cultures.

Extension: Consider how cultural knowledge is important in technical writing. Think back to the statements, letters, articles, and the commercial ads. Review the above information. Now, write 2 business letters with 4 paragraphs each.

Do the following:

- Decide on a business-related topic. The topic must be applicable to 2 cultures.
- Address one to an American business person. (Consider gender too. Do some research.)
- Address one to a Japanese business person (Consider gender too. Do some research.)
- You can change your audiences, but they must be from different cultures.
- Follow the models on pp. 104-105 for the format. **Note** the different format for the dates and names.

2 Additional High School-Level TW Assignment Examples

Example Assignment # 1

Authorship: Primary Author: Gillian Whiteman, Newbury Park High School
Modified by David Chapman

Texts/Resource: 1: Gerson, Steven M. "Writing That Works." *A Teacher's Guide to Technical Writing*, 2015.
2: *Lord of the Flies*
3: <http://questgarden.com/144/23/1/120502112954/>

Lesson Format: Flipped

Materials: 1: This activity requires the novel *Lord of the Flies* by William Golding.
2: PowerPoint
3: Internet

Topic: Creating a Survival Guide.

Title: *Lord of the Flies* Survival Guide

Getting Started:

1: **In class:** After students have read the novel *Lord of the Flies*, discuss the necessity of being prepared before going camping, hunting, or going on long road trips.

Rank the following items. 1 is the most important. 5 is the least important.

- Food _____
- Water _____
- Batteries _____
- Cell phone _____
- Being able to protect yourself _____

2: **At home:** Students should watch the following YouTube video on Maslow’s Pyramid of Needs: <https://youtu.be/wx3qR3gLh60>

Extension: After watching the video, go to the discussion on Canvas: Maslow’s Pyramid of Needs. Write a summary of the video. Be sure to explain each step of the pyramid.

3: **In class:** Direct instruction: Now that you have a sense of what is important, re-rank the following questions:

Activity: Re-rank the following items. 1 is the most important. 5 is the least important.

- Food _____
- Water _____
- Batteries _____
- Cell phone _____
- Being able to protect yourself _____

Did your rankings change? _____ Explain why you stayed the same or changed your mind.

Direct instruction: After considering what is important when outdoors, you are going to build a survival guide/manual.

Building a survival guide is technical writing; therefore, the rules of writing are different than writing a narrative in English class.

In particular, technical writing differs from a narrative in the following ways: Clarity and organization; specificity; document design; audience recognition.

Activity: Making Every Word Count

Manuals use specific words or phrases. Fill in the blanks.

Skill: Specificity

Table 1.3

Vague Word(s)	Specified
I have a <i>low</i> GPA	How low?
The b-ball player was really tall.	
I'll be home as soon as possible.	
The team has a losing record	
The computer has lots of memory	

Gerson, Steven M. "Writing That Works." *A Teacher's Guide to Technical Writing*, 2015, p. 22.

Activity:

Changing Long Words to Short Words

Manuals change long words to short words. Fill in the blanks.

Skill: Avoiding multi-syllable words:

Table 1.4

Long Word	Short Word
utilize	
anticipate	
cooperate	
indicate	
initially	

Gerson, Steven M. "Writing That Works." *A Teacher's Guide to Technical Writing*, 2015, p. 22.

Activity:

Changing Long Phrases to One Word

Manuals change long phrases to one word. Fill in the blanks.

Skill: Avoiding phrases:

Table 1.5

Long Phrase	Short Phrase
In the event that	
At this point in time	
With regard to	
In the first place	
Is of the opinion that	

Due to the fact that	
Take into consideration	
With the exception of	

Gerson, Steven M. "Writing That Works." *A Teacher's Guide to Technical Writing*, 2015, p. 23.

At home: Students should watch the following YouTube video on how to write a manual:
<https://youtu.be/54wSJJ54b7w>

Extension: After watching the video, go to the discussion on Canvas: Building a manual and write a summary of the video. Describe 4 specific features of building manuals.

In class:

Students will create a "Survival Manual" Power Point presentation. This manual will describe the essentials of survival on a deserted tropical island. Students will research, on-line, several different websites that will help them gather information for the individual sections.

Introduction:

After reading *Lord of the Flies* by William Golding, you will pretend you have crash landed on a deserted tropical island and have lived to tell the tale!

It is the 1950's and you and your schoolmates had to be evacuated from the country because of a horrible civil war. While your plane was in flight over the Atlantic Ocean it encountered severe turbulence and crash landed on an uninhabited island. You and your classmates survived the crash, but the pilot and co-pilot did not. After you safely got off of the plane, it erupted into flames, thus leaving you with only the clothes on your back. You do not have a lighter, knife, glasses or cell phone with you. You were able to survive on the island because of several key strategies that you implemented that led to your rescue.

Once you and your classmates returned to civilization you were bombarded with requests from the media for interviews. This led to a request from a well-known wilderness company for you to write a survival guide outlining the necessary steps you took that led to your survival and ultimate rescue. You and your classmates accept the challenge and are now ready to begin creating a "Survival Manual".

Task:

Your task for this assignment is to create a Survival Manual PowerPoint presentation. This manual should describe the essentials of survival on a deserted tropical island. You will be researching, on-line, several different websites that will help you gather information for your individual sections. You need to include the following:

- A creative opening slide with a title for your manual
- Table of Contents slide

- At least five sections that describe an essential need that you would have on the island to survive, in order of importance, and also how you would find, collect, or build this essential need. (ex. You wouldn't search for food before you found a fresh water source).
- Each slide must include a picture or some type of graphic.

Be ready to present your "Survival Manual" to the class!

Process:

Follow the steps below to complete your Survival Guides:

1. With your group, review the following websites and any other resources listed.
2. Determine which five essential needs you will be including in your manual.
3. Once you have determined the needs you will then have to decide which needs are the most important. Your Table of Contents should be listed in order of necessity.
4. Each student in your group should choose a separate survival need to research and write about.
5. Each essential need slide will have to include a picture and specific steps that will help the reader fulfill that need. (ex. If you decide that shelter is an essential need then you would include steps on how to locate the needed materials and also steps that show how to build the shelter.
6. Once the whole group has completed their research and writing then it is time to begin to create your power point.
7. Each person can develop their own slide or you can decide to have one person type in everything. Make sure that each slide is written in your own words.
8. Proofread your slides before your presentation.

Resources:

The following websites should help you create your manual:

Wilderness Survival

Surviving on a Deserted Island

How to live on a Deserted Island

How to Survive on a Deserted Island

You may also view the DVD Castaway (2000) from 20th Century Fox Films.

Evaluation:

Teacher Name: _____

Group or Student
Name: _____

CATEGORY	4	3	2	1
Content - Accuracy	All content throughout the presentation is accurate. There are no factual errors.	Most of the content is accurate but there is one piece of information that might be inaccurate.	The content is generally accurate, but one piece of information is clearly flawed or inaccurate.	Content is typically confusing or contains more than one factual error.
Sequencing of Information	Information is organized in a clear, logical way. It is easy to anticipate the type of material that might be on the next card.	Most information is organized in a clear, logical way. One card or item of information seems out of place.	Some information is logically sequenced. An occasional card or item of information seems out of place.	There is no clear plan for the organization of information.
Originality	Presentation shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way.	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way.	Presentation shows an attempt at originality and inventiveness on 1-2 cards.	Presentation is a rehash of other people's ideas and/or graphics and shows very little attempt at original thought.
Spelling and Grammar	Presentation has no misspellings or grammatical errors.	Presentation has 1-2 misspellings, but no grammatical errors.	Presentation has 1-2 grammatical errors but no misspellings.	Presentation has more than 2 grammatical and/or spelling errors.
Cooperation	Group delegates tasks and shares responsibility effectively all of the time.	Group delegates tasks and shares responsibility effectively most of the time.	Group delegates tasks and shares responsibility effectively some of the time.	Group often is not effective in delegating tasks and/or sharing responsibility.

Conclusion:

Now that you have spent some time researching and developing your ‘Survival Manual’ what are your impressions of your ability to survive on a deserted island? Do you think that you would actually be able to complete the tasks necessary? How was your ability to work successfully within your classroom group? If you had to rely on one another for basic survival needs how do you think, as a group, you would do? Could you foresee any issues that might arise? Now that you have had time to reflect on the assignment please write down your thoughts on the above questions and submit.

Credits:**Thank you to the following websites, movie and books for use of the materials:**

Golding, William. (1954). *Lord of the Flies*. New York, NY: The Berkley Publishing Group.

“How to Live on a Deserted Island”. Retrieved April 25, 2012, from <http://www.wikihow.com/Live-on-a-Deserted-Island>.

“How to Survive on a Deserted Island”. (04 August 2008). Saidi Online Magazine. Retrieved April 25, 2012 from <http://www.saidaonline.com/en/news.php?go=fullnews&newsid=4517>.

Tips on surviving on a Deserted Island, the Desert or any dry hot remote horrible place! Retrieved April 25, 2012, from http://www.zeroriflescope.co.uk/Tips_on_surviving_on_a_deserted_island.html.

Wilderness Survival. Retrieved April 25, 2012, from <http://www.wilderness-survival.net/>

Zemeckis, Robert. (Director). (2000). *Castaway*. [Motion Picture]. United States: 20th Century Film Corporation.

Author Biography:**Permissions:**

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Example Assignment # 2

Resource: WGBH and PBS with Nova/PBS LearningMedia/WyomingPBS
This can be a stand-alone assignment, or it can be modified for **informational** and **recommendation** reports.

Topic: Synthesizing information to arrive at a conclusion.

Title: Deciding Your City’s Energy Future.

<https://wyoming.pbslearningmedia.org/resource/ilwgbh17-sci-nvtoe-ilenergyfuture/deciding-your-citys-energy-future/support-materials/>

“About this Lesson”

This lesson asks students to decide how best to balance a city’s need for electricity with concern for the environment. As director of the (fictitious) Greenville Light & Power Department, each student will evaluate three proposals offered to them, which contain both fossil fuel and renewable energy options. Students will use three criteria: availability, cost, and reliability of the different energy sources. To do this, they’ll gather and then analyze evidence presented in the lesson materials, which include videos, maps and other graphical data, and informational text. As a final assessment, students will write an evidence-based argument that supports their decision.

Standards

The lesson supports the following disciplinary core ideas and science and engineering practice from the Next Generation Science Standards:

Natural Resources

All forms of energy production and other resource extraction have associated economic, social, environmental, and geopolitical costs and risks as well as benefits. New technologies and social regulations can change the balance of these factors.

Developing Possible Solutions

When evaluating solutions, it is important to take into account a range of constraints, including cost, safety, reliability, and aesthetics, and to consider social, cultural, and environmental impacts. (secondary)

The Practice

Engaging in Argument from Evidence

Engaging in argument from evidence in 9–12 builds on K–8 experiences and progresses to using appropriate and sufficient evidence and scientific reasoning to defend and critique claims and explanations about natural and designed world(s). Arguments may also come from current scientific or historical episodes in science.

- Evaluate competing design solutions to a real-world problem based on scientific ideas and principles, empirical evidence, and logical arguments regarding relevant factors (e.g., economic, societal, environmental, ethical considerations).

The lesson also supports Writing in Literacy in History/Social Studies, Science, and Technical Subjects in the Common Core State Standards, as well as similar state standards.

Assigning and Monitoring Lessons

To make the most effective use of interactive lessons (ILs), you will want to assign them to your students through PBS LearningMedia (PBS LM). (You will need internet access and multiple digital devices.)

Once the lessons are assigned, you can monitor whether students have begun or completed and submitted the lessons, and you can also view the work they have saved in their lessons. Note that teachers—and their students—must be logged in to be able to use, assign, and monitor lessons.

You will follow these steps (those related to student accounts and class rosters only need to be done once for the year):

- Set up your own PBS LM account (which you probably have already done) and log into the service.
- Set up accounts for your students (or have them create their own accounts if they are aged 13+).
- Create classes and invite your students to log in and join your classes.
- You may assign ILs to the entire class, to small groups, or to individual students. Students will be able to see a list of which lessons they have been assigned.
- Check back to monitor students' progress and view their work.

You will find detailed instructions on how to set up and manage accounts, class rosters, and assignments in the [Help](#) section of PBS LM.

Interactive Tools

Students are assisted in their inquiry by a variety of tools. The information they save or submit in most of these tools, including their notes, is automatically collected in their “My Work” record. This lesson makes use of the following tools:

Take Notes

Throughout the lesson, this tool records students' notes in response to onscreen prompts. Students may be asked to respond to a question, list information, analyze a primary source (including photographs or visual images), or react to the videos. In some cases, there is a free-text field for entering notes, and in others, there is a table or chart with blank cells for students to complete.

Review It! (Quizzes)

Students can answer multiple choice or true/false questions and get feedback.

Highlight It!

To practice close reading, students are asked to highlight words, phrases, or sections of the video transcript that pertain to a given topic.

Write It!

Students use this tool to complete their final writing assignment. It provides three options: using a built-in onscreen editor, uploading a document they have written in another application, or providing a link to a document in an online service such as Google Drive. Let students know which method they should use. They can refer to their saved notes as they work on their assignment. They can also use Write It to upload or link to a non-textual assignment such as a drawing, a storyboard, a podcast, or a video.

Highlight and Comment

Students are asked to take notes using a highlight and comment feature. They can select any text on a page and then append their comments or annotations to the highlighted words. These are saved automatically in their copy of the lesson, but are not compiled as part of “My Work.” To review them, students should look back at the relevant pages of the lesson.

COMPLETING THE LESSONS

Before the Lesson

Use these tips to help you become familiar with the lessons and adapt them, as necessary, for the needs of your students.

- Go through each page, including all of the interactive tools, so that you can experience ahead of time what students will be doing. As you go through each page, jot down your own expectations for students’ responses.
- After you have reviewed the lesson, decide whether you will need to provide additional background information for students so that they can better understand the context of the lesson. NOVA, the show that produced the program from which the videos in the lesson were adapted, hosts a video library in the Energy section of the NOVA Labs site. Various titles examine how we use energy in our daily lives, converting energy from one form to another, a “smarter” electrical grid, and pros and cons of solar and wind power.
- Important note about lesson design: This lesson is designed around an activity—deciding on one of three proposed solutions—that purposely has no “right” answer. The central task to the lesson is making an evidence-based argument for one or another option. Students will use the lesson media as the key source of evidence to support their choice (argument) or refute another option. The key point of the lesson (objective) is how well they support and defend their choice using evidence drawn from the video clips. The lesson also revolves around a fictitious city: Greenville. By keeping the city generic, students will consider the broader perspective and pros/cons of each option in a way that is reflective of the narrative of the videos. Students will come to a decision based on the most compelling and relevant information from the lesson, as well as the knowledge and perspectives they bring to the lesson, rather than making choices to fit a particular city’s context.
- Review common note-taking techniques with students. As you may have already discussed in class, notes can be words, phrases, or sentences and should represent what students think are the most important aspects of what they see and hear.
- Determine if students will be working individually, in pairs, or in groups, or if you will be presenting all or parts of the lesson to the whole class at once.

- Decide whether you want to expand the lesson to include class discussion, debate, or other whole-group activities. If so, determine where students should pause their independent work so that everyone is at the same place for the discussion or activity.
- The text contains definitions for terms and words relevant to the content. However, for general vocabulary, and especially for primary source materials, you may want to preview additional words and/or concepts that students could find unfamiliar or challenging.
- Explain to students the timeline for completing the lesson. Mention the different types of activities they will encounter and let them know how you expect them to submit their work. You may want to provide an outline of this information on a chart, chalkboard, or whiteboard, or as a handout.
- Remind students that they can watch the videos as many times as they choose.

During the Lesson

In most cases, students are expected to work through the lesson on their own or in pairs, except for classes that may require teacher facilitation throughout (such as for younger students). Even when students are working on their own, teachers should be available to keep the lesson on track, organize groupings, facilitate discussion, answer questions, and ensure that students meet all learning goals. It may be useful to review students' notes midway through the lesson to make sure they have understood the materials thus far. Be sure that they are taking adequate notes so that they can complete the final assignment. If students show interest in a particular element of the lesson, you may pause the lesson for a class discussion.

ASSESSMENT

Modification of the Final Assignment

If appropriate to your curriculum, or if students would benefit from differentiated instruction, you may want to modify the final assignment or activity. In this case, provide students with alternative instructions in a separate printout.

Extending the Lesson

Have students develop a deeper understanding of the finite nature of fossil fuels. They might research statistics on how much coal, oil, or natural gas we've used (historically) for electricity or other energy purposes. Or they might make actual calculations for how soon we'll deplete these resources based on known supplies and how fast we're currently burning them.

For a more data-driven activity, have students visit NOVA's Energy Lab Interactive and try the Research Challenge. They can use scientific data to design renewable energy systems for cities across the U.S.—and compete with others to see whose designs can produce the most power.

Hydraulic fracturing, or fracking, is referenced in The Hidden Costs sidebar on Page 5. Have students learn more about this controversial extraction technique. While fracking has significantly increased natural gas supplies in the United States, it has prompted much debate over its impact on human health and the environment. Resources on PBS LearningMedia from *Need to Know* and *SciTech Now* contain video and support materials to facilitate further

examination on the topic. Students may then debate whether fracking is a good idea for our country as it seeks to meet its energy needs.

Organize an in-school field trip to the boiler room (or solar installation, if there is one) so that students can understand the type of energy the school—and many other buildings—runs on and why.

Sharing, Reflection, and Self-Assessment

After students have submitted their final assignments, offer them a chance to share their written ideas or expressions with the whole class, such as posting their work on a class website. Have students discuss both what they have learned and the self-paced process they used. You may want to use the following questions:

- What did you learn?
- What was surprising?
- What questions do you still have?
- What was the easiest for you to understand and do? What was the most difficult?

Peer Review

Once students have submitted their completed assignments, consider incorporating peer review into the process, using your preferred method or one of the following:

- Praise/Question/Polish: Have the student reviewer praise the work, ask any questions he or she may have, and offer one suggestion for improvement.
- Keep/Change/Add/Delete/Move: Ask student reviewers to pick three of these five “verbs” and give their feedback accordingly.
- Claim/Evidence: Have student reviewers complete the following sentences:
 - The main idea of this assignment is _____.
 - The most compelling evidence offered in this assignment is _____.

Lesson Assessment

In addition to the final assignment, the work that students do throughout the lesson should be monitored so that it serves as part of a formative assessment. You may also include a student’s participation in class discussion (if you have added that to the lesson).

Below is a rubric that you may use for assessing the final essay:

Excellent: Provides a clear and accurate response to the question in a well-organized format that follows the essay structure—introduction, three supporting paragraphs, and conclusion— and includes clear transitions between paragraphs. Ideas are elaborated and well supported by quotations from or references to primary and secondary sources. Subject-specific vocabulary is used in the correct context.

Good: Provides an adequate response to the question that follows the essay structure. Ideas are generally well organized and are supported by relevant quotations from or references to primary and secondary sources.

Fair: Provides a generally accurate response to the question that may be supported by quotations from or references to primary and secondary sources. Response may follow part of the essay structure.

Poor: Provides an inaccurate response to the question or fails to address the question. May include misinterpretations. Understanding of the topic is not apparent” (WGBH and PBS).

Appendix A

Wyoming Literacy Standards

- 1: “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.”
- 2: “W.11-12.4 – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.”
- 3: “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.”
- 4: “W.11-12.6 – Use technology, including the Internet, to produce, publish, and update individual or shared writing projects in response to ongoing feedback, including new arguments or information.”
- 5: “W.11-12.2e – Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.”

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