Master's 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

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Analytical Narrative

My journey into Bowling Green State University’s graduate program began during my third year of teaching, during the Fall of 2019. It was a passion of mine to continue learning and pursuing a degree. Upon approaching my second year of teaching, I was insistent on entering back into the classroom as a student to ensure I become a better teacher. I chose the individualized English track at the university because I am passionate about literature and writing. Rather than get an administrative license or another specialized field, I knew I wanted to continue learning about my passions to help myself and my students. Throughout my work in this program, I have learned practical skills that I can use in my classroom and found an abundance of literature that I can use to teach my students about modern day issues. The pieces that I have chosen to include in my portfolio reflect that learning and growth while also highlighting strategies I plan to use in my classroom.

The first piece I chose as my research piece is an analytical piece that analyzes Shakespeare’s *Twelfth Night* and problematic gender roles that are present throughout the play. The central idea of this piece is to analyze the problematic gender roles present in Shakespeare’s work that coincide with issues present in modern day society. Because young adults are constantly influenced by these gender roles, it is important to analyze them where they began: male authors misrepresenting femininity in the canon. This is merely one of the pieces from history that can be identified for their problematic interpretation on gender roles. Including this piece, along with others, in my portfolio shows my commitment to not only literary analysis of classic pieces, but also my commitment to gender equality for any student or person that enters my classroom.
Like many of my literary analysis essays that focus on gender roles, I am very passionate about this piece and proud of the critical thinking that was involved in creating it. However, there were still elements of the writing that needed to be revised to create a polished and professional critique. For instance, each project had large amounts of spacing and grammatical errors which inhibited the reader’s ability to understand the purpose of the piece. Through Dr. Labbie’s feedback and responses, I was able to create more purposeful prose and fine tune any grammatical errors that were inhibiting the communication. The projects included in the final portfolio are very important and work to instill change in society, so it is important that the audience is able to interpret the right theme throughout the pieces. This would not be possible without purposeful and effective prose.

The second piece included is called “Teaching Linguistic Justice,” which is a unit I created for a college level writing course. The goal of this unit is for students to create a literacy narrative that focuses on linguistic justice and their personal experiences with language and linguistic racism. The main element that worked to help accomplish this open discussion of linguistic justice was including counterstory as a means for learning throughout the unit. Using counterstory as a theoretical approach is important because it allows students to analyze all accounts of a topic while also providing a voice to those who have been silenced for so long. The marginalization that has been felt for decades by people of color can only be mediated by approaching the subject in a thoughtful and equitable way by addressing all sides of the story. I included this unit in my portfolio because it demonstrates that I am dedicated to equality in my classroom and curricula, but also that I understand current issues that are relevant to my students.

Like the first piece, this unit plan also had elements that needed to be revised in order to produce a clear and coherent piece of work. What was important in this piece was the in-depth
research to counterstory and literacy narratives written by people of color. To really adhere to linguistical approaches that called for justice, I needed to include even more readings from voices who have been silenced to allow my students to gain in depth knowledge on what linguistic justice means before they began exploring their own connections to it. First, I had to make sure my audience understood linguistic racism, then I had to make sure they cared about linguistic racism even if they had no personal experiences. To ensure that all students were focused throughout the readings, I found engaging stories that were written from the perspectives of people of color while also including counterstory written in Black Language. I chose to highlight linguistic racism in this unit to adhere to the current political climate and help my students grow into well rounded citizens who make informed decisions about justice.

Matching the common themes throughout my pieces of work meant analyzing marginalized groups and topics further, so I included research into the practice of teaching identity in a high school setting. Another piece I included in my portfolio is “The Importance of Teaching Identity” which pairs nicely with the other pieces in the portfolio to communicate my passion for teaching and analyzing equality. This project was a proposal that was meant to persuade educators to teach about identity using literature that includes characters of the LGBTQ+ community as well as other writers that belong to minorities. The push, here, is to include authors and characters that all students will be able to relate to while also asking students to gain a deeper knowledge of identity as a concept and their own identity to produce more well-rounded citizens. Additionally, this project offers examples of novels that include diverse characters and strategies that can be used in class to discuss and analyze identity.

This was the most difficult piece for me to write and revise because I felt such immense responsibility on communicating why teaching identity to adolescents is important. Because
tackling this content was such a large responsibility, my professor helped me create thorough descriptions and include thoughtful strategies to help my audience respond appropriately to my piece. My professor helped me to revise places where wordiness made the piece confusing and helped me to create stronger claims, while also pointing out theorists that could help me make a stronger claim for the audience. Through the revision, I created a strong piece that I will be able to turn into to administration to help push for more inclusive literature in the public-school environment. Additionally, this proposal could be helpful to other educators who are attempting to include more inclusive narratives in their school systems.

The final piece I chose for my portfolio is the unit plan titled “Image Grammar and Narrative Essay Unit.” I chose this piece because teaching grammar is something I have struggled with throughout my teaching career, and I know many other teacher struggle with grammar instruction as well. This unit encompasses engaging grammar instruction that allows students to write a narrative essay upon completing two weeks’ worth of writing activities that are engaging and beneficial. This unit not only incorporates grammar, but it also teaches students about the writing and revision process. This seemed like the perfect final piece to showcase my dedication creating relevant, engaging instruction that helps students grow and learn.

The biggest issue when it came to revision for this piece was changing my current instructional practices to ensure that my grammar instruction was meeting the requirements, I expect my other instruction to meet. My grammar and writing instruction needs to be engaging and personal to the individual student. This unit was complicated because I was worried about overloading grammar practice, and I don’t want to communicate to students that grammar is the only important element of writing. Additionally, I wanted students to be able to feel the writing was still theirs after revisions, so I had to take a back seat and learn how to offer more effective
feedback, and when to not offer feedback at all. Using these practices and revising my own approaches helps to ensure students take responsibility for their own learning which is a critical aspect when it comes to helping students become well rounded adults.

When looking back through the pieces, it is clear to see that professors aided me in revising grammar and writing mistakes throughout the work as well. I tend to overuse commas, for instance, and my professors helped me to see when commas were necessary and when they were not. Additionally, I have a tendency to over analyze material which inhibits the ability to communicate with my audience, and my professors helped me to be concise when choosing the words I wanted to say so my audience did not get confused. This shows that even as we progress through our careers, we can always learn something more. Perfection is never the end goal, learning is.

The process of writing this portfolio and working through the revision process pushed me to be critical of my own work and dig deeper into research that will help me to become a better educator and English scholar. The graduate programs that I took throughout my time here has pushed me think deeply about subjects I had never thought twice about before, such as language and how our customs can be inherently racist. Working alongside openminded professors and classmates helped me to develop multiple units and assignments that focus on equitable instruction and creating well-rounded citizens. I was able to reconstruct my current teaching practices to ensure that I am teaching with equality in mind. These programs have helped me move toward becoming the best educator I can be for all students, and they helped me gain knowledge I never knew existed. My love for learning has only grown and I look forward to continuing the process.
Problematic Women and Gender Roles in Shakespeare’s *Twelfth Night*

*Twelfth Night* by William Shakespeare is a play in which the major plot centers around a woman who is considered problematic, as many of Shakespeare’s women are, because she breaks the gender norms of the time period and breaks through the patriarchal bounds of a predominantly masculinity ruled society. After surviving a shipwreck, Viola, the protagonist, decides to dress as her presumably deceased brother (Sebastian) in order to function in a male dominated culture. During this time in Elizabethan England, women were not allowed to act professionally, so Viola had to dress as a man to gain entrance into Orsino’s court and ensure herself an occupation and living wages. To better understand and analyze Viola’s pivotal role, one can view her through a feminist gaze that focuses on her gender performances and cross dressing to break through the male patriarchy. Critical feminist theorists such as Helene Cixous, Judith Butler, Laura Mulvey and Simone De Beauvoir provide a deep analysis of feminist theory that can be applied to Viola’s character to further analyze her role in the play as a “problematic woman.”

Throughout Shakespeare’s play, the audience is meant to see Viola as a problematic female character in the way that she disrupts the social order of patriarchy. Her cross gendered dressing is meant to serve as comedic relief to the audience before she is finally married and quickly settles back into the prescribed gender norms expected of her time period. Many of Shakespeare’s heroines, like Viola, are used specifically for this purpose and usually have an
element of sexuality or gender barriers written into their character. Not only is Viola’s character misrepresented throughout the play, but her character itself further oppresses women by continuing the writing tradition which has been governed by masculinity. While Viola’s character does oppress women, she also oppresses Olivia by furthering the objectification of her throughout the play in the ways Viola interacts with her. Shakespeare was a man who was attempting to write a woman, just as the actors at the time were men attempting to play women. For Viola and Olivia to be accurately portrayed and understood, they should be written and played by women. Women need to begin writing women in order to put themselves into the text and history accurately and take control of their own bodies. *Twelfth Night* can be regarded as an anti-feminist play in the ways through which Viola and Olivia are written and presented. While Olivia is a character that is merely objected through the male gaze, Viola switches gender performances only to return to her social construct of gender upon being “completed” by a man, she objectifies women through this perspective and they are both inaccurately written and performed, further giving power to the masculine hierarchy.

In “Gender Trouble” Judith Butler discusses rejecting the essential female identity in order to seek true power and freedom as a female. While there have been many debates over the meaning of gender, she believes that gender is a social construct or performance rather than a natural fact that all people live by. She argues that as a “strategy of survival within compulsory systems, gender is a performance with clearly punitive consequences” (2551). Gender performance has become something that is needed to survive in society. Without conforming to gender norms, people are regularly punished. In order to be freed from gender oppression, Butler argues that one must get away from the idea that gender is a natural phenomenon and begin to see it as something that is designed by the culture or society of a given time. To further this
discussion, she writes “because gender is not a fact the various acts of gender create the idea of
gender, and without those acts, there would be no gender at all” (2551). This theory can be
applied to Viola in Shakespeare’s play because she breaks through this gender performance and
acts with masculine tendencies in order to survive in the society she is in. Viola’s character
works to argue the idea that gender is something people are born into and enhance Butler’s
argument in the way that Viola crosses the gender boundaries through cross dressing. For
instance, upon hearing of Olivia’s love for her, Viola laments “What will become of this? As I
am a man, / My state is desperate for my master’s love; / As I am a woman, -- now alas the day!-
-/ O time! Thou must untangle this, not I; / It is too hard a knot for me to untie!” (2. 3. 36-41).
Viola takes on the role of a man and a woman throughout different scenes of the play. Viola’s
cross dressing throughout the play works to articulated the idea that “drag fully subverts the
distinction between inner and outer psychic space and effectively mocks both the expressive
model of gender and the notion of a true gender identity” (2549). This element of Viola’s
character can give hope to the feminist reader. However, it should be noted that Viola only
breaks through the gender norms for a short time and out of necessity, only to return to the
gender performance that is accepted for femininity in her time period. When she finally returns
to her prescribed gender performance, she is rewarded with love and marriage. As Butler says
“Hence, as a strategy of survival within compulsory systems, gender is a performance with
clearly punitive consequences” (2551). Shakespeare wrote Viola as a woman breaking her
culture’s rules who was punished throughout the play until she returned to her “gender right.”
Viola is often seen lamenting throughout the novel because of her unattainable love of Orsino.
Because she is dressed as a male, Shakespeare makes it impossible for her to obtain her true love
as she is breaking gender performance, a social construct that Butler argues is created by culture.
For instance, when discussing love with Orsino, Viola pines for him by saying “My father had a daughter loved a man, / As it might be, perhaps, were I a woman, / I should your lordship” (2. 4. 118-120). Through the disguise of Cesario, she secretly confesses her love for Orsino and mourns the fact that she cannot have him because she is taking on the identity of a man. Shakespeare writes an impossible circumstance for a woman in love who does not follow the gender “rules” of the time period and only rewards her when she returns to her prescribed feminine role. Butler would argue that Viola was punished by loneliness and isolation throughout her time in a different gender performance than what was socially acceptable.

While Viola does break through gender norms by cross dressing as her male brother, she ultimately returns to the cultural performance of a woman as soon as she marries Orsino, becoming the property of her male dominant. Judith Butler asks the question: “Does being female constitute as ‘natural fact’ or a cultural performance, or is ‘naturalness’ constituted through discursively constrained performative acts that produce the body through and within the categories of sex?” (2541). Through her analysis, Butler highlights the idea that gender is not a natural phenomenon, but it is a performance that has been constructed by society. This theory is what allowed Viola to break through that performance and instead act as a male to further herself in society after she was alone. Butler argues that “if the anatomy of the performer is already distinct from the gender of the performer, and both of those are distinct from the gender of the performance, then the performance suggests a dissonance not only between sex and performance, but sex and gender, and gender and performance” (2550). While Viola’s cross dressing highlights the identity of a woman contrasted with the identity of a man, it also highlights the ways in which “gender experience [is] falsely naturalized as a unity through the regulatory fiction of the heterosexual coherence” (2550). It should be noted in this gender discussion that
Viola felt useless throughout the play until she was in the company of a man. However, this is not her fault at all. Women were often objectified and seen as possessions of the men in Elizabethan England.

Olivia’s character and her undeniable love for Cesario can also be used to illustrate Butler’s theory that gender is a performance meant to oppress anyone who does not “perform” their prescribed identity. While Viola is dressing as her brother, Olivia falls in love with her as Cesario. Through this unrequited love, Shakespeare, seemingly unknowingly, proves Butler’s assumptions. As soon as Viola takes on the persona of what is known as the masculine identity, she becomes a man, while none of the other characters know the difference. This also works as dramatic irony because the audience knows the truth, while Olivia is seen pining for a love the spectator knows she cannot have because it would break heteronormative roles. While some could argue that Viola cannot take on the persona of a man, Butler would argue that this is false because there is no prescribed gender identity, only gender performance that has been created by culture and society. Butler argues along with Mary Douglas “that the very contours of ‘the body’ are established through markings that seek to establish specific codes of cultural coherence” (2544). This analysis works to prove that the “natural” role Viola was born into is really a role created by culture. Viola was not born a woman; she became a woman through her experiences as she aged. Then, she became a man through her need for survival, so the fact that Olivia falls in love with her is not considered queer because Olivia sees her as having a male identity. To further Butler’s point, the audience can look to Viola’s transformation on a surface level. Through a simple change of costume, Viola can transform into Cesario, thus illustrating how gender truly is a performance. Shakespeare, however, uses the idea of gender performance as a plot device for comedic relief. Writing gender performance as something the spectator should
find amusing further oppresses women and men into the prescribed “identities” society tells them to play. His continual disregard for the female characters and his use of them as comedic devices only works to further the oppression that women see in writing.

While Viola does break through some gender norms, she is still painted through the male gaze and interpretation, just as Olivia is. In “Visual Pleasure and Narrative Cinema,” Laura Mulvey discusses the idea that women are present in theater and film as merely objects. This constitutes moments in the production when the audience sees the production through the perspective of the heterosexual male character. She further argues that this gaze forces female audience members who may identify with the female lead to now see the female from a heterosexual male perspective, thus further alienating the female character. Olivia is limited to loneliness and isolation after the deaths of her brother and father because she is a woman and needs to marry to survive within the patriarchy of Elizabethan England. Viola is limited to the role she was born to play in the patriarchal society until she disguises herself as her brother and assumes that perspective of a male. Mulvey argues that “she is isolated, glamorous on display, sexualized. But as the narrative progresses, she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalized sexuality, her show-girl connotations, her eroticism is subjected to the male star alone. By means of identification with him, through participation in his power, the spectator can directly possess her too” (2090). Though Viola is the protagonist, she takes on the persona of a male throughout most of the play, increasing the time that the audience sees the production through the male gaze. Not only does the audience have the opportunity to objectify and possess the woman, but the character plot line is often centered on possessing a woman. Once Viola returns to her true identity, she is immediately possessed by the male character, Orsino, becoming his wife and his
property. Through this, Shakespeare is communicating to the audience that the woman cannot function in society without the existence of a male counterpart. Most women exist in theater and film only to fall in love with the male character and then work as merely an object of his and the audience’s desire. When the male gains the power over her, the audience gets to pursue her as well through his gaze. By portraying Viola through this way, she is drawn as submissive to the more powerful male characters knowing she cannot survive without becoming one of them.

Not only does Mulvey’s theory highlight Viola’s existence within the male gaze, but it also shows how Olivia is projected through this point of view as well. For instance, the first mention of Olivia in the play is in relation to how Orsino feels about her, already painting her through the male narrative. Shakespeare first describes Orsino by saying “that he did seek the love of fair Olivia” (1. 2. 35) and describes Olivia as “a virtuous maid, the daughter of a count/ That died some twelve month since, then leaving her/ In the protection of his son, her brother./ Who shortly also died: for whose dear love,/ They say, she hath abjured the company/ And sight of men” (1. 2. 37-42). Olivia’s description is centered on her relationship to men rather than giving the audience any description of her identity. Because of this, she is the embodiment of the woman Mulvey speaks about who is subjected to the male gaze. She is a beautiful woman who remains isolated because she refuses to follow the patriarchal order and marry Orsino. She is being punished because of her refusal to follow her gender performance. However, she is still subjected to this in the way she is narrated by a male and seen as merely an object to be obtained. Mulvey’s theory works for Olivia and Viola in the way that they are pushed into the stereotype of women who cannot be completed until they create a connection with a male counterpart.

Additionally, Viola is not only existing within the male gaze, but as she continues to spend time crossdressing, she adopts it through impersonation of her brother. Upon assuming the
male role of her brother, Sebastian (she changes his name to Cesario), she begins pursuing the love of Olivia for Orsino and constantly objectifies her for her beauty, perpetuating her new point of view onto others. For instance, upon meeting Olivia she requests to see her face while speaking to her. Begrudgingly, Olivia complies and Viola as Cesario describes her face as “Excellently done, if God did all” (1. 5. 235). Viola immediately begins to objectify Olivia and only place importance on her physical beauty, going on to tell of how cruel she is for keeping that beauty to herself as if she owes it to the world to share her beauty with any man that desires her. Because Viola objectifies Olivia, the spectator, who identifies with the protagonist, now has the ability to objectify the woman as well. Olivia, the woman, “then stands in the patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of the woman still tied to her place as bearer, not maker of meaning” (2085). She is seen as no more than an object of Cesario and Orsino’s male fantasies. Mulvey would argue that the audience receives pleasure by objectifying Olivia through the male gaze and creating her as an object of desire. The only way to defy this objectification of women is to disrupt the illusion it creates and take away the power it holds. However, Shakespeare does exactly the opposite by having the protagonist adopt the male perspective as a woman disguised as a man. While, the audience originally was meant to identify with Viola, they are now meant to identify with Cesario effectively causing the spectators to identify once again with the male interpretation. Through Viola’s character, Shakespeare is continuing the hierarchy of the male gaze and the objectified female that is seemingly inescapable during this time period. Olivia, through the gaze of Cesario and Orsino, acts as nothing more than the object of the spectators and the characters, firmly placing Viola in a role that is oppressive towards women and femininity.
Furthermore, Viola and Olivia both represent the idea of women as “The Other” or women who are oppressed by men and restricted to their own bodies. Their purpose as seen in their world is that of procreation. Simone De Beauvoir discusses this idea in her essay about the oppression of women titled “The Second Sex.” She wrote this essay in 1949 and it provided the grounds for feminist activism to arise in North America and Europe. In this essay, she notes that “the myth of woman plays a considerable part in literature…” (1265). She argues that this part the myth of women takes then goes onto to affect and change real life culture and customs. Not only are women misrepresented in literature, but they are also misrepresented and misunderstood in everyday life which causes them to be the “other” while men hold all the power in society, nature, and culture. She goes on to argue the reasons which women are a mystery by saying: “To say that women is mystery is to say, not that she is silent, but that her language is not understood; she is there, but hidden behind veils; she exists beyond these uncertain appearances” (1269).

Much like women she speaks about, Olivia is often represented as the woman whose only purpose is reproduction. Olivia is not silent in her wishes not to marry, but her language is seemingly not understood because Orsino continues to make advances and all of the characters in the play continuously attempt to persuade her into changing her mind. For instance, when Cesario is trying yet again to persuade her to marry Orsino, Olivia responds to him by saying “Your lord does know my mind; I cannot love him: / Yet I suppose him virtuous, know him noble, / Of great estate, of fresh and stainless youth; / In voices well divulged, free, learn’d and valiant;/ And in dimension and the shape of nature/ A gracious person: but yet I cannot love him; / He might have took his answer long ago” (1. 5. 259-265). Olivia explains herself again and does not understand why Orsino will not accept her answer. She is trying to break out of the oppressive roles that have been designed for females throughout history, but the other characters
think her to be crazy for this which is a predicament many of Shakespeare’s female characters found themselves in. Viola responds to her wishes by saying “If I did love you in my master’s flame, / With such a suffering, such a deadly life, / In your denial I would find no sense; / I would not understand it” (1. 5. 266-269). Olivia is trying desperately to break out of the role of the woman as the other and claim her freedom and independence, but the other characters are desperately trying to push her back into that mold. Shakespeare could have been creating a change by writing Olivia as this independent woman had he not created all the other characters to go against her wishes and continuously try to persuade her into a subordinate position. While Olivia seems to express more freedom throughout the play through her refusal of Orsino, it should be noted that her ending story is that of her finding love and marrying a man, thus continuing the idea of the woman as the “other.”

Not only do most of the characters try to define Olivia as the “other,” but upon accepting the identity of a male, Viola begins to project this idea onto Olivia as well, becoming one of the “women who sees through men’s eyes” who believe that “it is not enough to have a woman’s body nor to assume the female function as mistress or mother in order to be a ‘true woman’” (1273). Viola expects Olivia to be subordinate to the man in terms of reproduction and marriage. Throughout history, men have dominated women, leaving women with little freedom and choice to do anything other than marry a man. While Viola should be able to understand this pressure that Olivia is under, upon accepting the male persona of Cesario, she begins to attempt to gain control of Olivia just as other men do. It could be argued that Viola cannot fully personify a male because “there is mystery on both sides: as the other who is of masculine sex, every man, also has within himself a presence, an inner self impenetrable to woman; she in turn is in ignorance of the male’s erotic feeling” (1268). While Viola cannot fully understand what it means to be a
man, just as a man can never fully understand what it means to be a woman, she is submitting to the perspective that dominates society as the world is seen from man’s point of view.

Shakespeare pursues this patriarchy by writing women who are being all but forced into this subordinate position. For instance, when Olivia turns down Orsino’s advances for a final time, Viola responds angrily by saying “I am no fee’d post, lady; keep your purse: / My master, not myself, lacks recompense./ Love makes his heart of flint that you shall love;/ And let your fervor, like my master’s, be/ Placed in contempt! Farewell, fair cruelty” (1. 5. 289-294). Viola further strips Olivia of her freedoms as a women by punishing her with cruel words when she refuses the love of Orsino. She also furthers the stereotypes of women in literature that have been written throughout history. Viola as Cesario attempts to control Olivia by keeping her locked in the stereotypical traditional views that have been used to define women throughout literature.

Writing Viola as a female character that encompasses the male point of view only led Shakespeare to further the oppression of women by inhibiting Viola from being understood for her true feminine identity and by diffusing any possibility of Olivia having any freedom to break free from the traditional views of femininity.

Helene Cixous was one of the most challenging feminist theorists of her time and wrote “The Laugh of the Medusa” in 1975 as a critique of the male dominated writing tradition. She additionally used this piece to persuade women to take back their power by writing their own bodies, thus taking back the power of their identity and representation. Cixous argues that “women must write herself, must write about women and bring women to writing, from which they have been driven away as violently as from their bodies--for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text-- as into the world and into history-- by her own movement” (1942). In this, Cixous describes the ways in which literature
has looked at women as passive objects of male desire and writing has been reserved for “great men.” Shakespeare writes Viola as a woman who feels she has no choice but to cross dress as a man in order to be respected in society and Olivia as a woman who has no purpose other than to marry. While Viola does temporarily break free from the masculine hierarchy, she immediately begins to be used as a woman in love whose entire plot line stems around her connection to a male. Cixous argues that women have been “reduced to being the servant of the militant male, his shadow” (1947). Just as Shakespeare’s countless other plays, Viola and Olivia are presented through the male perspective furthering the repression of women. Lesley Ferris argues that “the absence of women in theatre created the notion of woman as a sign, a symbolic object manipulated and controlled artistically by male playwrights and male actors” (qtd. In Gay). Viola and Olivia are created to be an object of the male perspective, further perpetuating the woman as something that should be controlled by the masculine hierarchy. Not only are these characters created to be an object of the male gaze, but they are also portrayed by men which reinforces the idea that only men can truly understand and comprehend Shakespearean writing, further removing women from literature and writing.

Shakespeare depicting Viola and Olivia through the male gaze works to strengthen the domination of male writing and further remove female’s voices from literature and history. Furthermore, Cixous states that “Men have committed the greatest crime against women. Insidiously, violently, they have led them to hate women, to be their own enemies, to mobilize their immense strength against themselves…” (1944). This depiction furthers the divide between the woman, herself, and other women. For instance, Viola becomes enraged with Olivia for rejecting Orsino and insists that in order to preserve her beauty, she must marry and have children. This is an inaccurate display of female relationships and objectifies the woman by
making her only importance be that of belonging to the heteronormative perspective. When talking to Olivia about Orsino’s love for her, she says “Lady, you are the cruel’est she alive / If you will lead these graces to the grave / And leave the world no copy” (1. 5. 240-242). Viola argues that Olivia will take her beauty to the grave with her if she continues to reject suitors, and this would be a shame because her beauty should be shared. To modern feminists, this speech may be offensive because it implies that the woman means nothing if she does not have a man and reproduce. This idea of a woman that Shakespeare has another feminine character put forth is the false woman that Cixous discusses when she writes: “We must kill the false woman who is preventing the live one from breathing” (1947). This false woman put forth by the male author is one that needs to be eliminated in order for women to move forward and reclaim their bodies as well as their power. The false woman has no voice and cannot defend herself against such claims. The false woman reprimands other women for not following the masculine patriarchy. The false woman is Viola in the way she is depicted as only caring about marriage and conformity, too afraid to break the gender norms.

Not only was Viola a man playing a woman whose character is disguised as a man, but the play itself which is attempting to depict the struggles of a female protagonist is written by a man. Men portraying women causes those to be drawn as submissive objects and further the oppression women have experienced throughout history. The structure of Shakespeare’s plays inhibit the readers’ ability to identify with the female characters because their identity is projected by a male. Viola and Olivia begin as objects of male interpretation only to become the property of the male as they begin to fall in love with them, becoming a part of their narrative and losing their own identity. Submerging into the male narrative eliminates any possibility of Viola or Olivia forming their own story or the audience being able to truly identify with them.
This argument proves that throughout the view of male interpretation, the audience can only identify with the male interpretation and women are further oppressed into silence. These characters will not be truly understood by the audience until they are played from the interpretation of a woman. There is, after all, a difference between feminine and masculine writing as far as interpretations go. Cixous argues that “it is through ignorance that most readers, critics, and writers of both sexes hesitate to admit or deny outright the possibility or the pertinence of a distinction between feminine and masculine writing” (1949). Shakespeare has done Viola and Olivia a disservice by silencing their voices through the male interpretation and thus silencing the voice of all women.

The stereotypes of women in literature have been perpetuated and become so strong that new writers are struggling to liberate women from this role that belongs to the male to help them create their identity. While Shakespeare was not the only writer that furthered the oppression of women in literature, his writing of Twelfth Night created the pivotal roles of Viola and Olivia who are constantly judged based on traditional views of femininity. Helene Cixous, Judith Butler, Laura Mulvey and Simone De Beauvoir are critical feminist theorists that can be applied to the characters of Viola and Olivia to analyze the ways in which Shakespeare’s writing perpetuates the oppression of women. The female characters in this play are painted as traditional female characters who are “punished” when they break their gender roles that society prescribes them. These theorists fit the play perfectly to illustrate the repercussions that the female characters face for crossing gender lines. Overall, Shakespeare’s writing and his production of Twelfth Night should be regarded as an anti-feminist piece of literature and theater in the ways the characters of Viola and Olivia and written and presented on stage.
Works Cited


Teaching Linguistic Justice

The high school classroom has long been dominated by White “Standard” English that alienates and isolates students of color or others from minority backgrounds. This had led to Black Language being disregarded in the academic system, though it is used and appropriated throughout the rest of society. Many students of color can probably remember the phrase “use academic language” or “that’s not proper English.” These phrases are detrimental to students and can stunt their academic progress substantially. The linguistic injustice surrounding Black Language is noted perfectly by the following quote: “Black Language is one of those features of Black culture that white America loves to hate, yet loves to take” (Baker-Bell 14).While students in the public education system are being barred from using their specific form of dialect as a linguistic resource, this very same language is being used daily to sell merchandise, create advertisements, and communicate throughout societal groups. Why, we must ask ourselves, is this culture and language subjected to harsh criticisms, yet used to advance the dominant White standard? This inequity happens throughout classrooms and society, and as educators, we must work to eliminate linguistic appropriation and encourage the use of diverse linguistic discourse within the classrooms.

The first step to introducing linguistic justice practices into the classroom is to acknowledge the linguistic appropriation that happens outside, and occasionally, inside of the classroom. Baker-Bell discusses this, and the ways Black Language is taken for merchandise
purposes but not accepted as a legitimate language in the academic setting. This is a “call to create an education system where Black students, their language, their literacies, their culture, their creativity, their joy, their imagination, their brilliance, their freedom, their existence, their resistance MATTERS” (Baker-Bell 14). By allowing students to analyze their language, how it connects to their identity, and how it is appropriated, we can take the right step toward helping these students understand that their language matters. In order to introduce linguistic justice and diversity into the classroom, Baker-Bell suggests using the following artifacts within the classroom to enact Antiracist Pedagogy:

**Artifact 1: Black Language & Identity:** For this artifact, students examine the intersection of language, culture, and identity within the Black community.

**Artifact 2: Language, History, & Culture:** For this artifact, students will participate in a language study that examines the historical, cultural, and political underpinnings of Black Language.

**Artifact 3: Study of the Grammatical and Rhetorical Features of Black Language:** For this artifact, students will examine the structural and discourse features of Black Language.

**Artifact 4: Language & Power:** For this artifact, students will investigate the intersection of language and power.

**Artifact 5: Language & Racial Positioning in Society:** For this artifact, students examine the intersections between language and race. They will also be provided with
opportunities to investigate the relationship between language and anti-blackness as one way of understanding linguistic racism.

**Artifact 6: Language, Agency, & Action:** For this artifact, students will develop agency, take a critical stance, and make political choices that support them in employing Black Language for the purposes of various sorts of freedom, including dismantling Anti-Black Linguistic Racism.

**Artifact 7: Imagining a Language of Solidarity:** For this artifact, students will develop a critical linguistic awareness and interrogate how other linguistically and racially diverse communities experience racial and linguistic violence and are impacted and are affected by linguistic racism (Baker-Bell 35).

By using these artifacts, I expect to work to enact a linguistically just environment where all students feel safe to express themselves. It is important to recognize that linguistic justice is important to the overall success of the students and the diversity in discourse should be communicated in all academic settings. It is essential that students understand the classroom is a respectful and safe environment where they can express themselves and gain knowledge on a vast variety of written and spoken expressions. This unit, intended for the first unit of a college level writing course, aims to do just that by incorporating the artifacts into the writing process.

Additionally, the use of these lessons and artifacts will encourage students to think critically about culture and the current educational system, helping them gain perspective in order to create change in their society. Teaching students how to be agents of change is a critical element of all learning. Furthermore, incorporating unique and diverse discourses helps to ensure students meet the standard asking that students be able to: “Demonstrate critical thinking,
reading, and writing strategies when crafting arguments that synthesize multiple points of view” (BG Perspective Learning Outcome).

Allowing students to think critically and teaching them how to respect diverse perspectives and cultures also aligns with my personal teaching philosophy that all students need to be in a safe, respectful environment in order to learn and grow. I believe that students need to know they are accepted as themselves in order to engage in classroom content. The individual must come before the content. To ensure that I am meeting this philosophy, I have designed this teaching unit to introduce diverse vernaculars and perspectives to students in order to begin having them analyze current social structures from the first day of class. Additionally, this approach will help them feel safe, seen and respected upon stepping into the classroom. I will do this by starting the first day with a discussion of Black Language in current culture. We will read an excerpt from Baker Bell and do a reflective activity where students discuss their own personal discourse and how that has been accepted, or not accepted, by current mainstream culture and the academic institutions.

In the first week of class, we will be using “Artifact 2: Language, History, & Culture:” For this artifact, students will participate in a language study that examines the historical, cultural, and political underpinnings of Black Language.” Students will examine the history of Black Language by reading different articles about how it has been used throughout time and completing a reading annotation. After reading, students will do a short reflective writing prompt on the history of Black Language and their own language experiences. This will move the students to not only acknowledge different vernaculars and cultural appropriation, but it will also help them begin to critically challenge the status quo and begin to enforce changes in society.
These are critical aspects of cultural analysis that can help students to become better members of society who think deeply about racial injustice and use their critical thinking tools to create change for future generations.

In addition to acknowledging Black Language and multiple perspectives, these activities will also help to increase student awareness of racism aspects of our society and help students gain confidence in their abilities to analyze societal structures. As stated in the text, “Artifact 5: Language & Racial Positioning in Society:” For this artifact, students examine the intersections between language and race. They will also be provided with opportunities to investigate the relationship between language and anti-blackness as one way of understanding linguistic racism,” will be used to help students complete these activities. To further this discussion, we will discuss grammar and linguistic racism by analyzing the perception that any vernacular that is not Standard White English is “bad” or “improper.” This would lead the students into an analysis of sample academic activities so they can see the way these activities have created unrealistic standards for any student who uses a different dialect than Standard English. Forcing some students to “code-switch” to function in society is wrong when the purpose of language is communication. If students are able to communicate the purpose of language, they should be allowed to use their dialect that they feel comfortable with. To force on certain students to code switch is inherently racist and has pushed forward the hierarchy, further connecting language to racist ideals.

The lessons and discussions in the first week of the unit are created to help students begin to analyze linguistic justice and linguistic racism, while helping them to change their perspective on how culture uses discourses. Students will use the literacy narrative to help them think
introspectively about their own relationship with linguistics and help me understand their current perspectives and emotions associated with linguistic justice. It will also allow the students to practice writing and reflecting, while teaching them about storytelling. Furthermore, the relationship between student and teacher will also be deepened because I will know how to best adjust my instruction to fit the needs of each student and will help me create an environment that will be safe and respectful where they feel free to write honestly.

To further the discussion of linguistic justice and storytelling, students will be reading *CounterStory: The Rhetoric and Writing of Critical Race Theory* by Aja Y. Martinez and discussing the importance of reading all perspectives. To help encourage the students through this analysis, we will be addressing the importance of counterstory and storytelling as an important part of our literary analysis. Counterstory is an alternative narrative to the one that is usually projected by mainstream culture. To further this discussion, students will also be reading examples of Counterstory and Narrative Articles so they can begin to understand the art of storytelling and how it can aid itself to be a theoretical tool in the writing community.

Along with the readings of counterstories, students will also be reading example narratives about language and linguistic racism from authors such as Amy Tan. These examples will help students further their own literacy narrative while beginning to analyze the relationship between language and power. Additionally, they will begin to deepen their understanding of their own experiences they have had throughout their life, possibly shedding new light on them. Through this reading, students will meet the perspective of “Demonstrat[ing] critical thinking, reading, and writing strategies when crafting arguments that synthesize multiple points of view” (ECOC 6).
Throughout the unit, students will meet the standard of “Communicating effectively when participating in small groups and/or making formal presentations” (ECOC 4). Students will engage in multiple peer review assignments of writing samples and are expected to respond respectfully and constructively to all points of view and experiences. These collaborative discussions will help students to engage in active listening and create a safe and respectful environment for all. This will also help students identify and analyze multiple perspectives and points of view which effectively ties back into ECOC 6 and meets the course outcome of “Practice openness to new perspectives. How is writing used to demonstrate a willingness to consider new ways of thinking and acting?” (Course Objective #2).

Responding to others’ written work also helps meet course objective #5: “Generate example-based feedback to others’ writing. How do we sustain interest in and attention to short- and long-form writing?” Students will engage in peer review to practice giving constructive and ample feedback to their peers. This not only helps the student who is receiving feedback, but it helps the reviewer dive deeper into the revision process and analyze how to create effective and engaging writing that keeps the reader interested while communicating their story. This, as well as revision opportunities, will help the students to meet the course objective #6: “Develop strategies for revising writing projects across drafts. How do we demonstrate ownership of our writing as argument and understand the consequences of our rhetorical choices and arguments?”

Throughout these activities in the unit, students will be meeting multiple BGP learning outcomes and course outcomes. They will also be expected to dive deeper into the thought of linguistic racism and discover their own journey with literacy. This unit will not only increase
their critical thinking skills, but it will also increase their understanding of society and the way the hierarchy is structured. Asking students to think deeply about race and how it functions in society will help them go into future writing units and future experiences with a new perspective and hopefully one that helps them create change in the world.

Standards Used

<table>
<thead>
<tr>
<th>BGP Learning Outcomes: English Composition &amp; Oral Communication (ECOC)</th>
<th>Exceeds Expectations 2</th>
<th>Meets Expectations 1</th>
<th>Does Not Meet Expectations 0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ECOC 1. Formulate</strong> effective written and/or oral arguments which are based upon appropriate, credible research.</td>
<td>Writing demonstrates appropriate attention to sustained argument and/or credible, relevant research.</td>
<td>Writing demonstrates basic attention to sustained argument and/or credible, relevant research.</td>
<td>Writing lacks a sustained argument and/or credible, relevant research.</td>
</tr>
<tr>
<td><strong>ECOC 2. Construct</strong> materials which respond effectively to the needs of a variety of audiences, with an emphasis upon academic audiences.</td>
<td>Writing demonstrates appropriate attention to context, audience, and assigned task</td>
<td>Writing demonstrates basic attention to context, audience, and assigned tasks.</td>
<td>Writing lacks minimal attention to context, audience, and assigned tasks.</td>
</tr>
<tr>
<td><strong>ECOC 3. Analyze</strong> how the principles of rhetoric work together to promote effective communication.</td>
<td>Writing demonstrates appropriate attention to purpose and to connecting various rhetorical elements into a whole essay.</td>
<td>Writing demonstrates basic attention to purpose and to connecting various rhetorical elements into a whole essay.</td>
<td>Writing does not demonstrate basic attention to purpose or to connecting various rhetorical elements into a whole essay.</td>
</tr>
<tr>
<td><strong>ECOC 4. Communicate</strong> effectively when participating in small groups and/or making formal presentations.</td>
<td>Engagement with small-group and/or whole-class discussions demonstrates strategies of</td>
<td>Engagement with small-group and/or whole-class discussions demonstrates</td>
<td>Engagement with small-group and/or whole-class discussions does not demonstrate</td>
</tr>
</tbody>
</table>
Course Outcomes

1. Apply curiosity in academic writing. *What roles does writing play in our desire to know more about the world?*

2. Practice openness to new perspectives. *How is writing used to demonstrate a willingness to consider new ways of thinking and acting?*

3. Practice creativity in approaches to writing. *How do we practice creative approaches for generating, investigating, and representing ideas through writing?*

4. Read across multiple genres of academic writing. *How do we engage and invest ourselves in writing?*

5. Generate example-based feedback to others’ writing. *How do we sustain interests in and attention to short- and long-form writing?*
6. Develop strategies for revising writing projects across drafts. *How do we demonstrate ownership of our writing as argument and understand the consequences of our rhetorical choices and arguments?*

7. Use documentation, syntax, grammar, mechanics, and formatting strategically. *How might we adapt writing to specific situations, expectations, and demands?*

8. Communicate example-based reflections about one’s writing to a range of audiences. *How might we use writing to reflect on our own thinking and on the cultural processes that inform our thinking?*
Lesson Plans

Lesson Plan: Literacy Narrative

- Unit 1 - first month of semester for College Writing
- 100 level English Composition class
- 50-minute sessions, three times per week
- Materials:

  Week 1: Dialect, Linguistic Racism, Personal Discourse

Session 1: Read Chapter 1 of Linguistic Justice by April Baker-Bell. Choose 5 quotes that interest and or relate to you and explain why. Hold class discussion about quote connections and Linguistic Justice. Reflection for homework.

- Read chapter 1 individually.
- Pick out 5 quotes and write them down in the table as well as the personal connections. This will work to introduce the topic of linguistic justice and gauge the students’ personal experiences.
- After 20-30 minutes hold class discussion about the chapter and linguistic justice. What does it mean? Why is it important? Is code switching helpful or hurtful? What are the main takeaways?
- Introduce reflective writing prompts for homework. Students will begin to discuss their literacy narrative by illustrating their own experience with language throughout their education. This is a broad narrative assignment so students can get into the practice of writing and reflect on their own lives. This will be a 10-
point assignment that is graded on completion. If necessary, one on one
discussions will be held based on what the student submitted.

- Introduce syllabus and ask students to bring reflective prompts for the next
  session.

Session 2: Discuss reflective writing prompts and the personal experiences with linguistic justice
or injustice throughout their academic career. Tie this into cultural appropriation of Black
Language. Discuss the negative impact of code switching on the minority community. Should
students conform to expectations in order to end white supremacy or is this the wrong way to go
about it?

- Discuss reflective writing prompts with a partner for 10 minutes. Students will get
to know each other, and they will find solidarity in others who have shared
experiences.

- This will not be a graded assignment. The teacher will walk around the room
while students share to gauge understanding and participation. Students will be
asked to be open and honest.

- After 10 minutes, we will hold a class discussion for ten minutes about the
reflective writing prompt and the experience sharing with peers.

- Begin discussing artifacts that will appear in chapter 2 of the reading. Students
will read chapter 2 for homework, paying special attention to the artifacts.

Discussion post question: Which artifact are you most interested in learning
Session 3: Discuss chapter 2 and artifacts. Begin analyzing the appropriation of Black Language. Students will do an activity where they research and analyze the appropriation of Black Language in the media. After discussion, students will begin creating a graphic organizer for their Literacy Narrative. Students will read the article, *Storytelling* by Catherine Ramsdell, about Storytelling to frame their graphic organizer.

- Students will freely write any terms or phrases they have been reprimanded for using in an academic or business setting because it was not “proper” English.
- After the free write, students will go to the board and write their answers down on the board. Students will gaze at the gallery wall of terms and phrases. Instructor will review the submissions and hold a discussion with the class. Why are these terms considered “wrong?” What is the purpose of language? Have these terms been universally considered “wrong” or are they used freely in different situations?
- Students will refer back to the image of merchandise that uses cultural appropriation in chapter 2 on page 14. Students will discuss the terms and if they believe they should be used on merchandise when they are regarded differently in an academic setting. Students will do their own research for other culturally appropriated terms and complete the graphic organizer and writing prompt.
- The writing prompt will center around whether or not this upsets the students. Why does it upset them or why not? What are alternatives for merchandising? How is this practice hindering the country or moving the country forward? Are there any other examples of cultural appropriation beyond merchandising and social media?
Week 2: Counterstory, Code Switching, Linguistic Experiences

Session 1: Refer back to the storytelling article by Ramsdell. Discuss project requirements of literacy narrative. A Counterstory of One’s Own by Jeanne Dyches Bissonnette & Jocelyn Glazier. Students will have a choice to read and respond to ONE of the following literacy narratives: Mother by Amy Tan, Learning to Read by Malcolm X, or Literacy Narrative by Kiki Petrosino. Read the two examples to discuss counterstory as an approach to the writing process and theoretical framework. Analyze the effect of linguistic racism.

- After a brief discussion about how to tell stories, students will look into the literacy narrative assignment description. It will include a short example of a literacy narrative, project requirements, and a graphic organizer.

- Students will discuss Counterstory as a method they may use for their literacy narrative. Students will read and annotate the first article. After reading the article and annotating, students will have a discussion about the article and the importance of Counterstory. Students will detail the central idea of their literacy narrative.

- Students will read one of the literacy narrative essays before the next class session. They should be prepared to discuss the reading. Discussion posts required.
  - What influence do these writers say impacted their learning to write and read? Who influenced them? What influenced them? Was it positive or negative?
Do these authors discuss differences in language throughout their lives? What is their preferred dialect? Is their preferred language similar to yours or different from yours? How so?

What do these stories reveal about people’s perception of non-native English speakers? Do they reveal anything? Who is the author of the piece? How does this affect the writing?

These authors discuss different types of English. How do all the variations of English we use every day shape our culture today?

Session 2: I Can Switch My Language But I Can't Switch My Skin by April Baker-Bell. Read and annotate the passage. Consider your experience with code switching. Answer the questions on the guided reflection about code switching to further the literacy narrative.

- Complete article reading and annotation guide.
- Fill out the reflection portion for code switching to add into the literacy narrative.
- Prepare to have code switching reflection read aloud in session three for peer review and reflection

Session 3: Code switching peer reflection and literacy narrative introduction. Students will work on discussing code switching and how it has personally impacted their experiences throughout life before they begin drafting the introduction portion of their literacy narrative. The introduction portion will be their first experiences with literacy.

- Peer review discussion and reflection for code switching portion
• Class discussion of the effect of code switching and whether or not it is a viable skill for everyone to have

• Beginning of introduction to literacy narrative. Students will begin detailing their first experiences with language and literacy. They should pay special attention to the first time they realized linguistic racism was a thing that people would have to fight against.

• The introduction draft should be finished for session one in the following week. Students will discuss the effect of linguistic racism from an early age based on the differences in the literacy narrative submissions

Week 3: Drafting the Literacy Narrative

Session 1: Review the introduction portion of literacy narrative assignments. Students will be sharing their first experiences with linguistic racism and literacy with the class. Through class discussion, students will gain a deeper perspective of linguistic racism through the collaborative discussion with peers and the reflective writing assignments as they continue to draft their literacy narrative.

• Students will review the introduction portion of literacy narrative assignments. Through their introduction, they will share their first experiences with a partner.

• Partners will edit and reflect on their reading. This will work as peer review as well as reflection. Students should follow the peer review outline.

• After reading, students will have one on one discussions about their experiences with literacy and linguistic racism.
After the collaborative discussion, students will complete a short reflective writing prompt based on what they learned from their peers and how it affected their own view of linguistic racism.

Session 2: Students will continue drafting the literacy narrative. Students will read an example literacy narrative and annotate it to further analyze the genre and generate ideas for their own storytelling. Students will use this information to add to their own draft of their narrative.

- Before coming to class, students will be working on their literacy narrative. During class, students will read the Example Literacy Narrative Assignment below and annotate it according to their annotation guide.
- Students will read and individually annotate the passage before talking with a peer about what they have found and any ideas they have for their own writing.
- After meeting with peers, a full class discussion will be held.
- Students will read *Shitty First Drafts* by Anne Lammott before coming to the next class.

Session 3: Students will complete their first draft of the literacy narrative to submit by the end of the day during this final class session. Next week will focus on revision of the first draft.

Students will hold mini conferences with the teacher as they work on the drafts.

- During class, students will be working on finalizing their first draft of the literacy narrative.
- During this work session, the instructor will one on one conferencing with each student to check progression, understanding, and comprehension.
First drafts of the literacy narrative should be completed and submitted by 11:59pm so peer review can start during the next class session.

**Week 4: Revising the Literacy Narrative**

Session 1: Students will bring a final copy of their draft for in depth peer review. Students will read and respond to two other classmates' literacy narrative assignments. After completion of the peer review, students will read an article to prepare for the next session.

- Students will read and annotate their peers' literacy narrative drafts to help the student revise and submit. Each student will peer review two other essays. Their feedback should be thoughtful and precise.
- After peer review, students will look at the feedback given to them by their peers and plan how they will revise their draft by creating a revision plan. The revision plan should be 5 steps they will take to revise their draft and make sure their voice is effectively heard.
- Students will read *Reflective Writing and the Revision Process: What Were You Thinking?* by Sandra L. Giles for the next session.

Session 2: Students will engage in thoughtful reflection and revision. This will be a workday for students to revise their literacy narrative. Their final draft will be submitted by session 3.

- Students can use this workshop day to ask the teacher questions and work on their revision.

Session 3: Students will have a final discussion about literacy narratives and linguistic racism. Together, students will reflect on ways to create change in society. Students will discuss the
importance of language and how it relates to race. Students will reflect on what they have
learned and complete a reflective writing prompt.

- A discussion will be held about linguistic racism. What did students know at the
  beginning of the unit? What do they know now? How have their views changed?
- Students will work together to create a list of things we can do as a society to
  promote change.
- After creating this list, students will complete a reflective writing prompt in which
  they discuss what they have learned through the unit and the project. This prompt
  will also include how they think they should move forward.
Literacy Narrative Assignment

For your first major assignment of the semester, you will be expected to complete a literacy narrative that details your experience with literacy and linguistics throughout your life. This narrative should have a central focus on the power of linguistics in society and how linguistic racism has shaped your experience with literacy.

Each week, we will work toward analyzing linguistic racism and language as power. You will use the information from the readings and research assignments to further your writing and show how language can be meaningful and powerful. To help you begin thinking about your literacy narrative consider answering the following questions:

- What is linguistic racism?
- What has your experience been with literacy?
- Do you believe race has affected that experience? Why or why not?
- How can storytelling further the movement to create a deeper understanding of critical race theory?
- Do you have the power to change the literacy narrative of others by changing their experience with language?
- Do you believe language is tied to race? Why or why not?
- How does linguistic racism help perpetuate the current hierarchy in society? What can we do to change that, if anything?

This is a high stakes assignment, as it is one of four major writing assignments in this class. It is important that you take time and think honestly and creatively about this assignment and your reflection. Taking time to stop and reflect is important to understanding your own
language journey and how that can affect others. This will help you begin to look at things in a more linguistically just way and make a change in society as well. These real-world issues that will be discussed will help you see the elements we are learning in real life.

We will do occasional peer review, reflective assignments, readings and graphic organizers. Each small assignment will be worth points, while the readings are expected to be completed on your own time unless they specifically say in class. This project will total 100 points for the semester.

**Project Requirements:**

1. Be sure to answer all questions from the graphic organizer
2. Use descriptive language to paint a picture for the audience
3. Follow narrative guidelines while writing
4. Have drafts completed in a timely manner for peer review and workshops
5. Participate thoughtfully in peer review and reflection
## Narrative Essay Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>10-8</th>
<th>7-5</th>
<th>4-2</th>
<th>1-0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Writing Processes</strong></td>
<td>Student devotes a lot of time and effort to the writing process (Prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.</td>
<td>Student devotes sufficient time and effort to the writing process (Prewriting, drafting, reviewing, and editing). Works and gets the job done.</td>
<td>Students devote some time and effort to the writing process but are not very thorough. Do enough to get by.</td>
<td>Students devote little time and effort to the writing process. Doesn't seem to care.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.</td>
<td>The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.</td>
<td>The story is a little hard to follow. The transitions are sometimes not clear.</td>
<td>Ideas and scenes seem to be randomly arranged.</td>
</tr>
<tr>
<td><strong>Characters</strong></td>
<td>The main characters are complex, named, and clearly described in text. Most readers could describe the characters accurately.</td>
<td>The main characters are complex, named, and described. Most readers would have some idea of what the characters looked like.</td>
<td>The main characters are named. The reader knows very little about the characters. The characters are lacking complexity.</td>
<td>It is hard to tell who the main characters are.</td>
</tr>
<tr>
<td><strong>Plot Structure</strong></td>
<td>The plot is well developed and has multiple plot/story lines. The plot is interesting and engaging for the audience.</td>
<td>The plot is well developed and has more than one plot/story line. The plot is interesting and engaging for the audience.</td>
<td>The plot has one plot/story line. The plot lacks interesting features and excitement.</td>
<td>The plot is not developed and is not interesting to the reader.</td>
</tr>
<tr>
<td><strong>Creativity</strong></td>
<td>The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.</td>
<td>The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.</td>
<td>The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.</td>
<td>There is little evidence of creativity in the story. The author does not seem to have used much imagination.</td>
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Literacy Narrative Graphic Organizer

Section 1: The Beginning

1. What is a literacy narrative?
2. Who are the main characters in your literacy narrative?
3. What is the main setting of your narrative? Where does it start? Where does it end? Be descriptive.
4. Think back on your first experience with literacy and language. What was it like? How did you feel? If you could, what would you do differently or what would you change about your experience?

Section 2: Conflicts

1. What conflicts come to mind when you think about your relationship with language?
2. Do you believe language is tied to race? Why or why not?
3. Do you believe race has affected your experience with literacy and language?
4. Were there any other conflicts that affected your experience with literacy? Detail them here.
5. Reflect on your feelings about code switching. Were you ever asked to code switch? Do you think this is harmful or helpful? Is this skill necessary to function in society?

Section 3: The Middle

1. What experiences come to mind when you think of literacy in your middle school years?
2. What was your experience like in academics and real life as you began to experiment with language?

3. Were there any aspects of language that were regarded differently? Why do you think people saw these dialects differently? How were people who used different dialects or language skills treated? Why do you believe they were treated that way?

4. Were there any inherent positive or negative experiences that you feel shaped your use of language in this time period? Detail them here.

Section 4: The End

1. Present day, what experiences shape your idea of literacy and language? How have your views changed or not changed from your younger years?

2. Do you believe linguistic racism affected your experiences with literacy and language at all? Why or why not?

3. How have you changed as a writer throughout your life? What experiences have impacted these changes? How do you hope to move forward?

Section 5: Solution

1. Do you believe linguistic racism is still a problem today? What are specific experiences you can note that make you believe the way you do?

2. Do you have any solutions to combating linguistic racism? Do you think it is possible for all language to be looked at equitably?

3. End by discussing your current view of race and language. What are thoughts and where would you like to go from here?
**Sensational Quotes**

For this activity, you will read chapter 1 of Linguistic Justice by April Baker-Bell. After reading, you should choose 5 quotes that interest and or relate to you and explain why. We will hold a class discussion about the chosen quotes, so be prepared to share.

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<tr>
<th>Quote</th>
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Sensational Quotes Reflective Prompt

Directions: After the class discussion, reflect in 3 or more paragraphs about what we discussed and linguistic justice. What does it mean to you? Why is it important? Is code switching helpful or hurtful? What are your main takeaways from the reading and class discussion? How would you like to move forward in your life?

Checklist: Follow this checklist to complete your reflective writing assignment

1. A definition of linguistic justice and what it means to you
2. The importance of linguistic justice
3. Your reactions from the chapter
4. Your reactions from class discussion
5. Something you learned about yourself and/or the world because of the reading and discussion
6. Steps you will take to make a change because of these readings
7. Thoughtful Reflection
8. 3 paragraph minimum
9. effort to produce clear and coherent writing

Discussion Post Question

Directions: Answer the following question in an online discussion forum. Your discussion post should be at least 250 words and you respond thoughtfully to two peers. Please read the assigned reading before completing the discussion post and use information from the reading to support your points.

Question: Which artifact are you most interested in learning about? Why? Explain your reasoning.
Black Language: “America Loves to Hate, Yet Loves to Take” (Baker-Bell)

Directions: In chapter 2 of Linguistic Justice, we begin discussing the appropriation of Black Language. Baker-Bell offers us seven artifacts to consider when we discuss language in the classroom. She also discusses ways Black Language has been appropriated by media and merchandising teams. Use the table below to research and analyze the appropriation of Black Language throughout history and the world.

<table>
<thead>
<tr>
<th>Example of Appropriation</th>
<th>Website Found</th>
<th>Personal Reaction</th>
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Writing Prompt: After you have completed your research, complete a reflective writing prompt of at least 3 paragraphs answering the following questions: Why does this upset you or why not? What are alternatives for merchandising? How is this practice hindering the country or moving the country forward? Are there any other examples of cultural appropriation beyond merchandising and social media that you did not put in your table?
Annotation Guide

Directions: Read the article by Jeanne Dyches Bissonnette and Jocelyn Glazier. While reading, follow the annotation guide below to make notes of things that stand out to you.

**Highlight** anything that surprised you in the reading

**Underline** anything that you do not agree with

! anything that you strongly agree with

* Anything that relates to the central idea of the reading

? anything that you do not understand

[] anything that seems to be an important term

<table>
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<th>Notes After Peer Discussion</th>
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Discussion Post Question

Directions: Answer the following question in an online discussion forum. Your discussion post should be at least 250 words and you respond thoughtfully to two peers. Please read the assigned reading before completing the discussion post and use information from the reading to support your points.

Question:

- What influence does Amy Tan’s mother have on Tan’s ability to write and the path she chose to be a writer?
- Tan explains that “Mother Tongue” to her is the language used by her mother. What is “Mother Tongue” for you, and cannot it be different from tan’s definition?
- What does Tan’s interaction at the hospital with the CAT Scan reveal about people’s perception of non-native English speakers?
- Tan mentions that she uses “all the Englishes [she] grew up with. “How do all the variations of English we use every day shape our culture today?

Code Switching Reflection

Directions: Consider what it means to code switch. This is question number 5 in your conflicts section of your literacy narrative graphic organizer. Think about the following questions and free write roughly 3 paragraphs responding to them.

- Have you ever been asked to code switch? If so, when? What language were you using that was deemed inappropriate?
- Do you believe code switching is necessary to be a functioning member of society?
- When people have been asked to code switch, why do you think they have been asked this? What specifically inhibited their ability to communicate?
- Imagine what the world would be like if code switching did not exist, and people all talked in their own dialects. Would it be better or worse? Why?
Peer Review Outline

Directions: Use the following checklist to make sure you are participating in constructive, respectful peer review. Your feedback should help the writer move the narrative forward while also providing them with an insightful reading of their work.

<table>
<thead>
<tr>
<th>Element</th>
<th>Yes</th>
<th>Sometimes</th>
<th>No</th>
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</thead>
<tbody>
<tr>
<td>Reviewer: Does the writer establish a focused theme early in the narrative?</td>
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<tr>
<td>adequately focus on supporting that theme throughout the paper?</td>
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<tr>
<td>adequately consider the audience’s knowledge of the topic?</td>
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<tr>
<td>use narrative techniques and details to paint a picture for the audience?</td>
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<tr>
<td>provide detailed experiences to illustrate their journey with literacy and how it began and changed over time?</td>
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<tr>
<td>demonstrate an adequate command over mechanics, usage, grammar, and spelling, with minor errors that need correcting but do not distract from content?</td>
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Additional Notes:

Peer Review Reflection

Directions: After peer reviewing, reflect on what you learned from your partner. How is their literacy narrative different from your own? Do you share any experiences? If so, what? If not, why do you think that is? How did your partner’s piece change your view on linguistic racism?
Example Literacy Narrative

by Jennifer Betts

Words were like a puzzle that I couldn’t quite solve. Listening to the teachers read the jumbled-up letters on the page, I was fascinated by how they could easily bring the pictures to life. The first day that I truly became literate, it was like another world opening up. My fingers couldn’t find books fast enough. My relationship with words has been a powerful, fantastical and even sometimes disastrous journey.

I would like to say that I’ve always known the power of words, but that simply isn’t true. The power that a word can hold jumped at me like a thief in the night the first time I encountered my own personal bully. They took the words that I’d proudly written and made them less meaningful than trash. However, it was that bully that forced my reading and vocabulary to grow. They made me realize the power that a few sentences could hold in an instant. Like swords in battle, they can quickly cut and decimate your opponent. Mastering the tactics of battle, you turn from the opponent to the victor. The need to be the victor drove me to books. And books opened my eyes to a whole new way of thinking.

I have that bully to thank for leading me to the children’s book Harry Potter. The moment I slid open those silken pages, my eyes couldn’t devour them fast enough. The story pushed the limits of my vast imagination and truly allowed me to soar. The moment the journey was over, I missed it. And there hasn’t been another book since that has truly satisfied that high.

While I had dabbled in writing my own love stories a time or two, my need to find another fantasy that consumed me like the Harry Potter series pushed me into trying my own hand at writing. The moment my fingers hit the keys; the words just started pouring out of me at a rate that even I couldn’t control. Who knew that the shy, introverted child had so much to say?

While my relationship with written words are the things of dreams, my plunge into speaking often has disastrous consequences. Never have I been a good public speaker. In school, it was the day that I dreaded. Despite my preparation, I would trip and stumble to the podium only to repeat my performance in my carefully planned words. While they say practice makes perfect, in my case, practice has made me mediocre. But to get the world to hear your words, sometimes you need to find the courage to speak them.

Even if the delivery isn’t perfect.

Though my journey with words started in frustration, it turned to fascination and wonder in a minute. Even with many years of reading under my belt, I’m still humbled by the power that a single word can hold if used the right or even the wrong way. Sharper than knives or softer than a silk, finding the right words is always an interesting journey.
Revision Plan

Directions: After looking through the feedback from your peers, you will make a revision plan to help you finish revising your literacy narrative before final submission. Your revision plan should consist of FIVE steps you want to take to revise. Focusing on five elements will help you to be precise in your revision process and move forward with your draft.

<table>
<thead>
<tr>
<th>Which steps will you take to revise?</th>
<th>Why did you choose to revise this?</th>
<th>How will revising this benefit your narrative?</th>
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<tbody>
<tr>
<td>EXAMPLE: descriptive language</td>
<td>I am choosing to add more descriptive language because my peers have told me that my narrative is vague and seems to lack purpose.</td>
<td>This will benefit my narrative by helping my audience paint a picture of my experiences through my strong descriptions.</td>
</tr>
</tbody>
</table>

Step 1:

Step 2:

Step 3:

Step 4:

Step 5:
Works Cited


Tue. “‘Literacy Narrative’ by Kiki Petrosino.” "*Literacy Narrative" by Kiki Petrosino | The Iowa Review*, iowareview.org/blog/literacy-narrative-kiki-petrosino.

Proposal (The Importance of Teaching Identity)

Throughout history, education has seemingly influenced the mainstream idea of heteronormativity as being the only acceptable form of identity for school-aged children by only including literature that has heteronormative characters or by the refusal to discuss identity at all in the classroom. Not only has this lack of diversity created educational environments where students are not educated on their own identity development, but it has also led to the isolation of students who identify with marginalized groups, further perpetuating the heteronormative narrative. Students who identify with a different identity than the “norm” such as students of the LGBTQ+ community or students of different cultural communities, have been grossly underrepresented in curriculum, leaving these students to explore their true identities elsewhere or hide their identities away out of fear of repercussions. Identity is not taught or represented enough in public education, leaving students feeling isolated and inhibiting their ability to reach their utmost potential. Representation of different identities is important in a curriculum that has predominantly been characterized by the dominant race, sexual preference, and class structures to create inclusive learning environments where students are free to reach their utmost potential through self-discovery and understanding.

The discussion of identity in educational environments has been miniscule in public education, and only recently have even universities begun to more explicitly examine the impact
of identity. When there are discussions of identity in the classroom, they tend to appear within the literature that the teacher chooses for educational purposes. However, even these elements of identity discussion revolve around the heteronormative discourse that has dominated socially acceptable ideals for much of American History. Limiting students to these specific discourses that have dominated much of the curriculum for the past century may have negatively impacted the ability of educators to communicate with their students and vice versa. Educators need to learn how to be respectful when discussing these sensitive topics that deal with identity because students should see themselves represented in the literature they are reading. Incorporating discussions about identity and literature discussing identity might increase effective communication between students and educators, positively impact the mental health of students who feel underrepresented, and increase engagement with the reading material provided for public education.

With the increased discussion of identity in the classroom, there may come an increased sense of belonging among the students as well. The inclusive classroom environment that may be created by discussing identity can help the students to feel more connected to the classroom. The relationship between students and their sense of belonging in the classroom has been proven to directly correlate with their ability and opportunity to integrate their identities into the classroom. Faircloth discusses the importance of belonging in the classroom environment by illustrating the correlation between student achievement among diverse high school students and their sense of belonging in the classroom. In the study, it was found that 324 African American students’ sense of belonging was directly related to their motivation and academic success (Faircloth). Additionally, other studies have found similar patterns between belonging and achievement. In order for students to have the sense of belonging noted above, they need to feel free to discuss
their identity in the classroom environment. Students who feel connected to school have reported higher levels of emotional well-being, yet most students still believe that they are invisible to the educators and staff at their schools. This idea further provides evidence that there is a positive correlation between discussing identities in the classroom and the wellbeing of students in regard to their mental health and development.

Many studies have looked into the correlation between discussing identity and the wellbeing of students. In ‘We Hatched in This Class’: Repositioning of Identity in and Beyond a Reading Classroom” by Allison Skerrett, a case study is discussed in which a student recalls a teacher as being an integral part in helping to shape her identity because identity was represented in the literature of the classroom. Skerrett looked at the ways in which discussing identity in the classroom helped the students to further examine issues of race, gender, class, etc. which all coincide with the identity development of the student. Furthermore, discussing these issues in the classroom led to positive engagement with the literature and encouraged critical literacy: “Critical literacy involves questioning the reader and the text. Such an approach helps youth identify and critique the reasons for their preferences for particular texts. It helps youth examine how their identities both influence and are influenced by the meanings they make out of texts and how others who are similar and different from them may respond to a literary work” (Skerrett 65). Without the discussion of identity, students will not be able to analyze these influences and increase their metacognitive thinking. This discussion of identity can also increase the students’ sense of belonging as noted in Buckley and Parks study where they found that students felt isolated many times based on their social identity. The lack of discussion about identity may have caused students to feel marginalized by their social class and inhibited their ability to connect to their peers on the college campus. Their study found that “Arguably, the class divide
in the US fosters both feelings of marginalization and discomfort on campus around social class identity, potentially contributing to a strained climate related to class” (Buckley & Park). The differences in identity between students can already feel isolating, especially when it comes to matters of social class, but ignoring the conversation may lead to more isolation and marginalization. As the study notes, this can lead to a strained classroom environment rather than one that is inclusive and safe for all students. By implementing discussions of identity into the classroom, educators could possibly ease this tension and help to merge the divide among students who are different from one another.

This discussion of identity also leads to greater engagement with the material of the educational environment by making sure all students feel represented. In writing, authors are careful not to alienate certain audience members because this will decrease the effectiveness of their work and muddle their purpose. The same should be true for literature chosen in the educational setting. Educators should choose literature that is careful not to alienate certain students because it will decrease their level of engagement with the material. While not much research exists on this topic, studies have highlighted “the importance of context and one's own meaning-making capacity to the salience identities have for a person; environments of exclusion can make a targeted identity suddenly more salient. The authors showcased the inherent connections among environments, student identity, and students' meaning-making capacity” (qtd. in Buckley & Parks). The connection between classroom environments and identity discussions can increase the students’ ability to make meaning, thus increasing their engagement in the material. Representation throughout this discussion is important because young adults need to see that there are other people like them and that it is normal to be different. Choosing literature where the characters constantly illustrate the societal “norm” that has been accepted is unrealistic
and alienating to students who differ from this particular ideal and belong to the marginalized groups. It is the job of educators to increase engagement of all students and to make all students feel accepted. Choosing literature with a variety of characters who identify with different groups can effectively do this.

In addition to discussing identity in the classroom, the discussion of sexual identity is a topic that is becoming more important in our ever changing, volatile climate. There are major implications to not discussing the issue of sexual identity in a classroom, and students who do not fit the heteronormative sexual identity are often left feeling underrepresented, isolated, and unseen, leading to negative mental health affects for the children in these communities. Studies have found that “Today’s students are inundated with messages about sex and sexuality in ways unimaginable to prior generations, yet they are far less likely than their predecessors to receive comprehensive and unbiased guidance on sex and sexuality-related issues in their schools” (qtd. in White, Wesley & Ali-Khan 285). While students are learning about sexual identity in their real lives more than ever before, they are rarely seeing an unbiased view of identity in public education classrooms which may negatively impact their self-discovery.

The discussion of sexual identity in the classroom has already begun to take place in the classrooms of many universities throughout the country, but little work has been done when it comes to high school classrooms: “All students grapple with the concepts of identity, sexuality, and LGBTQ rights because our nation is struggling with these same issues. This reality reaffirms the importance of including LGBTQ voices in our classrooms” (Burke & Greenfield 49). Discussing these topics in college classrooms is not enough; they need to be discussed in high school classes as well because students do struggle with these issues, and they deserve to have more representation and information provided to them as they go through one of their most
critical periods of self-exploration. Burke and Greenfield agree that teachers have a civic duty to help their students become aware and informed citizens, which means helping them foster the thinking skills that are relevant to their exploration of the self. Though this research shows the ways in which these discussions can help foster thinking skills, some studies have noted that “There is a chasm, however, between reality and the language arts curriculum, between something ever-present (sex and sexuality) and what teachers and their students are officially allowed to explore in class” (White, Wesley & Ali-Khan 283). This is not a “stated” rule for the classroom, but in many classroom environments, there are unspoken rules that the educators seem to follow. It is agreed upon by many that teachers have a duty to teach their students about the world outside of the classroom and prepare them for their adult lives. While this is a common belief, high school teachers are not yet acting on this civic duty and bringing these discussions of identity into the literature of the classroom.

The link between discussing identity in the classroom and the emotional well-being of students has been proven by research in the field time and time again, but there is still a lack of information on the topic for students who are wishing to go into the educational field. Though research has proven this positive correlation, teacher candidates have reported lack of knowledge being the obstacle that holds them back from bringing more discussion of identity into their classrooms. Glikman and Elkayam found in their study of future educators that many were willing to incorporate discussions of identity into their classrooms, but most of them felt they did not have the knowledge necessary to appropriately assist students struggling with their identity or feeling isolated. As the authors note, “Education students indicated that they had medium-level knowledge needed to broach the subject of sexual orientation with their pupils and that they were poorly equipped to help pupils contending with issues of sexual identity and
orientation” (Glikman & Elkayam 52). This gap illustrates the need for educational reform in college programs to assist future educators in creating inclusive educational environments for all students, including those who do not fit the heteronormative roles. A study of two high school teachers who used literacy techniques to introduce their students to the discussion of identity found that “these contexts are oftentimes unequal, [so] the influence of critical theories (e.g., critical race theory, feminism, post-colonialism) encourages analyses of power, privileges the experiences of youth from minoritized communities, and advocates for equity and social justice” (Mirra 427). When it comes to discussion of identity, many times the people who struggle are those who have been marginalized. This study shows that by not equipping these future educators with the necessary knowledge to discuss identity, they may not be encouraging the students to analyze the inequalities in the world. Without these discussions and analysis, it is hard to enact change and advocate for social justice. In order to get these discussions into the classroom, future educators have noted that they need more knowledge and strategies for their classrooms.

As mentioned, research has supported the idea of discussing identity in the classroom, but it is vastly important that educators be mindful when discussing these controversial issues in their classroom to appropriately provide a voice to the students who are marginalized. In Alexakos’ et al. research, these issues are referred to as “thorny issues.” The name suggests that these issues may be difficult to discuss in a classroom setting and they may bring up negative emotional responses from students and staff, but it is important to discuss these, nonetheless. The authors discuss that, “Exploring difficult knowledge poses different dilemmas and challenges, and great care is required when unpacking the emotions related to thorny issues. Thorny issues and the discussions that ensue may be discomforting, but are necessary if we are to address
questions of (in)justice adequately and ethically” (Alexakos et al. 746). In order to allow all students to feel seen and important, these sometimes-painful discussions need to take place, allowing them to feel safe to explore their identity in the classroom. However, one way to combat the uncomfortable feeling or repercussions of such discussions would be to allow students to opt out of the activities or reading as one study did. Burke and Greenfield discussed this option by saying, “We recognize that discussing sexual identity can be threatening; by giving students the choice of whether or not to participate, we allow them to measure their own emotional maturity.” (Burke & Greenfield 47). This technique allows teachers to incorporate discussions of sexual identity into their classroom, while allowing students to think retrospectively and opt out if they don’t yet feel comfortable discussing the material. This can also be beneficial to the development of the individual student because it allows them to look within themselves and measure their own comfortability with the subject. They may have biases that they were not even aware of, and this activity could open them up to new discovery. With this technique, even teachers who may be uncomfortable bringing the discussion of identity into the classroom have a way to bridge the gap and start to advocate for this change.

Overall, the research has shown that discussing identity in the classroom can create positive engagement within the classroom and benefit the mental health of all students. Opening up the platform for these discussions can help create a better relationship between faculty and students, and students with other students. Pryor’s study focused solely on the relationship between faculty and peers when it comes to students who are transitioning or identify as transgender. While the research is limited in this regard, many of the students studied reported facing struggles in the classroom because they were marginalized by faculty and peers whether consciously or subconsciously. It has been noted that, “When a person rejects the socially
constructed man or woman binary, that person then becomes stigmatized by society and, thus, confronted with genderism. The nonconforming person is left in a space of ‘otherness’ and in a world of invisibility. Often transgender students attempt to minimize certain experiences of genderism by masking” (qtd. in Pryor). In order for these students to feel seen and important, discussions must take place to ensure an understanding of all people and an ethical classroom environment. However, little research has been done on the negative experiences of people who reject the socially constructed binary. In order to create a feasible solution to the isolation of these marginalized groups, more research needs to be done in the interest of creating inclusive classroom environments.

Educators need to use this research and further research to help create inclusive learning environments for all students. Strategies and personal experiences must be explored and implemented to encourage the addition of these controversial issues to classroom discussions. One possible way to engage the discussion of identity in the classroom is to implement literature that discusses more identities than the heteronormative binary that is present in most high school curricula. An instructor might consider teaching *Simon Vs. The Homosapiens Agenda* by Becky Albertalli instead of teaching *The Lord of the Flies* by William Golding, for example. While the latter is a classic novel and can still relate to human nature as we see it today, *Simon Vs. The Homosapiens Agenda* not only discusses sexual identity, but it also discusses more prevalent issues that high schoolers are dealing with on a daily basis. Additionally, an instructor could consider teaching *And She Was* by Jessica Verdi which discusses issues of sexual identity, social class identity, racial identity, etc. instead of an older novel that students may not relate to. Replacing the literature in classrooms to include inclusive storylines might help to increase engagement of all the students and educate them on the nonbinary identities that their peers may
identify with. Adding this inclusive literature to the classroom also allows students who are part of the marginalized group to feel seen and represented, which can thus increase their emotional well-being and their engagement in the curriculum.

This intervention into the general education curriculum is necessary to educate students on nonbinary identities and create a safe and inclusive environment. For example,

“a study conducted among LGBT pupils in the US indicated that an overwhelming majority (over 80%) had been exposed to homophobic comments and verbal harassment; more than 60% felt unprotected and exposed to danger when on school grounds as a result of their sexual orientation; approximately 45% had experienced physical harassment; more than 20% had been physically attacked on school grounds; and approximately 30% had refrained from attending school on occasion because they felt unsafe” (Glikman & Elkayam 39).

Educating students about the marginalization of certain groups of people could help to increase awareness and empathy, possibly lessening the harassment and danger that these students feel.

This could also lead to students of the marginalized groups feeling as if they have an ally in the teacher. Thomas studied the identity development of African American women who felt that they were constantly subjected to stereotypes, negative classroom environments, and negative perceptions by staff. The author also found that “participants often found themselves in negative classroom environments where acts of oppression or insensitivity went unnoticed or unaddressed by teachers” (Thomas 95). By using literature that includes inclusive storylines, students can begin to feel safe and understood in their educational environments rather than feeling unsafe and constantly in danger. For instance, “Sutherland, who studied how black adolescent girls responded to literature that explored black girls’ development of female
racialized identities, recommended using greater amounts of literature that help youth critically examine issues of race, gender, and class” (qtd. in Skerrett 65). The positive effects of including literature with different identities can be seen in the ways that students of color further explored their own development through the discussion of literature where they were presented. The recommendation to use more of this literature is one that educators can use to help prove the argument that the discussion of identity is needed in classrooms to help examine the issues these marginalized groups face and help the students to feel more represented in their school curriculum.

Additionally, adding the discussion of identity into the classroom will help the marginalized students to not feel isolated by allowing them an opportunity to feel as if they can be their true selves rather than conforming to the socially constructed “norm.” The author found that, “In the college context, the transitioning process has caused some transgender students to mask or to only disclose their gender identities when necessary. Students thus conform to standards of gender identity as a binary system and are marginalized because they challenge this system” (Pryor). Because of the lack of education, research, and acceptance, these students feel that they must pretend to be something they are not in order to conform to what society wants them to be. This can cause students to feel isolated and uncomfortable which can decrease their mental health. In a particular study, a college student who was transgender remembered his negative experiences as something that could have been mitigated by his professors being educated on the topic and ready to handle uncomfortable situations. In the study, one participant noted that their, “concerns with faculty involved primarily experiences of inaction on the part of faculty members. During one class session, a peer was comparing their bipolar disorder to his experiences as a transgender person— something that made him uncomfortable and unable to
respond at the time. Although his peers did not interject, he felt the instructor should have been equipped to address the situation” (qtd. in Pryor). Had the professor been equipped to discuss these topics, the student could have had a more positive experience leading to feeling accepted rather than isolated and alone. Adding these discussions into the classroom would also help to educate the peers, so they may be less inclined to make uncomfortable or inappropriate remarks because they will better understand the emotional repercussions of such statements.

The research done on implementing discussions of identity into the classroom leaves a great deal of room for more to be considered. Though this research is a good starting point for educational reform, much more research needs to be done on the emotional wellbeing of students who don’t fit into the heteronormative identity roles that are projected onto so many young adults. On a surface level, students struggle to communicate their identity on a social level: “When asked to define their identities, I’ve found many students report personality traits such as fun, loving, and hardworking, while students with identities of less social power identify their race, social class, sexual orientation, or age. Often times, students with a majority identity (white, heterosexual, high social class, able-bodied) find it difficult to relate to a social identity” (Lambertz-Berndt). Students who are part of the majority struggle to look introspectively into their identities because their race, class, sexual orientation, etc. have never been a reason for prejudice from others. In order to increase identity development in students, activities and discussions need to be present in classroom environments. Lambertz-Berndt discusses such an activity where students use post it notes to label how they self-identify to the class. This type of activity not only helps students to introspectively look into their own identity, but it also helps them to visualize and communicate that identity to their peers. The study found that,
“In addition to white students, I’ve found all students neglect to recognize how a
social identity is a part of their identity makeup. This class activity allows students to
consider how they self-identify by labeling their identities publicly on three post-It notes
for the class to see and how they may neglect to assign social identities to the way in
which they see themselves. Doing so pushes students to make invisible identities more
visible, which Cooks (2003) notes is an imperative task for identity development, as it
demonstrates the privileges one may experience with their identity” (Lambertz-Berndt).

As she notes, students struggle to connect their social identities to their own makeup and
development. Activities such as the ones listed above need to be implemented in the classroom to
educate the students on identity development and to help them visualize themselves and how
they wish others to perceive them. Though this activity can be a great starting point for any
educator, more activities and strategies need to be researched and created to support educators
who wish to create more inclusive learning environments for their students.

The research provided should be considered when implementing discussions of identity
into the classroom, but much more work needs to be done. There are limited resources on the
topic which impacted the ability to deliver useful content to future educators. While the research
does show the positive correlation between inclusive education and discussions of identity in the
classroom, there are minimal strategies and activities provided that future educators can
implement to create a change in their teaching environment. In order to create a substantial
argument, more case studies should be conducted to enforce the argument that discussions of
identity are necessary in a classroom setting in order to benefit the emotional wellbeing of all
students. Researchers in the field should further look into personal examples from students who
are marginalized and how they feel about the literature of their high school classrooms. Did they
feel represented or isolated? Did their teachers encourage the discussion of identity, or did they shy away from it out of fear of uncomfortable conversations? How did their peers treat them and their identity differences? Did they even understand the construct of identity as young adults in the high school setting? What kinds of discussions, if any, did their teachers have about identity and marginalized groups? These are questions that need to be asked in order to push the research further and benefit all classrooms and students. In order to make a substantial difference in the educational field, more research needs to be conducted on the topic of identity in the classroom.

While researching is in progress, teachers and educators should be encouraged to begin incorporating these important discussions into their classrooms. It would be helpful to journal the results of the discussions or any successful activities that take place in the classroom environment. This would provide useful information to other educators so they can start the discussion in their classrooms as well. Overall, this research can be used to implement these discussions, educate young adults, and increase the mental health of all students by creating inclusive classroom environments. However, there is much more work that should be done to create a substantial change for the future.
Works Cited


Lambertz-Berndt, Megan. “Communicating Social Identities in the Classroom.”

*Communication Teacher*, vol. 34, no. 4, 2020, pp. 305–311.,


Image Grammar and Narrative Essay Unit

For my final project for ENG 6220, I have chosen to create a narrative essay unit that focuses on revising grammar elements throughout the writing process. The specific grammar approach I will be using to lead students through their narrative writing process will be Harry Noden’s *Image Grammar: Teaching Grammar as Part of the Writing Process*. As stated previously, the climate I teach in requires a hands-on approach to grammar with students needing grammar application and modeling in order to master the skills being taught. My students are, on average, below grade level when it comes to writing and they benefit from instruction that they can relate to. In general, my students learn best when they can connect concepts with other elements which is why *Image Grammar* is the perfect strategy to help my students succeed in grammar and writing.

The organization of this grammar unit will coincide with our narrative essay unit. At the end of reading *The Secret Life of Bees* by Sue Monk Kidd, students will write a narrative essay in which they change the ending of the novel to make it more appeasing to audiences, specifically in regard to May’s suicide. These narrative essays have to be 2-3 pages in length and should include: proper grammar, dialogue, and figurative language. The first week of the unit will center around writing their narrative essays while improving their writing with Noden’s strategies as they progress through the writing process. After the first week, the narrative drafts should be
completed, and students will use week two to focus solely on revision of their narratives before turning in the final copy.

Day one of the unit starts with a descriptive activity to help the students imagine characters and learn to paint images with their writing. This is something the students already know how to do, in a sense, because they have continuously worked on describing pictures and using figurative language to enhance their descriptions. After reading Noden’s *Image Grammar*, it is clear to see that teaching students to write descriptively is something very important that is vastly overlooked. Noden writes that “The qualities of a writer’s images- the details, colors, shapes, movement- derive from visual perception. An ineffective writer sees broad impressions that evoke vague labels; a powerful writer visualizes specific details that create a literary virtual reality” (3). Noden’s activity, “Painting the Person Behind the Clothes” (48), in which students describe the clothes of the characters will help students to learn how to add description using visual images and sensory details. This activity gives my students a concrete model that will help them create imagery and add it into their writing to create stronger narratives.

Noden’s discussion of how to teach parallel structure is another fantastic strategy that will help students increase their writing capabilities. Parallel structure can help to create tension and rhythm in the writing and help the students create the mood that they want their audience to feel when reading. Noden asserts that parallel structure should be used to help create rhythm because “choppy rhythms distort perceptions and interrupt the consistent flow of ideas” (63). Through repetition and modeling, students will soon be able to add parallel structure into their repertoire. Parallel structure has already been taught earlier in the year, but I will return to it during the narrative unit to increase their learning capabilities. As Noden states, “The learning process begins with imitation and soon transforms into acts of creation. After students learn to
imitate, definitions can be added to strengthen their knowledge” (62). Students have been practicing imitating parallel structure throughout the year. To strengthen their knowledge, they will now begin to create their own parallel structures and learn how to define the terms through Noden’s suggested strategy of identifying parallel structure in scene, describing an image using parallel structure with a partner, then individually writing their narrative using parallel structure. This repetitive technique helps students to build knowledge, but it also works to scaffold instruction for students who may need extra help.

For week two of the unit, students will focus solely on revision. The students will focus on using Noden’s Five Basic Brush Strokes to help students develop “a grammar style [that] begins with learning to ‘see,’ literally and metaphorically” (2). The students will begin by learning about the brush strokes and practicing incorporating them into sample sentences. While most students are able to explain their story, they struggle to add details and paint a picture for the writer. Noden explains that “a well described fiction or nonfiction work creates the mental equivalent of a film, leading readers through a visual journey of endless images with close ups, action scenes, and angle shots” (4). To show students the importance of adding sensory details and showing instead of telling, we will use Noden’s strategy of “Explor[ing] images from Films of Best-Selling Novels” (19). Doing this will help the students understand the relationships between words and images, so they will be able to use these connections in their revision of their writing. Creating these images will further help readers interact with their text and it will create stronger writers.

Another strategy Noden discusses is adding specific imagery by using nouns and verbs. Along with brushstrokes, specific nouns and verbs can help to create images within the writing. Students at the sophomore level struggle to identify verbs, much less experiment using strong
verbs they may not be comfortable with. Noden argues that “Verbs contribute images in a subtle but powerful way, so the teachers need to help students understand the image value of this sometimes-ignored painting element” (32). Having students practice making noun and verb combinations with unique verbs will them help to understand the power of words and it will allow them to become more comfortable using different combinations to add power to their writing.

Finally, students will practice with this language before finally editing their narrative essay by zooming and layering. For the final day of the unit, students will do peer review with a combined revision checklist. Students tend to struggle with revision and the zooming and layering technique created by Noden will help them to use multiple strategies to enhance their writing. Young writers should understand that their draft is their preliminary work, and they should go back to it to layer it with detail and imagery. For zooming Noden suggests that students “use his or her imaginative zoom lens to replace abstract nouns with more specific images, [and use layering to] layer onto the passage a variety of brushstrokes with a few prepositional phrases” (37). Zooming and layering also allows the students to focus on small elements of their revision rather than editing the entire narrative piece at once. Breaking down the revision process will help them to focus on the details and not be overwhelmed with revision.

The Common Core State Standards in relation to writing and language, along with Noden’s Image Grammar shaped my narrative essay unit. Students are required by these standards to understand the precise language and grammar that comes with writing in context. They are also required to be able to use these skills in their own writing in order to master the standard. While narrative writing is difficult to teach, Noden describes a writer as “an artist, painting images of life with specific and identifiable brush strokes, images as realistic as Wyeth,
and as an artist, relies on fundamental elements” (1). Using the strategies provided by Noden to instill this idea of writing in the students will help to give them a better understanding of grammar and language in context and be able to apply this to their writing. With Noden’s hands on, student centered strategies, students will see success in mastering these standards and increasing their writing capabilities by becoming artists in their writing.
Works Cited

# Sandusky High School Weekly LESSON PLANS

**School:** SHS  
**Teacher:** Sydney Ludewig  
**Subject:** English  
**Grade Level(s):** 10  
**Date(s):** Week 1

## WHAT should the students LEARN?

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<tr>
<th>Monday</th>
<th>Tuesday</th>
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</table>
| **I Can Statement(s):**  
- Write narratives to develop real or imagined experiences              | **Standards:**  
- CCSS.ELA-LITERACY.W.9-10.3 - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.kehras |  
- CCSS.ELA-LITERACY.W.9-10.5 - 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.) |  
- CCSS.ELA-LITERACY.W.9-10.3.B - Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. |

## HOW are we TEACHING?

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
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<th>Friday</th>
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</thead>
</table>
| **Activities to assess prior knowledge**  
- Previous narrative writing prompts to assess knowledge of imagery | **Previous lessons introducing parallel structure during Of Mice and Men to assess knowledge of parallel structure** | **Literary analysis essay to assess knowledge of imagery** | **Previous lessons discussing parallel structure to assess knowledge of grammar** | **Previous writing samples using dialogue to assess ability to create and format dialogue correctly** |

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PROCEDURES
This lesson was supported by Noden’s strategy “Paint the Personality Behind the Clothes” (48). Students will be introduced to their narrative writing assignment by discussing the prompt and using detail when writing to make their story believable.

To introduce, students will look at two pairs of clothing hanging on the wall. One will be for a woman, and one will be for a man.

Students will discuss as a class what types of individuals wore these clothes.

The teacher will ask about:
- Their personalities
- Their occupations
- Their social lives

Allowing the students to be creative.

After the discussion, students will write individual stories about the characters behind the clothes.

This lesson was supported by Noden’s list of sample prepositions and subordinate conjunctions (70). Students will begin writing their narrative essay for The Secret Life of Bees in which they rewrite the ending.

The teacher will read the scene and point out the use of parallel structure by the author. The teacher will point out how this repetition creates rhythm and helps the reader follow the story.

Students will then work with a partner to describe an image on the board using the list of prepositions or subordinate conjunctions to create parallel structure.

When they have completed this, they will share as a class.

Finally, students will begin writing their narrative using parallel structure. They will need one paragraph completed for class the following day.

This lesson was supported by Noden’s idea that “writing is seeing” (2). Now that students have completed their introductory scene, they will begin their body paragraphs of their narrative.

The teacher will remind students that adding detail is the best way to engage the reader and make a great story. One way to do this is through their senses.

The teacher will show a sample paragraph on the board. While the teacher reads the paragraph aloud, students will close their eyes to visualize.

When the reading is completed, the teacher will ask the students to write down what they see, hear, smell, taste and touch in the paragraph. What senses are present?

The teacher will hand out a sample from The Island by Gary Paulsen, pausing after imagery for emphasis.

The students will go back and reread the passage, highlighting images and specific details in the dialogue.

The students will compare their annotations with a partner to see if they missed any or have any to add.

After this activity, the class will have a brief discussion about what was highlighted and annotated.

When the discussion has ended, students will add dialogue to their own narrative using images and specific details.

This lesson was supported by Noden’s six ways to use parallel structure (73). Students will bring the 3 paragraphs of their narrative to class to begin revising while working through the essay.

Students will listen as the teacher discusses revising parallel structure and creating rhythm.

Students will use the six ways of using parallel structure to revise the three paragraphs of their essay.

When they finish revising, they will get with a partner. Each partner will read their work and highlight all the parallel structure and rhythm that they found.

When this activity is completed, students will individually write the last two paragraphs of their narrative.

The teacher will note that they will work on adding their dialogue in tomorrow as a class.

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Students will then work with a partner to describe an image on the board using the list of prepositions or subordinate conjunctions to create parallel structure.

When they have completed this, they will share as a class.

Finally, students will begin writing their narrative using parallel structure. They will need one paragraph completed for class the following day.

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The teacher will show a sample paragraph on the board. While the teacher reads the paragraph aloud, students will close their eyes to visualize.

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### Assessments:
- Collaboration through discussion
  - Writing prompt
- Collaboration through writing
  - Narrative paragraph
- Collaboration through writing
  - Narrative paragraphs
- Revisions
  - Collaboration Peer revision
- Annotation Discussion
  - Writing processes

### Follow-up Activities & Homework
- Writing prompt if not completed during class
- Narrative paragraphs
- Narrative paragraphs
- Narrative paragraphs
- Finish adding dialogue to narrative draft

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### Sandusky High School Weekly LESSON PLANS

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<thead>
<tr>
<th>School: SHS</th>
<th>Teacher: Sydney Ludewig</th>
<th>Subject: English</th>
<th>Grade Level(s): 10</th>
<th>Date(s): Week 2</th>
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</table>

### WHAT should the students LEARN?

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<tr>
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<tbody>
<tr>
<td>I Can Statement(s):</td>
<td>Apply knowledge of language to understand how it functions in different contexts and to make effective choices for meaning and style</td>
<td>Analyze the representation of a subject in two different artistic mediums</td>
<td>Use various types of phrases and clauses to convey specific meaning and add interest to writing.</td>
<td>Engage and orient the reader by creating a smooth progression of experiences or events</td>
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### Standards:
- CCSS.ELA-LITERACY.L.9-10.3-Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  
- CCSS.ELA-LITERACY.RL.9-10.7-Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s "Musée des Beaux Arts" and Breughel’s Landscape with the Fall of Icarus).  
- CCSS.ELA-LITERACY.L.9-10.1.B-Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.  
- CCSS.ELA-LITERACY.W.9-10.3.A-Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.  
- CCSS.ELA-LITERACY.W.9-10.2.C-Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

### HOW are we TEACHING?
### Activities to assess prior knowledge

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<tr>
<td>Previous writing of narrative to assess readiness to participate effectively.</td>
<td>Previous reading to assess knowledge of the novel versus the movie</td>
<td>Previous grammar instruction to assess knowledge of domain specific language and terms</td>
<td>Previous editing activities to assess ability to write and revise over time</td>
<td>Previous peer review to assess knowledge of constructing effective feedback</td>
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### PROCEDURES

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<td>This lesson was supported by Noden’s Five Basic Brush Strokes (4). Students will bring their drafts of their narrative to class. The teacher will introduce Noden’s five basic brushstrokes of writing. The students will take notes over the brushstrokes while looking at examples. Students will be given the sample brush strokes and be asked to create 2 sentences of each of the five brush strokes with a partner. After 10 minutes, the students will share their sentences. For homework, students will practice revising sample sentences with the brush strokes.</td>
<td>This lesson was supported by Noden’s strategy of Exploring Images from Films of Best-Selling Novels (19). Students will turn in their sentence examples. The teacher will pull up the scene where May’s body if found in the novel The Secret Life of Bees by Sue Monk Kidd. After watching the scene, students will read the scene in the novel as a class, and discuss the details added. In partners, students will be assigned one brush stroke to look for in the scene and they should write it down on notebook paper. After 10 minutes, the students will share their brush strokes with the class. The teacher will project the brush strokes on the board while students write down what their peers are teaching them. For homework, students should work to add the brush strokes to two paragraphs of their narrative drafts, highlighting where they make changes.</td>
<td>This lesson was supported by Noden’s strategy of Adding Details with Specific Verbs (32). The teacher will tell students that they will learn how to revise today by zooming and layering their drafts. Students will fold a piece of paper. On the left they will write down 10 nouns. On the right fold they will write down ten verbs that describe actions by people in a selected job. Once they have created their lists, they will open them and create sentences using those nouns and verbs to see what they can create. The teacher will then present a paragraph with vague nouns and verbs on the board. The class will work together to replace nouns and verbs with more specific words to add detail. When they have finished working in pairs, students will practice by adding specific nouns and verbs to sample sentences individually. The teacher will explain that this method of editing is called zooming and adding brush strokes is called layering. Tomorrow, students will zoom and layer their own drafts.</td>
<td>This lesson was supported by Noden’s zooming and layering technique (36). Students will bring their drafts to class to work individually to prepare for peer review tomorrow. Students will go through their own narrative and edit their narrative essay using the zooming technique. Students will focus on adding specific nouns and verbs to their narrative essay, highlighting their changes. After 20 minutes, students will be instructed to now begin editing their narrative by layering it with the five brush strokes we have been working on, underlining their changes. Students will work on this for the remaining 20 minutes of class. The teacher will tell the students that they should bring their drafts tomorrow for peer review. After peer review, they will have time to make final changes and turn in their final draft of their narrative essay.</td>
<td>This lesson was supported by Noden’s combined revision checklist 242. To revise, students will be assigned a partner who will read their narrative essay and peer review. Each partner will peer review their partner’s essay using the combined revision checklist provided by Noden. The teacher will go through the revision process step by step by introducing and explaining the 25 elements. After the teacher discusses and models the checklist, students will begin revising and leaving comments. Students will then return their papers to the partner and the writer will have a chance to look over their revisions. Students will make necessary revisions to their essay and turn in their final copy by Sunday at midnight.</td>
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<tr>
<td>HOW do we know what they’ve LEARNED?</td>
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<td><strong>Monday</strong></td>
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<tr>
<td>Assessments:</td>
<td>Guided notes</td>
<td>Collaboration</td>
<td>Guided practice</td>
<td>Peer review</td>
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<td></td>
<td>Collaboration</td>
<td>Brush stroke examples</td>
<td>Specific nouns and verbs</td>
<td>Self-editing</td>
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<td></td>
<td>Sentence examples</td>
<td>Discussion</td>
<td></td>
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<tr>
<td><strong>Follow-up Activities &amp; Homework</strong></td>
<td>Sentence examples</td>
<td>Edit narrative essay with</td>
<td>Specific nouns and verbs</td>
<td>Revise narrative if needed</td>
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<td></td>
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<td>brush strokes</td>
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<td>Revise narrative if needed</td>
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<td>Edit and submission of</td>
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<td>narrative essay</td>
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Painting With Brush Strokes

Name:___________________________

*Take the following ten sentences and rewrite them using one or more of the brushstrokes. After rewriting the sentences, highlight and identify the brush strokes you used to enhance the writing.*

1. The puppy ate it’s meal.

2. The student did his homework.

3. The actress smiled and performed her piece.

4. The class sat still.

5. The creek flowed over the rocks.

6. The man is standing in the ally.

7. The woman was scared.

8. She fell asleep.

9. The principal came to observe the teacher.

10. The bank was robbed by two men.
**Combined Revision Checklist**

Writer’s Name: ____________________          Reader’s Name: _________________________

Be sure to review each of the following categories to see whether the writer has handled the elements well. Each listed item is worth from 0 to 5 points.

<table>
<thead>
<tr>
<th>FORM</th>
<th>POINTS</th>
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<tbody>
<tr>
<td>1. Introduction</td>
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<td>2. Narrative</td>
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<td>3. Quotation</td>
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<td>4. Exposition</td>
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<td>5. Description</td>
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**Style**

<table>
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<th>POINTS</th>
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<tbody>
<tr>
<td>6. Participles</td>
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<td>7. Absolutes</td>
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<td>8. Appositives</td>
<td></td>
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<td>9. Adjectives out of order</td>
<td></td>
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<tr>
<td>10. Specific detail</td>
<td></td>
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<tr>
<td>11. Use of parallel structure for effect</td>
<td></td>
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<tr>
<td>12. Elimination of being verbs</td>
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<td>13. Use of figurative language</td>
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**Conventions**

<table>
<thead>
<tr>
<th></th>
<th>POINTS</th>
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<tbody>
<tr>
<td>14. Elimination of run on sentences</td>
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</tbody>
</table>
15. Elimination of fragments

16. Commas with introductory participles

17. Commas before a conjunction

18. Commas with adjectives

19. Quotation marks with dialogues

20. Elimination of 10 comma usage errors

21. Spelling corrected

Content

22. Unity development

23. Coherence

24. Clarity

25. Conciseness

Additional comments for the writer:
Vague Nouns and Verbs

Look at the paragraph that is here and on the board. With the class, go through and highlight the vague nouns and verbs. After identifying these words, enhance the writing by adding specific nouns and verbs.

PARAGRAPH:

A creature went quietly through the weeds. Near the edge of a place, it saw a small animal. The create went closer. A large animal saw the creature and made a loud noise. The creature went back into the grass and waited. But the chance to get the animal never came.

REVISED PARAGRAPH:
Adding Specific Nouns and Verbs

Name:_____________________________________

Take the following ten sentences and rewrite them by adding specific nouns and verbs to add detail. After rewriting the sentences, highlight and identify the nouns and verbs you used to enhance the writing.

1. A student walked into the room.
2. The animal killed it’s prey.
3. The man moved closer.
4. The woman stood by the vehicle.
5. The water spilled on the floor.
6. The baby was crying.
7. The woman was scared.
8. The creature moved in the grass.
10. I got up and did chores.
CHAPTER 1  The Writer as Artist

Brush Stroke Samples

**BRUSH STROKE 1: Absolutes**

fur rising on his back / night bugs dancing over his head / horror flooding
her face / sheds, flashing into flame / head resembling a man’s / breath com-
ing in jagged gasps / feet crunching on the desert floor / images jumping
from one camera to the next / aquarium, bubbling green-blue in the corner
blade, glinting in the sun / worm swaying its blind head to and fro / lips
writhing and snarling / jaws clipping together / eyes diabolically gleaming
/ muscles writhing and knotting like live things under his silky fur / hinge
creaking in the wind / tongues of the flame swaying and writing with the
gusts of the dying storm

**BRUSH STROKE 2: Appositives**

Zeebo, the garbage collector / twilight world, a world where babies slept /
oises, the clangorous din of the Martians / the crash of the falling houses /
a roar, a terrifying loud sound / a lone hunter, an individualist / the raptor, a
white shadow / a lawgiver, a master to be obeyed / an oath from Perrault—
the resounding impact of a club upon a body frame / haughty suspicion, an
expression common to Maycomb County

**BRUSH STROKE 3: Participles and Participial Phrases**

tingling in her arms / holding onto our shoulders to cross the ice street /
pushing up his glasses / beating out sparks / kicking tufts of grass / wiping
the tears away with her handkerchief / rubbing his hair / daring all / head-
ing deeper into the cave / sobbing loudly / hearing the animals pursuing her
/ blocking my path / dragging a fishing hole behind him / curling around the
roots of the trees / sinking his teeth into it / snarling and growling / gasping
painfully for air / skulking furry forms / starling huskies

**BRUSH STROKE 4: Adjectives Out of Order**

scrawny and abandoned / wet and shiny / drunk and disorderly / inconsistent
and moody / grotesque and strange / stark and silent / vivid and disturbing
/ angry and vicious / dizzy and nauseating / limp and draggled / ragged and
unkempt / parched and swollen / calm and impartial / panting and frothing

**BRUSH STROKE 5: Action Verbs and Verb Phrases**

lashed into a violent frenzy / cracked / leaped / flopped / crumbled / squatt-
ted / collapsed / crawled under the fence / whispered / smiled wryly /
clasped the gourd of blood and curdled milk / ripped in deep, ugly gashes
Painting with brushstrokes

Harry Noden’s Image Grammar

Painting with participles

- It is an “ing” verb placed at the beginning or the end of a sentence
- Evokes action

“The diamondback water snake attacked it’s prey.”

“Hissing, slithering, and coiling, the diamondback snake attacked it’s prey.”

SEE THE DIFFERENCE??
PAINTING WITH ABSOLUTES

- This can be defined as simply combining a noun with an ing or ed verb added to a sentence.

“The cat climbed the tree.”

“Claws digging, feet kicking, the cat climbed the tree.”

The cat gets up the tree, but in the second sentence, we can picture him getting up the tree.

PAINTING WITH APPOSITIVES

- A noun that adds a second image to a preceding noun.
- Expands details in the reader’s imagination

“The racoon enjoys eating turtle eggs.”

“The racoon, a scavenger, enjoys eating turtle eggs.”

“Scavenger” adds detail to the racoon.
Painting with adjectives shifted out of order

- Like normal adjectives, but out of order, they amplify the details of the image

"The large, red eyed, angry bull moose charged the intruder."

"The large bull moose, red eyed and angry, charged the intruder."

This intensifies the main image.

Painting with action verbs

- Reduce being verbs and create action images
- Being verbs are verbs such as was, is, am, were, are, etc.

"The grocery store was robbed by two men."

"Two armed men robbed the grocery store."

Being verbs slow down the action.