Genre Museum Walk & Writing an Artist's Statement

Sarah Primeau

Context: English 120's Unfamiliar Genre assignment. At this point in the unit, students have already written a short analysis of their chosen genre and a "genre piece," which is a short piece written in their chosen genre (e.g. music review, infographic, news article). The last assignment of the unit is a longer essay in which students analyze the genre in a social context and discuss their own experience writing in the genre. For the lesson described here, students need to come to class with their genre piece and be prepared to share their writing with the class in a museum walk.

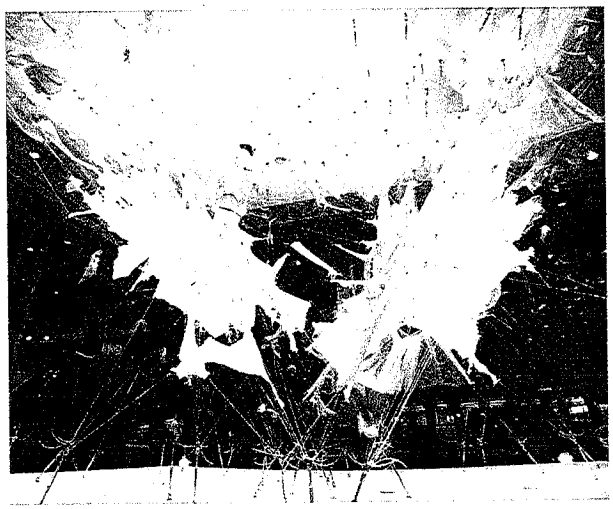
Purpose: In the artist's statement activity, students practice genre analysis and writing in a new genre, and they articulate the purpose of their own written work and the choices they made while writing in a specific genre. In the museum walk, students practice peer review in a new format, which includes asking questions of the reviewer.

Steps for the Artist's Statement & Museum Walk activities:

- First, we looked at a few examples of artworks paired with artist's statements and made observations about the conventions of an artist's statement. As students noticed conventions and features of the genre, I made a list on the board, organized into the categories content, form, and style. This process didn't take long because students had already worked with genre analysis and the statements are fairly short pieces. These are the examples I used:

Transporter is the third in a series of installation pieces entitled "Exploding Couture," 1999 - 2002. This piece was inspired and made mainly from a silver sequined dress created by punk designer Stephen Sprouse, from his "Mars" collection, 199. The sparkling evening gown is suspended between two mirrorized stainless steel disks and stretched taught by hundreds of monofilaments and turn buckles. The diva garment physically breaks up at both vertical poles with individual sequins popping off.

Transporter is made to transport her. The sequined skin of the diva is suspended off the floor and the ceiling between two disks of reflective steel creating an infinity mirror as a portal of escape. As in science fiction's Star Trek, this female form is just at the transitional moment before her iconic figure to dissolve into particles of reflective light like static electricity and transcend to an exotic dimension.



"Bride Fight" is an installation of two bridal gowns suspended between floor and ceiling with heavy-duty fishing line and hardware. The gowns are classic and traditional, but these "brides" are posed in combat, shredding one another's garments as each simultaneously explodes from within. Employing imagery from abstract expressionism, Italian futurism, figurative sculpture and cinematic computer animation, the tropes of the bridal ensemble are shattered. Within the tension of hundreds of monofilaments are tulle veils, long lace gloves, garters, shoes, hair pieces, pearls, beads, and silk, meticulously frozen in space. The loaded metaphor of battling brides in mid-explosion is an ecstatic expression of liberation and transformation, while vestiges of tradition remain recognizable, and intact.

Photos of works and statements by E.V. Day.

- Next, students wrote an artist's statement for their own genre piece, following the conventions we just observed in the examples. I handed out half-sheets of colored paper so that the statements would stand out from the genre pieces during the museum walk. Then, I asked my students to take out two sheets of regular paper and write a question for their audience/classmates on each sheet.

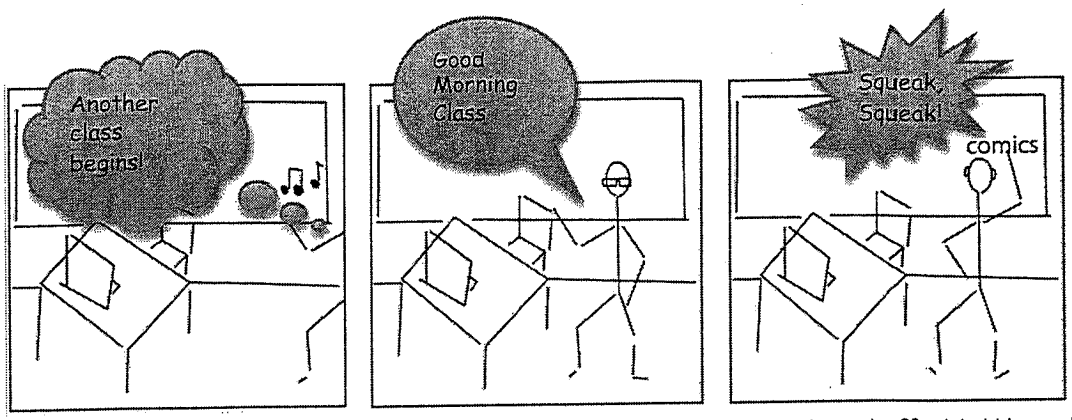
- Finally, I asked students arrange on their tables 1.) their genre piece, 2.) their artist's statement, and 3.) their two sheets with questions for their audience (and put everything in bags or on the floor). *Let the Museum Walk begin!* I asked students to grab a pen or pencil and walk around at their own pace, stopping to respond to one or both of the questions on each classmate's table. At the very end of class, I asked students to write an Exit Ticket about the kinds of feedback they got on their genre piece and what they plan to revise before submitting the final copy.

Why I thought this was beneficial for my students:

My students gave each other lots of positive feedback in this process – they complimented their classmates' creativity and ability to write something that "sounded real," meaning that it fit the genre well. Many students got constructive feedback, too, like places to add more details or suggestions about how to make the style more appropriate to the genre. By writing the artist's statement, students had to consider yet another audience for their work and write appropriate descriptions and questions to help their classmates understand their genre piece. Also, in both the project and this lesson, they practiced good habits of mind for analyzing new kinds of writing and new writing situations, and their efforts were rewarded immediately with positive feedback from their peers.

FYWP 2014: Class Activity for ENGL/WRTG 120/121

Second activity for Project 1: I Have students create a 3-panel comic about a childhood memory to promote rich description, more concise writing, along with transformation and revision.



Above comic illustrates Moment-to-moment, action-to-action, thought, speech, and sound-effect bubbles and word/picture combinations of intersecting and picture specific.
by Pam McCombs

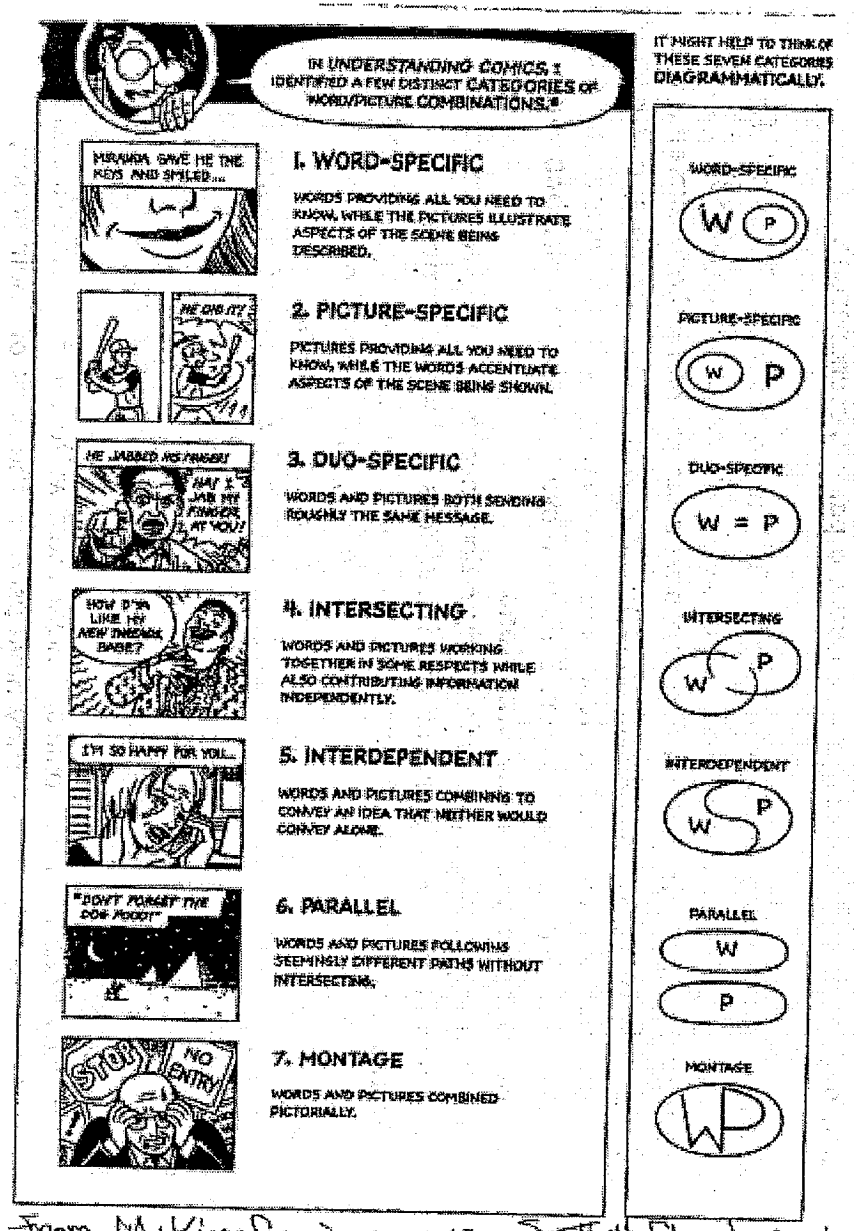
First: As homework students are asked to write about a favorite childhood memory about a learning experience such as: having your favorite book read to you by a parent/grandparent, learning to ride a bike, writing your first story, or just doing something special with a parent/grandparent.

Second: I read Scott McCloud's chapter 2 "The Vocabulary of Comics" from *Understanding Comics* (1993) that has a great section on icons (24-33). I use a Document Camera to project the pages on a screen as McCloud explains the difference between a symbol and an icon and how a circle, two dots, and a line are recognized as a human face. I draw a few icons on the board and ask students for suggestions of others. I then go over the six **transitions** and the seven **word/picture combinations**.

Third: In groups I have students study a double-page spread from example graphic novels and make a list of the transitions and word/picture combinations the artists have used (10-15 min.). Then each group explains to the class what the double-page spread is about, what transitions and word/picture combinations were used by the artist/authors.

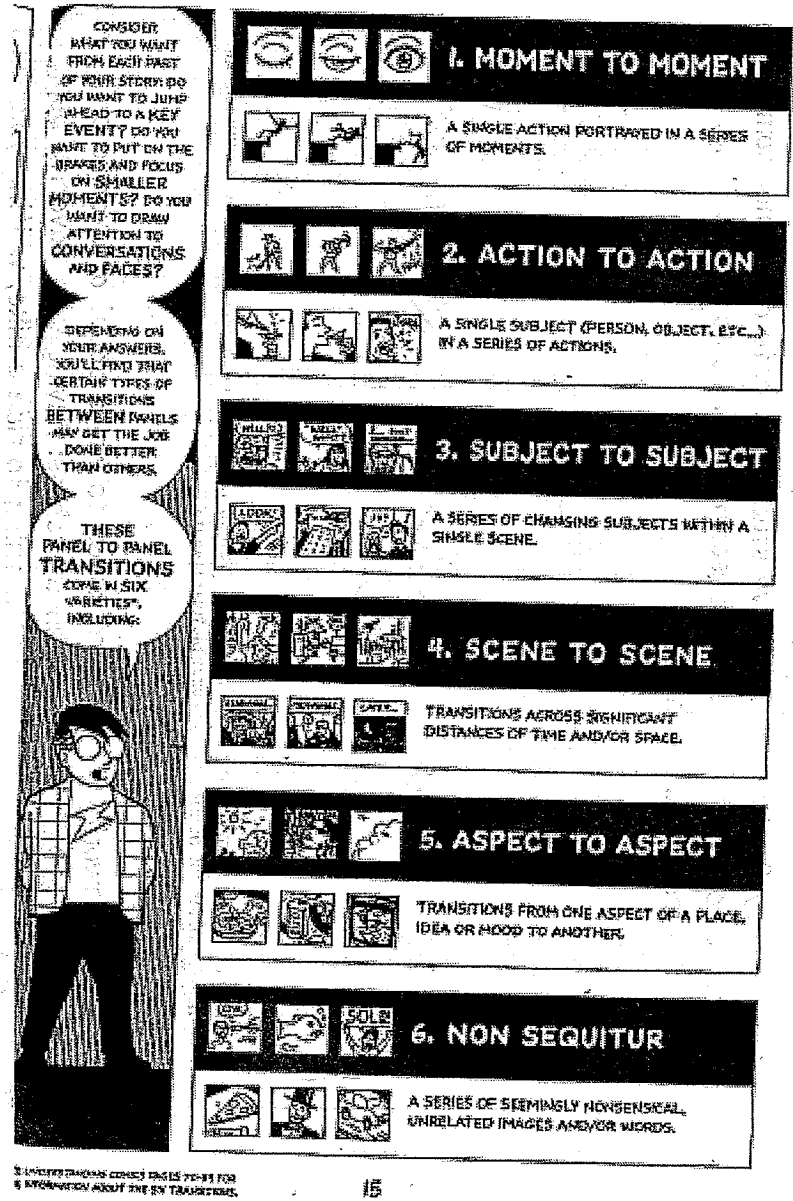
Fourth: Then I ask students to create a **3-panel comic** that illustrates their memory or moment, using **ICONS**. Icons like the stick figures in my comic above (shown on screen) or the ones I've drawn on the board. I show samples of other student work and then I tell them to draw three panels on their piece of paper.

Before they hand in their comics, I have them write the transition/s and word/picture combination/s they have used on the back of their paper.



From Making Comics p.130 Scott McCloud 2006

Taxonomy



SEE UNDERSTANDING COMICS PAGES 70-71 FOR MORE INFORMATION ABOUT THE SIX TRANSITIONS.

The Rhetorical Situation – Genre Analysis

1. Look at the genre of restaurant menus as a whole. What do you notice about these menus? What common characteristics are there? What differences do you find?

2. Annotate **one** of the menus, using the large sheet of paper.

3. Examine the menus for the following aspects. Draw conclusions and be ready to support your ideas:

   Content and purpose: What *kind* of information is included? What is/are the purpose(s) of that information, i.e., why is that content included? What is valued in a restaurant menu (e.g., accuracy)?

   Style and format: Notice the language (words; word order; tone, etc.) and layout (font; visuals; size; paper style, etc.). What conclusions can you draw about the restaurant from the style and format choices? Who writes the menu?

   Audience: Imagine the kind of people who would use this menu. Describe them and the situation that would prompt them to eat at a particular restaurant. What assumptions does the menu make about its customers? What expectations do the customers have?

4. Using your collection of menus, determine what audience would match which menu, and support your choice(s).
   a) A couple wants to celebrate a special anniversary.
   b) Your sister and her four kids need a place to eat after shopping for school supplies.
   c) You've just ended a long-term relationship and want to drown your sorrow with food.
   d) Your wealthy godparents are coming to visit you and will take you out for a meal.
   e) Meat lover and vegetarian friends are looking for an inexpensive place to eat.

Notes: I sometimes ask students to bring in a sample restaurant menu but also supplement it with ones I've collected to ensure a representative sample.

I've used this activity in 120 & 121.
Joy Versluis

Guidelines for helping students evaluate papers

1. What do you like about this paper?
2. What do you think is the purpose of the paper? To instruct? To entertain? Do you think it accomplishes that purpose?
3. Who seems to be the audience for the paper? How can you tell? Do you think the writer keeps the audience in mind throughout the paper?
4. What commitment does the writer make to the audience? What expectations does the opening paragraph raise?
5. Does the writer carry out the commitment? Does he or she meet the expectations raised in the audience? Does the paper answer all the questions it raises in the audience's mind?
6. Does the writer adequately support, explain, or illustrate the assertions or claims that he or she makes? What parts of the paper need further development?
7. Do you understand everything the writer says? What points, if any, are unclear? Did you have to reread some parts of the paper to grasp the ideas?
8. Could the writer have expressed the ideas in the paper more economically? Where could the paper be cut?
9. Does the paper have unity? Are there places where the writer should add transitions or clearer signals for the reader?
10. Has the writer made good word choices? Has he or she used concrete and vigorous language?
11. Are sentences constructed so that the reader can follow them easily? Can you suggest improvements?
12. Are there distracting mistakes in usage, spelling, or punctuation?
13. Did you find the paper interesting? Why or why not? Did it hold your attention?

Lonsdale-121

Statement of Goals and Choices Worksheet

Take the time to consider your choices and your process in creating a zine for the Celebration of Student Writing. Use the following prompts to help you write your Rhetorical Analysis. Refer to the Unit 3 Handout for further information.

1. Describe your goals for this project. What, specifically, is this piece trying to accomplish above and beyond satisfying the minimum requirements outlined in the assignment description? In other words, what work does, or might, this piece do? For whom? In what contexts? HINT: Think about where you chose to leave your zine on campus, think about who interacted with it or who might, think about what your zine can do that your papers could not on their own...

2. What specific rhetorical, material, methodological, and technological choices did you make in service of accomplishing the goal(s) identified above? Describe, as well, choices that you might not have consciously made: those that were made for you when working with zines as a genre, as well as materials and technologies available.

3. Why did you end up pursuing this plan as opposed to the others you came up with? How did the various choices listed above allow you to accomplish things that other sets or combinations of choices would not have? HINT: Think about working with your group, identifying a theme, arranging each person's work...

4. What writing skills did you use during the course of this project? What can you do better now than you could do before? How has your thinking about writing changed or grown?

5. Detail all the actors, human and non-human (people and things, including materials, technology, resources, environment, noise, space, etc.), that played a role in helping you to complete this assignment.

As you respond to these prompts, think about how the choices you made as a writer connect to what you've learned about zines after working with them in class. I'm looking here for your ability to connect the work you did to the genre itself and what it involves.

This 1500 word assignment is due Tuesday by 11:59pm via Google Drive. You should put this in a Unit 3 Folder within the YourLastName folder, though it will be the only assignment in that folder (the zine and your attendance at the CSW are your other materials). Your grade will be based on your responses to the questions above (make sure you respond to all of them!), but remember, I am looking for a cohesive essay that draws upon your learned knowledge of zines and zine culture and your ability to articulate the choices you made as a writer, NOT a list of answers. Think about organizing your paper in a way that makes sense based on your points, not my questions.

English 121/Mourning/EMU ***Research Exploration #4: The Value of Trash and Treasure***

Length/Format: 1-2 pages (450-500 words), English 121/MLA Final Draft Handout (See Handout/Example on site under Course Home); Images/Pictures do not count towards length

* If turning in more than one page, please staple your pages prior to class.

Purpose: For this exploration, you are to embody the mindset of a curious explorer, an observer—an ethnographer!. You will select two objects – one trash and one treasure. Your treasure is an object you hold dear of personal value while your "trash" is something you "pick up" somewhere throughout your day – on campus, walking down the street near shop fronts, at work, in the dorms, in a parking lot of a grocery store, etc. (NOTE: you do not have to bring the trash item to class). It could even be a first artifact you discover at your field site while conducting your first observation for your community. **Keep in mind that, we're not using "trash" as usual, negative meaning; we're using it in reference to an object/artifact, which belongs or belonged to someone else and might otherwise be overlooked, and can tell us more about who he/she/they are as people.**

Focus: The focus here is **observation**—noticing and focusing on what we see/"see" and making the "familiar strange and the strange familiar" AND **perspective**—the point of view you have when you interact with an idea or object and responding to our environment

Task: For each OBJECT (trash AND treasure) you will perform the following actions:

- **Make a small sketch or insert a photograph of each object**: try to get the detail you describe in your observation notes. It's okay if you're "not an artist." Please be reasonable/modest with size and layout when inserting your photographs or images. Their size should not "overtake" the page and do not count towards your length.

- **Describe the object using sensory imagery, rich details, evidence, etc.**: these should just be things you notice (its size, shape, color, location, etc.) – i.e. not value judgments, but things you can **see/taste/touch/feel/hear—the skills of observation.**

- **Write a story of significance** for (putting value now in your observation) each object.
    - Describe why your treasure **matters to you** – where did it come from? Why does it have meaning? What association does it have with who you are as a person?

    - For the trash, create a backstory for why this object matters/did matter to its owner(s) based on the evidence you observed—infer and make claims. In other words, try to come to some justified conclusions using the evidence available – how did it get to where you found it? Who owned it/made it? What is the purpose or meaning of the object? Be creative: use your observations about the object to infer and draw some conclusions to create an interesting narrative or backstory for the "life" of this object and the person/people who used it. Consider the space, place, and function of the object.

Check out these websites/blogs for examples of how others have explored, observed, and documented everyday objects and value personal possessions:

- **The Burning House** http://www.brainpickings.org/index.php/2012/07/19/the-burning-house-foster-huntington/
- **Things** http://www.brainpickings.org/index.php/2009/07/09/andrzej-kramarz-things/
- **Found Magazine** http://foundmagazine.com/

Hints/Reminders:

- Make sure that you take the time to review and format your draft using the **English 121/MLA Final Draft handout.** Also, please take time to **revise and proofread/edit your drafts** before turning them for submission.

- **Also, read over the RE #4 Student Example-Model, posted under Unit 1.** This will give you some sense for the expectations for the assignment and how another student observed and reported her findings.

- Remember to write in complete thoughts, sentences, and paragraphs. Also, as the writer/artist, think about how to structure and organize your work on the page.

Grading Criteria

Consider the quality of your exploration, analysis, creativity, and writing
What does an exceptional exploration reflect? This draft...
1. meets the deadline, is completed in English 121 Final Draft Format, and is 1-2 full pages in length
2. includes a picture, vivid, rich description of a treasured object and a complete, and thoughtful narrative about its background
3. includes a picture, vivid, rich description of a trash artifact and a complete, creative narrative about its background based on inference and supported evidence.

✓ + (5): Exceptional. The writer has applied the criterion with distinction.

✓ (3): Meets some expectations. The writer has applied the criterion to a satisfactory degree but may be missing one or more components.

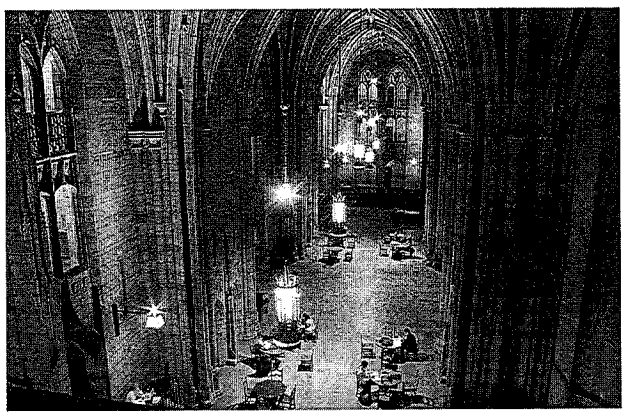
✓ – (1): Needs improvement. The writer has minimally applied the criterion in the exploration or is missing significant components.

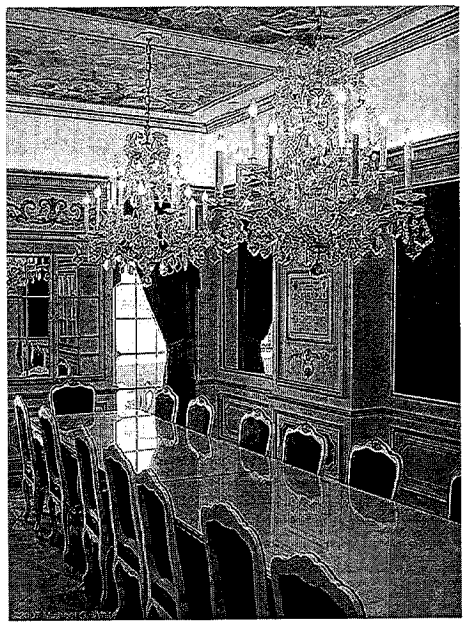
0 Not applied. The writer has not applied the criterion in the exploration/has not created the exploration.

"Deconstructing Pray-Harrold" Class Exercise

1). We read several pages of the Practical Exercise from the chapter "The Street" in Georges Perec's *Species of Spaces*. Tiny excerpt: "Observe the Street, from time to time, with some concern for system perhaps... Force yourself to write down what is of no interest, what is most obvious, most common, most colorless... Don't say, don't write 'etc.' Make an effort to exhaust the subject, even if that seems grotesque, pointless, or stupid." I ask the students what is strange or nontraditional about this advice and how it might be beneficial to us as writers. Basically, the goal is "Make the strange familiar, and (especially) make the familiar strange.

2). I project various images from the University of Pittsburgh's Cathedral of Learning academic building. Below are The Common Room, and one of the Nationality Rooms (Austria). We discuss how this academic space projects different messages about education than does, say, Pray-Harrold. How would our 121 experience be different if it took place in one of these spaces? I ask them to think about this on a *practical*, day-to-day level, examining the positives and negatives.





3). We examine our current classroom, notice how it directs the gaze to the front of the room. Why did we swap our white boards with chalkboards? Why are drop ceilings so pervasive in contemporary architecture? (Yes, I stand on my desk and look above the drop ceiling.) What do our classrooms show we value? In short, technology's now inextricable ties to education + the low-cost construction ideally making education accessible to a wider population + no distractions.

4). I turn them loose in Pray-Harrold on a scavenger hunt to note down all the things they might not have taken the time to notice before today's lessons. The subliminal eco-consciousness of the bamboo particleboard in the Eagle café. The grass glass. The way the grips on the steps are less worn down the higher you go up the staircase. The green wall versus the blue wall. The devaluing of the word IMPORTANT on the hand dryers in the bathroom. Construction flaws. ~~Etc.~~

Purpose: This activity builds observational skills and note-taking methods that will be helpful for community-based observational fieldwork.

You already know what a *genre* is. If I asked you to name some movies in the genre of "romantic comedy," you could do so, and we would probably agree on what usually happens in such movies: people fall in love, there's some tension, it doesn't seem like they're going to get together in the end, and then they get together in the end. There's some variation from one movie to the next, but, for the most part, they all have similar features. We call these *conventions*. In other words, conventions are what we come to expect from any particular genre.

But *genre* can mean more than movies and music. We can apply the same concept to any communication event, like an editorial in a newspaper, an Instagram photo, or an email to a teacher (in this class, we're going to focus on communication events that involve writing). When you're learning a new genre, it helps to get a handle on the *conventions* of that genre. Sometimes you can break from the conventions, but first you want to know how to follow the conventions.

You're probably familiar with the genre known as "memes," or "image macro memes" to be more precise. What are some of the *conventions* of this genre? An image, in color, with big white text, in all caps, at the top and bottom. They follow a setup/punchline joke format. You can also look at each meme as it's own genre, since people are constantly creating new versions of each meme by adding new text. And if you're familiar with the meme, or even if you just look at a few versions of a meme you're not familiar with, you can understand the conventions and then *create your own* version by following those conventions. Here's an example:

"One Does Not Simply"

Describe the conventions: We've already listed the conventions shared by all image macro memes, but what are some conventions of this meme in particular? The top text always begins "one does not simply," and the bottom text is always an action of some sort. It could be an annoying habit that the author doesn't like or wants to make fun of ("one does not simply / leave dirty dishes in the sink"), or something that no one actually does ("one does not simply / read the terms and conditions"), or something that people do that the author believes doesn't work ("one does not simply / write an essay the night before it's due").

Create your own

Say you wanted to create a version of this meme to complain about or make fun of a writing assignment in this class. How could you change the text to suit your purposes? Here's one way you could do it:

Top text: ONE DOES NOT SIMPLY

Bottom text: REQUIRE TEN SOURCES

Dr. Pantelides

Read the following excellent excerpts from your narratives. I've selected these moments because they were some of the most successful in the papers that I read. What makes these excerpts successful?

1. "I would consider Mark Jefferson the lungs of the campus, not the most exciting part of the body, but it is needed to survive."

2. "It's noon, there is plenty of light in the sky illuminating a normal chilly winter day. With only a light dusting of snow on the ground it is not slippery, and the few flakes in the air do not make it that cold. As students and a few faculty pass by not much noise is made, a few scuffs of feet, maybe a sniff of the nose, and even fewer words are spoken. Not many smells are traveling in the air today; the cold kind of restricts the ability for it to travel about, save the faint traces of automobile fumes lingering around."

3. "Over your head there is black ceiling that looks like an abyss shrouded by black steel bars and the lamps that hang down from them. Since the bars intersect at different levels you are left wondering just how far the ceiling goes up. Knowing that this room is on the first floor, and that you can walk directly above it on the second floor doesn't entirely shatter this illusion, because the question isn't if it ends, it's when it ends."

4. "Frustration is one of many words that come to mind in terms of Oakwood South parking lot. The commuter portion of the lot is located on the corner of Oakwood Street and West Circle Drive. On a good day, there are roughly 230 available parking spots in all. After a heavy snowfall, though, about 10 of those 230 spots are removed because of snow banks. Of the 230 grand total spots, about 15 of them are designated handicapped spots, 7 are for the biology and chemistry department vans, and 5 are for motor vehicles. The number of spots available in Oakwood South is miniscule in relation to the number of students attempting to get a parking spot in this lot on any given day."

5. "To some it probably reeked of sweat, but to me it was an aroma of enjoyment, of satisfaction, of happiness. As I enjoyed the pleasant perfume that surrounded me, I realized how loudly and frequently the squeaking sounds emanated from the binding foot structures worn by each maniac."

Project 1 Post-Workshop Recommendations

Important: Don't lose points for missing items! Make sure that you've included all of the process items in your portfolio, and double-check the assignment sheet before you turn it in to hit all of the necessary details.

Revision Requirements

If you choose to revise (and I highly encourage you to do so), please remember the following guidelines:

1. Revisions must be turned in by 3/4.
2. All changes in your document must be highlighted using "track changes."
3. Revisions must go beyond grammatical and mechanical changes that I've recommended and must instead substantively rethink the project.
4. I encourage you to meet with me in office hours to discuss your plans for revision.

Revision and Editing Recommendations

Narrative structure and Analysis

- After providing detailed, insightful observations, ask *how* and *why* these details matter
- Conclusions should provide the *significance* of your findings
- Avoid redundancy through careful editing
- Ensure that each paragraph has one clear focus that logically follows the previous paragraph
- Annotations must begin with a correct MLA Works Cited entry, an opening that identifies the title and source author, and authors should be referenced by last name throughout the text

Grammar and Mechanical Issues

- Incorrect comma usage
    - Use commas before after introductory clauses, after a dependent clause, to set off parenthetical elements
- Comma splices (fused sentences and run-ons)
    - Remember FANBOYS
- Vague reference
    - Ensure that there is a referent for "this," "it," etc.
- Unnecessary conditional verb use
    - Use woulda, coulda, shoulda purposefully

Techniques and Tricks

- Using reverse outlines/ after-the fact outlines
- Reading out loud
- Watching for word repetition to avoid redundancy
- Showing not telling
- Replacing verbs

Unit I: Literacy Narrative

Lesson Title: Detail and Description in Literacy Narratives

Population: ENGL 120 Students/Pignotti

Prior Knowledge:
Up to this point they are learning what literacy means and have begun the invention process leading in to developing their own literacy narrative.

Overview:
After discussing Alexie's narrative, students will begin to notice the ways in which a writer shows his/her reader their experiences through detail and description (metaphor, dynamic verbs, specific nouns, etc.).

Objectives/Outcomes:
SWBAT distinguish different techniques writers use to describe their experiences.
SWBAT assess how uses of detail and description can change writing.
SWBAT apply these techniques to their own writing.

Preparation:
Students will have read Alexie's "Super Man and Me" and bring in their literacy memory list. Teacher must prep Mad Libs worksheet

Anticipatory Set:
Free Write "In Alexie's literacy narrative he discusses challenges he encountered when learning to read.Write about a challenging moment you have had with reading and/or writing. How did you overcome it? How did it impact your attitude toward reading and or writing?"

Input/Modeling:
1. Reading Discussion
After discussing Alexie's narrative as a class, ask the question: "What about Alexie's writing makes this narrative so powerful?" Have the students pick out a sentence or two that they really liked and discuss in pairs what they liked about the sentence and as a class, share some of these sentences. This will lead in to the to a mini-lecture about detail and description (dynamic verbs, metaphor, specific nouns, etc.).

2. Detail and Description Practice
Write on the board: "The person walked out of the place with food on his face."
As a class, using what we discussed about detail and description, how can we make this sentence more interesting for our reader?
(e.g. "The man frolicked out of the bar like a pretty ballerina with nachos in his beard.")

3. Mad Libs
In groups, have student fill out a Mad Libs worksheet, applying detail and description (ask them to keep it clean!). Then have them share as a group and discuss the different ways detail and description were used.

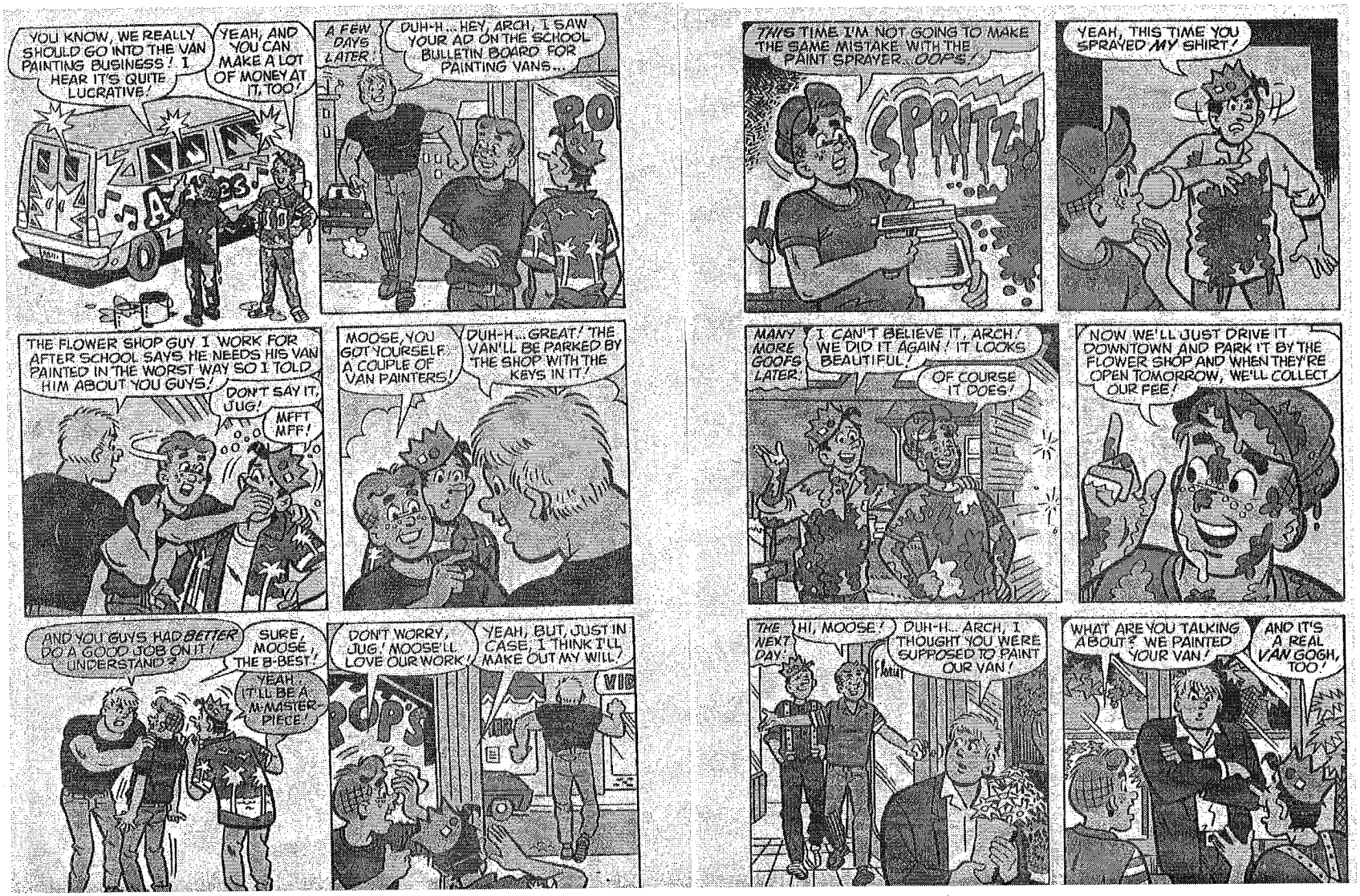
Check for Understanding:
Free Write "From your literacy memory list, pick one event/moment to write about. Use detail and description to show (not tell) your reader this memory."

Comic Strip Organization Activity

In your small groups, open the following envelope and review the comic cut-outs. Then, as a group, organize the comic strips into a cohesive story. Each group might have a different organization, so be prepared to explain why you set it up the way you did. The purpose of this activity is to help you determine an organization for your literacy narrative. Remember, stories don't all have to go in chronological order!


WELL, WE ACTUALLY CAME OUT A FEW DOLLARS AHEAD THIS MONTH ON OUR GIGS!
WE SHOULD USE IT TO HAVE SOME WORK DONE ON OUR VAN! IT NEEDS TO BE PAINTED IN THE WORST WAY!
ISN'T THAT GONNA COST A BUNDLE?
I CAN PUT IT ON MY CREDIT CARD!
TUT-TUT-TUT! NO NEED FOR THAT! JUG AND I CAN PAINT THE VAN!
THAT'S GETTING IT PAINTED IN THE WORST WAY, ALL RIGHT!
ONE NIGHT ONLY
Jughead IN VAN Goof


NONSENSE, JUG! I HAVE AN EYE FOR DESIGN!
AND A MOUTH FOR STICKING YOUR FOOT INTO!
COME ON, JUG, IT'LL BE FUN!
SO, HOW COME I'M NOT LAUGHING?
LATER:
I GOT ALL THE MASKING DONE!
GOOD! I GOT THE PAINT SPRAYER FILLED!
IT'S NOT SPRAYING! IT MUST BE CLOGGED UP... OOOPS!
SPRITZ!
YELLOW REALLY ISN'T YOUR COLOR, ARCH!
MANY GOOFS LATER
WELL, I GOTTA ADMIT IT, ARCH, WE REALLY DID DO A NICE JOB ON IT!
I TOLD YOU WE WOULD!
Archie


YOU KNOW, WE REALLY SHOULD GO INTO THE VAN PAINTING BUSINESS! I HEAR IT'S QUITE LUCRATIVE!
YEAH, AND YOU CAN MAKE A LOT OF MONEY AT IT, TOO!
A FEW DAYS LATER...
DUH-H... HEY, ARCH, I SAW YOUR AD ON THE SCHOOL BULLETIN BOARD FOR PAINTING VANS...
THE FLOWER SHOP GUY I WORK FOR AFTER SCHOOL SAYS HE NEEDS HIS VAN PAINTED IN THE WORST WAY SO I TOLD HIM ABOUT YOU GUYS!
DON'T SAY IT, JUG!
MFFT MFF!
MOOSE, YOU GOT YOURSELF A COUPLE OF VAN PAINTERS!
DUH-H... GREAT! THE VAN'LL BE PARKED BY THE SHOP WITH THE KEYS IN IT!
AND YOU GUYS HAD BETTER DO A GOOD JOB ON IT! UNDERSTAND?
SURE, MOOSE, THE B-BEST!
YEAH, IT'LL BE A M-MASTER PIECE!
DON'T WORRY, JUG! MOOSE'LL LOVE OUR WORK!
YEAH, BUT, JUST IN CASE, I THINK I'LL MAKE OUT MY WILL.
THIS TIME I'M NOT GOING TO MAKE THE SAME MISTAKE WITH THE PAINT SPRAYER... OOPS!
SPRITZ!
YEAH, THIS TIME YOU SPRAYED MY SHIRT!
MANY MORE GOOFS LATER...
I CAN'T BELIEVE IT, ARCH! WE DID IT AGAIN! IT LOOKS BEAUTIFUL!
OF COURSE IT DOES!
NOW WE'LL JUST DRIVE IT DOWNTOWN AND PARK IT BY THE FLOWER SHOP AND WHEN THEY'RE OPEN TOMORROW, WE'LL COLLECT OUR FEE!
THE NEXT DAY...
HI, MOOSE!
DUH-H... ARCH, I THOUGHT YOU WERE SUPPOSED TO PAINT OUR VAN!
WHAT ARE YOU TALKING ABOUT? WE PAINTED YOUR VAN!
AND IT'S A REAL VAN GOGH, TOO!


DUH-H... NO, YOU DIDN'T! THERE IT IS, PARKED ACROSS THE STREET!
HUH?
BUT IF WE DIDN'T PAINT YOUR VAN, WHOSE VAN DID WE PAINT?
57 PRECINCT
POLICE STATION
RIVERDALE FLORISTS
MEANWHILE, NEXT DOOR AT THE POLICE STATION
TOMPKINS, DEKALB, YOU TWO STAKE OUT THE ILLEGAL BETTING PARLOR! TAKE THE UNMARKED VAN PARKED OUT FRONT!
WANTED
AND KEEP A LOW PROFILE! NOW, WHERE DID I PUT THOSE KEYS? I THINK I LEFT THEM IN THE VAN!
I HOPE NOBODY STOLE IT! HA-HA-HA!
IS HE KIDDING ABOUT KEEPING A LOW PROFILE?
YEAH, THIS IS LIKE DRIVING A CIRCUS BILLBOARD!

#DirectQuote #Paraphrase #Summarize

Situation: You have been hired as the "Social Media Director" to promote Kyle Stedman's "Annoying Ways People Use Sources." In order to promote the essay, you decide to tweet important information from each section of the essay. The problem is Twitter only allows you 140 characters for each tweet. In each of the following scenarios, you are only allowed 140 characters. Use them wisely!

1. Directly quote something you find important from your assigned section.

2. Paraphrase the quote you selected for question 1.

3. Summarize your assigned section.

4. What would some of the hashtags (#example) for your section of Stedman's essay look like? List at least 4.

***Feeling Brave? Tweet Kyle Stedman himself! @kstedman*

Comparing/Contrasting Genres

1. What are some of the genre conventions of a newspaper we've discussed in class? (List at least five)

2. After selecting an article from the New York Times, The Echo, and The Onion, complete the chart below.

	New York Times	**The Echo**	**The Onion**
Article Title & Author			
Summarize the article in 3-5 sentences.			
List at least three genre conventions the article is following.			

	New York Times	The Echo	The Onion
Is the article breaking any genre conventions? List them here.			
Who is the article's target audience? Why do you think that?			
What is the purpose/goal of the article? Why do you think that?			

3. What genre conventions of the newspaper article do all three examples have in common? Why do you think each article follows those conventions?

4. Look at the differences between these three articles. Can you make a connection between the differences between these articles and the different audiences/purposes they have in mind? Write 4-6 sentences explaining this concept below.

KAUZA

Engl 120: In-class Activity – Dinosaurs and Details

Purpose: To practice noticing, to practice writing with detail, and to practice communicating information clearly to an audience.

Notes: With a lot of my in-class activities, I like to give my students something tangible to work with, so they can think about and conceptualize writing and related activities in different ways. For many of my activities, I'll have notecards or small pieces of paper students can shuffle around and reorganize, for tasks like experimenting with sentence order or the order in which to present evidence in a paper. For this activity, I use model dinosaurs (though I think any kind of objects that are similar in size or type could be useful).

First step: Have each student select two model dinosaurs.

Instructions for students:
You have been given two different dinosaurs. Pick *one* of the two dinosaurs to describe (and do not tell anyone which dinosaur you've picked!).

The goal is to write a description that will enable someone else to find the exact dinosaur you're describing in a group of many other dinosaurs—so you'll want to include as much detail as possible. Think: What can you say about this dinosaur that will give the person reading your description the best chance of finding it?

The description can be as long or as short as you like.

You **CANNOT**:

- Use the term "dinosaur" or the names of any dinosaur species. (So, you can't say, "This is a Stegosaurus.")
- Compare the dinosaur to any other dinosaurs. (So, you can't say, "It looks like a Triceratops but with more horns.")
- Refer to any dinosaur movies, books, etc., that are well-known in popular culture. (So, you can't say, "This dinosaur ate a goat in *Jurassic Park*" or "This dinosaur looks like Littlefoot from *Land Before Time*.")

You **CAN**:

- Compare the dinosaurs to non-dinosaur animals or things. (So, you can say, "This creature looks like a rhinoceros" or "It has teeth like knives.")

Next: After the students have written their descriptions, gather all the dinosaurs together on a central table. Then collect the descriptions, shuffle them, and hand them out to the students. Ensure that students will not get their own description, and, if possible, try to ensure that students will not get the descriptions of students sitting near them.

Have the students read their new descriptions, then try to find the matching dinosaur. Once a selection has been made, each student reads his or her new description aloud, then shows the dinosaur he or she selected. The original writer of the description then confirms whether the reader has made the right choice.

End discussion: Ask students to comment on the task. Was writing the description easy or hard? Why? What were they thinking as they were writing the descriptions? Why did they choose to include the details they did? What strategies that they used in this activity might they carry over to other kinds of writing?

Unit 12B In-class Activity – Dinosaurs and Details

Purpose: To practice noticing, to practice writing with details and to practice communicating information clearly to an audience

Notes: With a lot of my in class activities, I like to give my students something tangible to work with, so they can think about and conceptualize writing and related activities in different ways. For many of my activities, I'll have notecards or small pieces of paper students can shuffle around and rearrange (for tasks like experimenting with sentence order or the order in which to present certain information). For this activity, I use model dinosaurs (though I think any small set of objects that are similar in size and shape could be used).

First step: Have each student select two model dinosaurs.

Instructions for students:
You have been given two different dinosaurs. Pick one of the two dinosaurs to describe (and do not tell anyone which dinosaur you've picked!).

The goal is to write a description that will enable someone else to find the exact dinosaur you're describing in a group of many other dinosaurs—so you'll want to include as much detail as possible. Think: What can you say about this dinosaur that will give the person reading your description the best chance of finding it?

The description can be as long or as short as you like.

You CANNOT:

- Use the term "dinosaur" or the name of any dinosaur species. (So, you can't say, "This is a Stegosaurus.")
- Compare the dinosaur to any other dinosaurs. (So, you can't say, "It looks like a Triceratops but with more horns.")
- Refer to any dinosaur movies, books, etc. that are well-known in popular culture. (So, you can't say, "This dinosaur ate a goat in *Jurassic Park*" or "This dinosaur looks like Littlefoot from *Land Before Time*.")

You CAN:

- Compare the dinosaurs to non-dinosaur animals or things. (So, you can say, "This creature looks like a rhinoceros" or "It has teeth like knives.")

Next: After the students have written their descriptions, gather all the dinosaurs together on a central table. Then collect the descriptions, shuffle them, and hand them out to the students. Ensure that students will not get their own description, and, if possible, try to ensure that students will not get the descriptions of students sitting near them.

Have the students read their new descriptions, then try to find the matching dinosaur. Once a selection has been made, each student reads his or her new description aloud, then shows the dinosaur he or she selected. The original writer of the description then confirms whether the reader has made the right choice.

End discussion: Ask students to comment on the task. Was writing the description easy or hard? Why? What were they thinking as they were writing the descriptions? Why did they choose to include the details they did? What strategies that they used in this activity might they carry over to other kinds of writing?

Identifying Genres Through Rejection

Activity:
At the end of class on the day genre is introduced, students first complete a free-write on what they know about rejection letters. The free-write prompt may look something like:

> What do you know about rejection letters? What is their function? Have you ever received one? What is typically said in rejection letters? What kind of language/phrasing is used? How do we know what a rejection letter looks like?

After a brief discussion on some tenants of a rejection letter, show the class several examples of rejection letters you have received (assuming you have any!). Read them aloud, and then ask the students what they notice. What parallels can be drawn between each letter? Are they personalized in any way? How is the information delivered? What would you not expect to see in a rejection letter?

Preparation:
Bring at least 3 rejection letters. Mine were from graduate schools, but they could be from anything you applied to (e.g. jobs, publication houses/magazines, internships, etc).

Outcomes:

- Students gain a better understanding of what genre is and how to identify the particular features of a genre.

- May help your students see you in a different light. If you can get rejected and still be successful, so can they!

Genre Charades

Objective:

Students practice genre evaluation by participating in a game of charades. The enactor must determine and perform their genre which in turn the audience must guess and tell the class how they came to that conclusion. Demonstrates for students their existing skill of evaluating genres while giving them an opportunity to practice it in academic setting.

Procedure:

1. Students select a random piece of paper with a genre written on it. (See genre list for examples.)
2. Class spends 5-10 minutes brainstorming how best to relate their genre to their audience. If unfamiliar with genre (or in need of specifics), they can use the Internet to research. They can write down notes or gather props/visuals to help them.
3. A volunteer goes to the front of the room and enacts their genre. Audience members remain quiet until the performance is done, then are allowed to guess. If no one guesses the genre, the volunteer can adjust their performance.
4. After an audience member successfully guesses the genre, they must inform the class about how they knew what it was. Common points of reference are:
    a. Tone (formal, informal)
    b. Language (length, vocabulary/keywords, rhyme)
    c. Subject matter
    d. Visual indicators
        i. Body language
        ii. Props
    e. Representation of medium (written, verbal, visual)
5. The winning audience member then becomes the new volunteer for the next round (or chooses someone new) to perform their genre.

Genre examples

haiku
horoscope
restaurant review
obituary
love letter
fairy tale
movie trailer
radio jingle
award show acceptance speech
Shakespearean play
sports fight song

Genre Elements

Objective:

Materials: