

Adding Photography to Fiction

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Overview

“I’ve been teaching writing for many years,” Cherry says. “And I now realize the more able we are to relate the concepts of writing to ‘real world’ experience, the more successful we will be.” (*30 Ideas for Teaching Writing* 26)

Adding Photography to Fiction is an attempt to do just that, to relate the concepts of writing to ‘real world’ experience. It also attempts to mix art with writing, because in my mind the two go together. Often, even in my tenth grade English class I hear students complain, “There aren’t any pictures in this book?” Or asking which characters are which on the cover. Students want to be able to visualize what they read. Therefore, this unit is designed to team teaching English with the art teacher in order for students to learn how to take black and white photos, to develop photos in a darkroom, and write about these experiences. Then students are to incorporate a freshly developed photograph, along with the writing done during the developing process into a mystery.

An example of writing being integrated with photograph occurs at the Williams College Museum of Art where regional poets write original poems from photographs displayed in the museum. The class is entitled *The Moon Is Broken: Photography from Poetry, Poetry from Photography*. It is designed for students to study innovative art and then to explore how these exhibits can influence writing. <http://www.aldrichart.org>

Rationale

The rationale for creating this unit is to give students a new learning experience to fuel their writing. Writing that is most intriguing occurs when writers are knowledgeable about what they are writing about. I want students to feel knowledgeable and be able to allow that energy to bleed into their writing.

In the process of completing this curriculum I have learned a great deal myself. This is the first time I have developed pictures. Prior to working in a darkroom, I had no idea what a precise process this is; where seconds are counted to the tenths. There is also a great deal of trial and

error in this process. Even though at times the process caused frustration, there was something very tranquil about working in a darkroom. With water quietly running, it was like being wide awake in the middle of the woods at night without the haunting feelings that something is lurking.

Teaching this unit would take the coordination and cooperation from students and the teacher assisting with this project. However, if time allows and schedules can be coordinated, I believe students will have a true sense of accomplishment and will be very satisfied with the work completed.

Teaching specific elements of photography will enable students to take better photographs. It changes students' perspective from just seeing the objects in a photo to seeing lines and light and the absence of light. This will allow students to see contrast. I think giving students a different point of view will assist them in the writing process. I am also hoping students will notice more details, to take a second look at the world around them.

The concept of incorporating a few lines from the writing assignment during the developing process in the suspenseful stories is to make the writer appear knowledgeable. Including first hand knowledge from the author should add an element of the realism of the writing.

Having the students take and develop their own pictures invests student into this entire process and it also gives students something to write about. It is my opinion that many students come to school every day and feel they do not learn anything new. Although, I believe students are responsible for their own learning, students are much more attentive in class when active learning is taking place.

Finally, students will have an opportunity to publish their writing and photographs in a literary magazine. This way from the beginning students will be writing with a purpose. Students tend to place more effort into their writing when they are aware it will be read by others. By having all pieces placed together in a literary magazine it enables the reader to experience the art with the story.

Reasoning

The reasoning for this lesson is from the many times we wrote in class from photographs. Often we were asked to make what was perfectly innocent into something mischievous. This illustrated to me as a writer that things are not always what they appear to be; it also helped with character development.

Other educators have also found writing from pictures beneficial. For example, Steven Youra wanted to improve student's descriptive and narrative writing by adding photography. Youra compared student work from the beginning of the term with narratives written after introducing the photos. He writes, "Less advanced students (made) surprising strides, as they became creatively engaged by the connections between writing and photography." This is encouraging to me because the population of students I teach would be considered at risk. Youra goes on to write, "In carrying out this project, my students and I have discovered what might,

in fact, be a fundamental principle of learning: creative, unconventional approaches to learning produce initial anxiety by subsequent pleasure.”

I also found this to be true as I worked in the darkroom for myself. Some photos I developed five times and still felt the timing was off, but it was very exciting to see each photo develop. I believe students will feel the same excitement as the pictures are developed and this excitement will transfer to the writing. <http://www.kodak.com>

Another reason for incorporating photography into this unit is so that students will be able to identify what makes a photograph “good” or “not good.” We will discuss how the photographer uses line contrast, light images with dark images. All these new vocabulary words can be also used to discuss photograph and can be also used to discuss characters and writing. By using pictures to explain these concepts students will have a more concrete understanding of the words and will be able to apply these same concepts to what makes a mystery story good or suspenseful.

Planning and Pre-Writing

Students need to write a storyline prior to writing the story; lines in pictures direct the viewers’ eyes. Line is a critical concept to understand in order to write a successful mystery because although the story is progressing, there will be twists and turns in events to add to the suspense. The writer may purposely mislead the reader in the story. By teaching line several different ways, it should be more concrete to its purpose in the story.

Students should understand how to create contrast in both photos as well as in characters. In the Read 180 class I teach, the students are offered an abridged version of Bram Stokers *Dracula* with black and white photos taken from the 1931 film. After reading this play, the students and I will discuss the contrast between the characters. Which characters are light and which are dark. We will further discuss how society betrays good and evil, how is this stereotypical, how does this affect students, how will this help the students betray the characters created for the stories.

The Writing Process

There were several concepts presented in the readings that I would use in the teaching of this unit. For example, this method a teacher used to show students the importance of tension in their writing. I would physically do this demonstration in front of my students because I have found students better remember ideas that they have seen and heard. The idea of a character wanting something on every page is taken from readings I’ve done for this class I have read some interesting ideas that I would like to incorporate into my lessons as I teach. For example, from the Sue Grafton book *Writing Mysteries*, Hoch writes on page 227, “In the close confines of a short story, character, plot, and setting are in a constant battle for space.” This concept is imperative for students to understand in order to write a successful suspenseful story.

The understanding of the need of tension in a short story can be illustrated through the following demonstration shared by Suzanne Linebarger, a co-director of the Northern California Writing Project, in *30 Ideas for Teaching Writing* while I was preparing for writing this unit. “One day, in front of the class, she demonstrated tension with a rubber band. Looped over her finger, the

rubber band merely dangled. ‘However,’ she told the students, ‘when I stretch it out and point it (not at a student), the rubber band suddenly becomes more interesting. It’s the tension, the potential energy that rivets your attention. It’s the same in writing.’ It is a great visualization of what tension can create in a story.

Another idea that I found true, especially as I wrote my own mystery, was the need to revise. I usually write very succinct pieces, even my short stories are just that: short. I may spend an hour revising but it always feels very manageable and not burdensome at all. However, in writing my mystery I found myself constantly revising, even before I finished; I had written several drafts. Halfway through my writing process I was ready to scrap the entire piece. The following quote taken from *Breakthroughs: Classroom Discoveries About Teaching Writing* written by Bob Pressnall on page 220 summarizes how I feel about revising and how I want my students to see revising. “Revision is a teacher’s life. I used to think one day I would master the craft of teaching. Then I found out I was really a student. Learning is endless. Learning is hard work. Learning is joyful.” This mystery story will be a large undertaking, but I hope my students gain satisfaction from work well done.

With preparing this unit, there were many frustrations. However these frustrations showed me what a difficult assignment this was and allowed me to plan alternative ideas in case these situations came about again. The first dilemma that occurred was after painstakingly shooting a roll of film; I went to develop the roll and realized the camera had not advanced the film. Because the cameras at my disposal are old, there are disadvantages to using these cameras. A teacher may choose to have students use a digital camera because there is much more certainty of capturing the shot desired. However, using a digital camera takes away all the mystery that a 35mm camera brings to this unit. Students can better write about mystery if they have experienced some.

Displaying

The idea of displaying the pictures after photo have been developed was taken from the book when she writes about classroom activities.

“Take pictures, put them on the bulletin boards, and have students write captions for them. ... Afterwards, ask students to choose quotes from things they have read that represent what they feel and think and put them on the walls.” (*30 Ideas for Teaching Writing* 28) Reading what this teacher did made me realize students may not like the photo they have taken or may be better inspired by someone else’s photo. This also will be beneficial because where I teach students can be placed in my class anytime during the school year. Therefore, a student may miss an opportunity to take and develop pictures but would still be able to complete the assignment from another student’s photograph.

Timing

Timing is critical in mystery writing as well as it is in photography. A picture can be developed to a tenth of a second. If a photograph is underdeveloped, the viewer loses the details; if the photograph is overdeveloped, the photo is too dark and the viewer is unsure of what is being

seen. This is true for writing mystery. The timing is crucial. Phyllis Whitney writes about time in *Writing Mysteries*. She writes, “Time is another important aid we can use in building suspense. If there is a threat that depends on time, the reader is held...It isn’t always possible to achieve that tight level of danger and suspense, but I find that when I can move my action along from day to day, this will give the reader a sense of being carried swiftly toward impending disaster. When there are lapses of time between scenes or chapters, there can be a slowing in interest.” (Grafton 143) Though experiencing the precise timing needed in photography, I want students to understand the importance of timing in a mystery.

The timing of certain lessons will depend on how the writing process is going for my students. I can gauge if my students are ready to write without disruption or if they are entering without focus. If I see students need focusing I will start the class with a mini-lesson to help students focus. Some mini-lessons I would consider teaching would be developing character’s voice, developing characteristics for characters, showing and not telling a reader, examples of incorporating figurative language in their writing.

Variations

When I originally thought of this assignment I didn’t realize how much work went into developing photographs. The students also need to be very cooperative because you may only have one or two students able to work in the darkroom at a time. This unit is not ideal for large classes. Therefore, some variations to this assignment could be:

- to have students choose pictures from magazines
- have the teacher cut out and mount pictures from magazines
- use a photograph a student brings from home that they may or may not have taken
- use photos the teacher has taken and may have developed
- use postcards of artwork that can usually be purchased at the museum

Objectives

- Students will be able to evaluate black and white photographs for contrast, line, positive space negative space, balance, and dynamics.
- Students will be able to critique what makes a good black white photograph.
- Students will be able to write a suspenseful short story from one of the photos that they have studied the day before
- Students will learn how to load a camera and take their own pictures.
- Students will be able to create a contact sheet of the roll of film they took
- Students will be able to develop their own photographs.
- Students will be able to read and understand the assignment and rubric. Students will be able to begin outlining in preparation of writing their story.
- Students will be able to craft a suspenseful story using their own photographs.
- Students will be able to publish their stories and photographs in a literary magazine.

Strategies

Modeling- In order for students to take good photographs, they need to understand what makes a photograph good. Therefore the teacher will need to expose students to well taken photos in order to take well balanced photos themselves.

Assessing- The teacher will explain it is more valuable for students to assess for themselves what is good and what is mediocre. Art is subjective and students need to develop an eye for themselves.

Discussion- The teacher will start student discussions on the art presented to them using particular vocabulary that relates to photography. By discussing their thoughts on photographs any misunderstanding can be alleviated and enable students to evaluate their own photos objectively.

Hands-On technique- The teacher will allow students the opportunity to scout their own, shoot their own, and develop their own photographs. This is a chance to be an active participant in the learning process.

Point-of-View Strategy- The teacher has students using a camera. Because of this, he students may want to tell their story from different points of view. By taking their own pictures and looking at light and the absence of light, students will be more conscious of what point of view is and why it is important.

The Writing Process- The teacher will have students write about their new experiences and craft a story around their art.

Sharing- The strategy is to have the teacher create a safe environment where students will be willing to allow a peer to conference with them and be willing to share the final draft with classmates.

Classroom Activities

Lesson One-Introduction to black and white photograph

Objective: Students will be able to evaluate black and white photographs for contrast, line, positive space negative space, balance, and dynamics.

Procedure: Students will copy definitions of words on a reference sheet to refer to as they complete the assignment. Students should define shape, positive space, negative space, balance, dynamics, and lines. Students will view examples of each word to better understand how the definitions relate to photography. Photos that will be used as examples will be taken from *The Photographic Eye* by Michael O'Brien and Norman Sibley.

Students will view several photographs and rate each photo on what spaces are present in the photo, how much of the photo is positive space, how much is negative space, is the photo balanced? Students should answer the questions on Worksheet One of each photo.

After each photograph has been evaluated, students should discuss their thoughts about the photos.

Lesson Two- Contrast in writing and photos

Objective: Student will be able to read an abridged version of Bram Stoker's *Dracula* including many black and white photos taken from Tod Browning's 1931 film starring Bela Lugosi. Students will be asked how the photograph creates lines, contrast, mystery and suspense in these photographs.

Procedure: Student will read the abridged version of Bram Stoker's *Dracula*. Students will be asked how the photographer creates lines, contrast, mystery and suspense in these photographs. Students may watch an excerpt of the film if time allows.

Lesson Three- Writing from Photos

Objective: Students will be able to write a suspenseful short story from one of the photos that they have studied the day before.

Procedure: Students should choose one photograph and wrote a paragraph of the beginnings of something mysterious coming about from either *The Photographic Eye* or an abridged version of Bram Stokers *Dracula*.

Share writing assignments and discuss what each student did well. What elements did they add that made it suspenseful? What could they have done to add to the suspense? Create a cheat sheet for suspenseful writing from the comments given by classmates.

Homework: Students will be able to plan what photos they think could be pictures that capture intrigue and mystery. Students need to make a list of ten photos that they think will capture mystery. If they can come up with more, they can write more. Students need at least ten. (Students may take two or more shots of they object they would like to write their story around to better the chances of having a decent shot.)

Lesson Four- Learning to load a camera and take photos

Objective: Students will learn how to load a camera and take their own pictures.

Procedure: Students will be shown how to load a 35mm camera and attempt to load their own. However students will be assisted so as not to ruin the film.

Homework: Students homework is to photograph the images they have decided to take on their list. Students may take two or more shots of the same object to get a good shot. Students may take shots of the same object at different times of the day to see how the light changes. This should be assigned over a weekend or over a week so students have time to take their photos.

Lesson Five- Developing the film

Objective: Students will be able to develop photographs they have taken themselves.

Procedure: Students will be able to learn about the steps used to develop a photograph in a darkroom. Step one is to load the film into a canister in total darkness. Once the film is in the canister, remove the lid of the canister and pour the developer into the container. Next, students should agitate the container for the first 30 seconds and then for 5 seconds every 30 seconds after for twelve minutes. Then the developer should be poured out and pour in the fixative, agitate the film for ... Pour out the fixative and pour in the wash. Again, agitate the canister for five seconds every 30 seconds for four minutes. Pour out the wash and remove the film from the canister and place the film in a water bath for 10 minutes. While they are waiting for their film to be washed they are to write about their experience in the darkroom thus far. They should write a paragraph about what they have done so far, what they heard, felt, and saw to be later incorporated into their stories to make their stories more realistic. After the wash students will place the film back into the canister and add finisher until it over flows, remove bubbles from the top of the canister. The finisher should be poured out and the film taken off the metal spindle. The film should have the water removed and left over night to dry.

Lesson Six – Creating a contact sheet

Objective: Students will be able to create a contact sheet of the roll of film they took.

Procedure: The next day students should cut the film into strips to be placed on one sheet to be developed all at one time. Depending on how dark the photos appear to be will determine the amount of time to develop the sheet, usually 5 to 10 seconds. Once the film is placed, the lights need to be turned off, then the photo paper can be placed and the timing device can be put on. After the five to ten seconds, the paper should be placed in the developing solution for about one minute. Students should make sure the solution is covering the entire sheet and rock the tray back and forth. The paper should be removed with thongs and allowed to drip dry for about two seconds. Then the paper should be set in the second solution and then the third solution. The lights then can be turned on at this time and the contact should be hung to dry until the next day.

Lesson Seven- The developing process

Objective: Students will be able to develop their own photographs.

Procedure: Once the students have completed a contact sheet, the students should choose one photograph they would to develop. The students take specific negative and load it into a metal holder. A test strip should be done for this picture. A test strip is when you develop a strip of paper at five, ten, fifteen, and twenty seconds so that students can gauge the correct amount of time to develop the picture. The strip is covered by a sheet of white paper and exposes more of the paper every five seconds. Once the paper is exposed it should be placed in the three solutions and placed to dry. Students should decide how many seconds will best develop the picture. The students should then develop the picture for that many seconds. Pictures should be hung to dry. It may take several times to develop a clear picture.

Homework: Students should write about the process of developing pictures through all the senses. These descriptions will be later used in their suspenseful stories.

Lesson Eight- The assignment and rubric

Objective: Students will be able to read and understand the assignment and rubric. Students will be able to begin outlining in preparation of writing their story.

Procedure: After photos are developed, students should choose two of their best photo to be displayed around the room. Students should then walk quietly around and observe the photographs. After viewing all the photos, students should think of what questions come when looking at the photos. What intrigues them? Students should then pull a chair up to the photographs and contemplate what mysterious circumstance or mystery may have occurred with this photograph as a clue. Students should brainstorm ideas of how they would like to occur in their mystery and how they will work the photo into the mystery.

The teacher should disseminate the assignment sheet and rubric for the suspenseful photo fiction writing piece to students. The teacher should review requirements and rubric.

Homework- Students should write an outline of how they would like their story to transpire. They should flesh out the beginning the middle, and the end. The students should include how the photograph will work into the story. Also, listed on the outline should be clues and twists that will occur in the story.

Lesson Nine- Read examples of Mysteries

Objective: Students will be able to read and discuss *Dangerous Game* by Tracey West as an example of a short suspenseful story.

Procedure: Students are to read *Dangerous Game* out loud as a class and discuss how the author creates suspense. Students will also be asked when are they surprised and how the author could make the story more suspenseful. Students should take notes on how to add suspense to their outlines and what twists should occur.

Lesson Ten- Writing rough draft from outline

Objective: Students will be able to write the rough draft of their stories.

Procedure: Students will have time to begin writing their story. Students should use their outline to assist them in writing. The teacher may begin the class with a quick lesson on creating suspense in their story by having every character in each page wanting something.

Homework: Students may work on the story at home but students are to leave the bulk of the rough draft in class.

Lesson Eleven- Continuing to write rough drafts

Objective: Students will be able to write the rough draft of their suspenseful story.

Procedure: Students will be permitted to write for three class periods referring to their outline as needed. Also, students who need to conference with a teacher will have an opportunity for assistance.

Homework: After sufficient time has been given in class students will be asked to finish the rough drafts at home.

Lesson Twelve -Typing rough drafts

Objective: Students will be able to type their rough drafts in order to make editing and peer-conferencing easier.

Procedure: Once rough draft is complete, students should type essays, double spacing for ease of editing.

Lesson Thirteen- Peer-conferencing

Objective: Students will be able to peer-conference their suspenseful stories for focus, content, organization, style and conventions. Also, students should comment on whether or not the story has elements of suspense.

Procedure: Students should read each others' essays. Peers should read for focus, content, organization, style and conventions. Students are to comment on whether or not the story has elements of suspense. Peers should leave post-it notes anywhere they are confused by their peers' essay. Students should also note typos, errors, and questions the reader has suggestions to add to the suspense.

Lesson Fourteen-Revising

Objective: Students will be able to revise short stories from feedback gleaned from peer conferences and teacher feedback.

Procedure: Students should revise errors and storyline where it needs to be edited. Students should print out a clean copy for the teacher's feedback.

Homework: Any student who needs more time should take sections home for completion.

Lesson Fifteen- More Revising

Objective: Students will be able to continue revising short stories using the revision sheet to add to the figurative language and to add more detail to the story.

Procedure: Students will be handed a revision sheet to add to figurative language and more detail to their stories. The revision sheet is to assist students to rewrite a small section of their story to improve clarity and add figurative language.

Lesson Sixteen- Final Drafts

Objective: Students will be able to make any final corrections and print clean copies.

Procedure: Students will have an opportunity to type in revisions and print out a clean copy for the teacher to evaluate.

Lesson Seventeen- Sharing

Objective: Students will be able to share photos and essays with classmates in a read around.

Procedure: Depending on time, students may mat photos to be hung around the classroom or photos will be hung unmated. Students will sit in a circle to enjoy their classmates' photos and essays. Students will be given an opportunity to discuss how their photo or a peer's photo inspired their story.

Lesson Eighteen- Publishing

Objective: Students will be able to read *Survivors: True Stories about Real Kids* by Elizabeth Murray before writing their short description of themselves to go along with their published stories and photographs in a literary magazine.

Procedure: Once students are completely finished, photos and stories will be compiled into an anthology for each student as a keepsake. Students will assist in the layout and assembling process of creating the literary magazine. Once the magazines have been completed copies will be distributed to the school library, the principal and the Board of Education.

Bibliography/ Resources

Books

Bauman, Amy and Peterson, Art, Breakthroughs: Classroom Discoveries About Teaching Writing. National Writing Project Berkeley, California 2002

Fearing, Kelly and Emma Lea Mayton and Rebecca Brooks. The Way of Art: Inner Vision Outer Expression. W.S. Benson and Company, Inc. Austin, Texas, 1986

Grafton, Sue (ed.), Writing Mysteries. Writer's Digest Books. Cincinnati, Ohio. 2002

Hedgecoe, John. John Hedgecoe: The New Manual of Photograph. DK publishing. New York, 2003

Porter, Albert. Elements of Design: Shape and Form. Davis Publications, Inc. Worcester Massachusetts, 1975.

O'Brien, Michael and Norman Sibley. The Photographic Eye: Learning to See with a Camera. Davis Publications, Inc. Worcester Massachusetts, 1988.

30 Ideas for Teaching Writing National Writing Project Berkeley, California 2003

Websites

<http://www.kodak.com/global/en/consumer/lessonPlans/lessonPlan040.shtml>

http://www.enhancementcourses.edu/news_courses.htm

<http://www.aldrichart.org/education/artandwriting.php>

<http://corporate.classroom.com/tech-cw.html/#utelas>

Student Bibliography Read 180 books

Dangerous Game by Tracey West

Dracula/Romeo and Juliet based on the novel by Bram Stoker

In Your Face: Poems about Real Life edited by Tina Posner

Survivors: True Stories about Real Kids by Elizabeth Murray, Zoe Kashner, and others

The Trouble with Lemons by Daniel Hayes
Appendices

Name: _____

English 2

Ms. McMahon

Date: _____

Worksheet One

Photo 1

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absence of light in the photograph?

Photo 2

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 3

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 4

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 5

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 6

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 7

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 8

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absences of light in the photograph?

Photo 9

What shapes are present in this photo?

How much space would be considered positive?

How much space would be considered negative?

Is the photo balanced?

What creates lines in the photo?

How does the photograph use light or the absence of light in the photograph?

Name: _____

English 2

Ms. McMahon

Date: _____

Worksheet Two

1. When developing your photos in the darkroom, write a descriptive sentence of what it was like to see every thing in red? Did it evoke any emotions in you?

2. In the dark room what did you see? _____
Write a simile to describe what you saw. (Remember a simile is when you use the words *like* or *as* to describe two unlike things.) _____

3. In the dark room what did you smell? _____
Write a simile to describe what you smelled. _____

4. In the dark room what did you hear? _____
Write a simile to describe what you heard. _____

5. In the dark room what did you touch? _____
Write a simile to describe what you touched. _____

Name: _____

English 2
Ms. McMahon
Date: _____

Story Plan for Suspenseful Photo Fiction

The writer should gauge the story between four to five pages, double spaced. However the writer should write as long as the story takes. The story should be a mystery revolving around a photograph. Because this is a mystery, there should elements of suspense, anticipation, tension and trepidation.

Included in your essay must be a reference to a black and white photograph. This must be part of the story as evidence, clue or proof.

You also must include a brief description of the process of developing photos. The reader will trust the writer more if the reader believes the writer knows what he or she is writing about. Vivid details will aid the writer in developing credibility.

To add to the credibility, the writer should research two details in the story. It can be as simple as researching a specific date to learn the day of the week, the weather, the population of a town.

Students should appeal to all five senses within the piece.

Students should use two examples of figurative language within the piece. (metaphor, simile, personification, alliteration)

There should also be a twist at the end of the story. There should be something unexpected that will catch your reader off guard.

Name: _____
Ms. McMahon

Writer's Name: _____

English 2

Date: _____

Peer Conference

1. Does this piece have a title? If not, suggest a title to the writer.
2. Does this essay have enough details to make it realistic or believable? Was there anything in the story that seemed unbelievable that took away from the story?
3. Did this writer use the photo as one of the clues? How was the photo used? Did this make the story more believable or not?
4. Did the writer appeal to all five senses? Which is the best example of where the writer appealed to a sense?
5. Is there anything confusing in this narrative essay? If yes, how could the writer make the essay less confusing?
6. Does the writer bring the essay to an end or does the essay just abruptly stop? Would you like to see a different ending as a reader? Suggest changes.
7. Was the story predictable or were there elements of suspense present in this piece?

Name: _____

Ms. McMahon

English 2

Date: _____

Revision

1. Read through your essay and come up with 3 words to change for a more sophisticated word.

For example: He was a good student.

Revised: The excellent student forgot his homework.

2. Read through your essay and change three verbs to a stronger verb.

Example: He went home.

Revised: He raced home.

3. Include an example in your story where you show the reader, instead of telling the reader.

Example: He was tired.

Revised: Exhausted, he dragged himself into bed.

4. Revise one sentence in your essay that you really like and expand on that idea.

Example: His blood chilled in the spine.

Revised: Blood chilled in his spine, as if ice water had been injected into his blood stream. His mind froze and pain pummeled his head as he tried to concentrate.

Narrative Grading Sheet

Name of Writer: _____ Date: _____

Title: _____

Rater: L. McMahon _____

Focus _____

Content _____

Organization _____

Style _____

Conventions _____

Rough draft: _____ / 50

Photo clue: _____ / 25

Appeal to 5 senses: _____ / 25

Peer conference: _____ / 12

Revision Sheet: _____ / 24

Rubric: _____ / 60

Final copy: _____ / 50

Total: _____ / 246

Scores:

246- 222 = A

221- 199 = B

198- 173 = C

172- 149 = D

148- 0 = E

Communication Standards for the District

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.

~Students will research two facts to add to the realism of their writing. They are also to research places that would be good for a suspenseful story.

2. *All students read and use a variety of techniques to make sense of various kinds of complex texts.*

~Students are to read an abridged version of Dracula and Dangerous Games.

3. *All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use this information and ideas to make decisions and solve problems.*

~Students will read their short stories when they are completed. Students will have an opportunity to receive peer feedback.

4. *All students write for a variety of purposes including narrate, inform and persuade in all subject areas.*

~ Students will write a suspenseful narrative essay from a photograph.

5. *All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes, bias and recognizing inconsistencies and judging the validity of evidence.*

~ Students are to view several photos to determine which are good. Students will also discuss stereotypes related to light and dark images to avoid clichéd characters.

6. *All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.*

~ Students will exchange information during peer conferences. Students will also be asked to restate directions orally to check for understanding. Students will in addition be supportive of student writing during the read-around.

7. *All students listen to and understand complex oral messages and identify the purpose, structure and use.*

~ Students will need to listen to directions given orally and understand the purpose of the writing.

8. *All students compose and make oral presentations for each academic area of study that are designed to inform persuade and describe.*

~Students will read writing during a class read-around.