**Fan Fiction Module**

**Overview:** This module emphasizes the following Common Core Standard for reading literature (grades 9-10):

[RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

From the perspective of this module, the above standard implicitly supports developing understanding of two core new media literacy practices: appropriation and remixing.

In this module, appropriation and remixing are defined in the following way:

**Appropriation**, an important concept in the arts (see this definition by [the Tate Modern Art Museum](http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=23)), is the practice of **drawing on** (adopting, borrowing, or sampling) **source material**. Appropriation may be used to refer to the borrowing of lines of text, as in T.S. Eliot’s poem *The Waste Land*, or melodies or lyrics in music (for several examples of original songs and remixes that sample the originals, see <http://www.popculturemadness.com/Music/Samples.html>); appropriation may also consist of more subtle “referencing” of themes or ideas. In the novel *Moby-Dick*, for example, Herman Melville appropriated lines of text from science and travel journals, the Bible, and other source material; and he appropriated the spirit of sketching, which was at the time a new form of artistic representation, through the tone and structure of his descriptive sentences.

**Remixing** is the practice of **transforming source material** for the purpose of creating a new product, typically one with a related but distinct theme or message from that of the source text. Remixing is treated as connected to but distinct from appropriation because an effective remix typically not only results in a new product with a new message, but it also leads to a deeper cultural relationship to the source material as well.

Effective remixing not only results in a new cultural product, but it also often changes how a culture understands the source material itself. One prominent example is the proliferation of retellings of William Shakespeare’s play *Romeo and Juliet*. Various elements of the original play are evident in the following films and television series:

* Baz Lurhmann’s *Romeo + Juliet* (retains basic plot and characters; places story in a contemporary setting)
* [*West Side Story*,](http://en.wikipedia.org/wiki/West_Side_Story#Shakespearean_basis) a play and musical in which many plot elements are similar to those driving *Romeo & Juliet* and many characters are inspired by characters in *Romeo and Juliet*
* *Shakespeare in Love,* a 1998 film which offers a fictional depiction of personal events in Shakespeare’s life that may have led to the writing of *Romeo and Juliet*.
* Romeo X Juliet, a Japanese animated series (trailer [here](http://www.youtube.com/watch?v=uQh3HWWbEGc&feature=relmfu))

and songs:

* Taylor Swift’s “Love Story” (see video [here](http://www.youtube.com/watch?v=8xg3vE8Ie_E))
* Dire Straits’ “[Romeo and Juliet](http://www.youtube.com/watch?v=W9MzrirPrCI)” (see the remixes of this song by [The Killers](http://www.youtube.com/watch?v=87cLyBR1JTo) and [The Indigo Girls](http://www.youtube.com/watch?v=BJZjLUIT1dk)—featuring source material appropriated from the television show *The Power Rangers*!)
* Lou Reed, “[Romeo had Juliette](http://www.youtube.com/watch?v=TM6QvNyKv6A)”

(For a fuller definition of remixing, see <http://remixtheory.net/?page_id=3>).

(resource: NPR story, Digital Music Sampling: Creativity or Criminality? Jan. 28, 2011. <http://www.npr.org/2011/01/28/133306353/Digital-Music-Sampling-Creativity-Or-Criminality>)

This module makes an argument that **a full understanding of appropriation and remixing extends beyond analyzing how an author draws on and transforms source material to include engaging in the practice of drawing on (appropriating) and transforming (remixing) source material.** The activities included in this unit offer opportunities for students to both practice appropriation and remixing and analyze others’ use of appropriation and remixing.

In addition to the emphasized standard, this module also aligns to the following **Associated Common Core Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* [RL.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.

The activities in this unit are described below.

**Activity 1: Microblogging (Tweeting) in character**: Students use Twitter to post real-time updates as characters in a source text (Tim O’Brien’s *The Things They Carried*)

**Estimated time:** 3-4 50-minute class periods

**Activity 2: Drafting a Collaborative Poem Using the Class Twitter Feed**: Students appropriate content from the class Twitter feed produced in the previous activity and from the primary text (Tim O’Brien’s *The Things They Carried*) to build a collaborative poem on the theme of war

**Estimated time:** 1-2 50-minute class periods

**End-of-Activity tasks:** Students will reflect on their learning by considering how they understand and practiced two Common Core Standards

**Estimated time:** 1 50-minute class session per assessment activity (total: 2 class sessions)

**Activity 3: Drafting Fan Fiction:** Students develop speculative fiction that draws on and transforms elements of a primary text

**Estimated time:** 3-6 50-minute class sessions

**Activity 4: Networked Peer Review:** Students collaborate on reviewing and providing feedback to each other on their fan fiction artifacts

**Estimated time:** 1-2 50-minute class sessions

**End-of-Activity Assessments:**

 **Estimated time:** 1 50-minute class session per assessment activity (total: 2 class sessions)

**Activity 5: Formal essay**: Students submit a formal essay that offers an analysis of how their own or a classmate’s fan fiction work interacts with the source text

**Estimated time:** 1 or more 50-minute class sessions

**Activity: microblogging in character**

**Overview:** This activity is designed to introduce two aspects of textual analysis: determining a theme or central idea of a text and analyzing its development over the course of a text, and analyzing how complex characters develop over the course of a text; and to introduce one element of writing: producing clear and coherent writing in which the development organization, and style are appropriate to task, purpose, and audience.

In this activity, students will engage in perspective-taking and appropriation of source material (the primary text, Tim O’Brien’s *The Things They Carried)* in order to engage in the practices identified above.

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Production and Distribution of Writing, Grades 9-10**

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Estimated time:** 3-4 50-minute class periods

**Required Resources:**

* Computers and internet access
* Access to commonly filtered websites, including [www.twitter.com](http://www.twitter.com)
* Email accounts for all students (for creating accounts on twitter)
* (*optional)* projection equipment for collectively viewing the class twitter feed***Day 1: Introduction to Twitter***

*Overview:* In this activity, students will be asked to take the perspectives of one of more fictional characters in order to post “real-time” tweets from the perspective of their characters as the text is read aloud.

The Twitter feed should be treated as a “backchannel[[1]](#footnote--1)”—a legitimate, secondary text that can help readers make sense of the primary text and that can be used to demonstrate students’ developing understanding of the primary text.

Activity Instructions:

***Setting up Twitter Account (50-75 minutes)***

1. Have students set up their twitter accounts, using usernames that identify the student’s assigned character. (See detailed instructions in the “troubleshooting” section below.) We grouped students into 4-6 member “platoons”; each platoon consisted of the following characters from the opening story, “The Things They Carried”:
* Lieutenant Jimmy Cross
* Bob "Rat" Kiley
* Norman Bowker
* Henry Dobbins
* Kiowa
* Mitchell Sanders
* Ted Lavender (note: this character is killed in the opening story, and because of this we decided not to assign Ted Lavender to any students.)
* Curt Lemon
* Dave Jensen
* Lee Strunk

Students will need to get creative about choosing usernames that others have not already claimed, and it could help to choose school or class initials to add to the beginning or end of the chosen username.

1. Have students “follow” each other, in order to see all tweets posted by classmates. We chose to have students only follow the twitter feeds of their ‘platoon’ members, and to project the full class twitter feed at the front of the room.
2. Read aloud or listen to an audio version of all or part of the short story “The Things They Carried.” (The full audio version of the story is more than 30 minutes long, so you might consider listening to only a section of the story on the first day.)
3. Have students add an “about me” description and find a photo to use as a profile picture, based on their understanding of their assigned characters so far.

***Day 2: Using Twitter to “backchannel” (50 minutes, or 1 class period)***

In this activity, students will use Twitter to speculate on and post their characters’ reactions to events in the title story, “The Things They Carried.”

1. Have students log in to twitter. If you’ve chosen to project a class twitter feed, make sure this master account is set up to follow the tweets of all students.
2. Read aloud, or listen to the audio version, of the first few pages of the story. Stop reading at several points to allow students to think about and post their first tweets. For example, you might pause at the end of the opening paragraph about Lt. Jimmy Cross’s love for Martha and have students assigned to Jimmy Cross post a tweet.
3. After pausing a few times, allow the audio version to run (or keep reading) until the end of the story, but make sure students are posting tweets throughout. Students should also be encouraged to respond to each other’s tweets.
4. After the story is finished, it can be useful to facilitate a discussion, either face to face or through an online discussion forum, about what makes a “good” tweet, what makes a “good” twitter feed, and what makes a “good” twitterer in the context of this activity. Sample discussion questions are included below.
* Choose one tweet, posted by you or by a classmate, that you think makes an accurate inference about a character and explain why you chose it.
* Choose one tweet, posted by you or by a classmate, that you think is “good” for other reasons and explain what you think makes it a “good” tweet.
* Choose one twitter feed—yours or a classmate’s—that you think is an example of a “good” twitter feed. Explain what makes it a “good” twitter feed, using examples from the feed to support your choice.
* Choose one person—this can be you or a classmate—who you think is a “good” twitterer. Explain why, using examples from this person’s twitter feed.

***Day 3 (optional): Continuing to tweet in character***

Since students will be appropriating from the class twitter feed to build collaborative poems, it’s important that the class has had a chance to generate a sufficient amount of texts. It may be necessary or useful to have students continue to use twitter as they listen to a second story. Stories that may be conducive to tweeting in character include:

* Enemies
* In the Field
* Night Life

***Troubleshooting:*** Two technical challenges emerged during the implementation of this activity: Getting twitter.com unblocked for classroom use, and setting up twitter accounts for all students.

*Getting twitter unblocked:* At the implementation sites, as in most public secondary schools, Twitter and similar microblog sites are blocked by internet filtering programs. In order to get Twitter unblocked, we first discussed the goals and rationale for using twitter, explaining that we hoped to use twitter to help students developer their literary analysis skills and engage more deeply with a source text. We requested a temporary unblocking of twitter through the conclusion of the project, and we made it clear that we would take measures to protect students from accessing inappropriate content.

*Setting up twitter accounts for all students:* In order to set up a twitter account, each student must have a valid email account. Since only one twitter account may be associated with an email address, students who already have a twitter account will need to have a second email address to associate with a new account. Students who already have a twitter account should not be permitted to use this account for class activities because the twitter feed will need to have specific settings, limit the account’s followers, and be dedicated solely to classroom goals.

In order to protect student privacy, we avoided using students’ real names in setting up twitter accounts. Instead, we used the names of students’ assigned characters and attached usernames linked to those character names:



All accounts created for the class activity were set up as “private” accounts, meaning that other twitter users could only view student twitter feeds if given explicit permission by the user. We also created a “master” twitter feed to enable quick and easy access to all students’ tweets:

**Discussion Prompts (in-activity and at end of activity)**

**Overview:** This activity is design to emphasize appropriation (drawing on source material) and remixing (transforming source material), as well as the associated standards listed above. The questions listed below can be used during or immediately following class activities.

Procedures:

1. introduce the emphasized standard for this module (listed below). The standard is part of the *Common Core State Standards*, a set of skills a group of education experts have decided all students should have before graduating from high school.

**Reading Literature: Key Ideas and Details, Grades 9-10:** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

1. Ask students to try to explain the standard in their own words, prompting them with the questions below:
* How can we identify moments in the text that make a tweet possible?
* How can we effectively draw on the source material (the text) to post tweets that make accurate or reasonable inferences about the characters or the story?
* How is this activity similar to and different from other activities you’ve completed for school that ask you to make inferences about characters?
* What parts of this activity require you to engage in appropriation?
* What role does remixing play in this activity?
* What have the tweeters appropriated from the source material? How well does it work, and how do you know? (Here the students should be encouraged to talk about general norms for participating in this activity—what types of tweets are ‘good’ and why? etc.)
* What does literary interpretation look like in this context, and how well does it align with the definition above?

**sample twitter feed:**

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**Activity: Drafting a Collaborative Poem Using the Class Twitter Feed [[2]](#footnote-0)
Overview:** This activity is designed to introduce students to the concepts of **appropriation** and **remixing**—two key new media literacies practices. (For more on these practices, see the description in the overview to this module.)

This activity requires to appropriate and remix content from multiple source texts—primarily Tim O’Brien’s *The Things They Carried* and the Twitter feed generated in the previous activity—for the purpose of creating a new media artifact: A poem about war.

**Objectives:** To provide students with an opportunity to appropriate and remix source material (the primary text, Tim O’Brien’s *The Things They Carried*) with their own content (the class Twitter feed) to create an original and meaningful new artifact.

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.

**Estimated time:** 1-2 50-minute class periods

**Required Resources:**

Computers and internet access

Access to typically filtered sites, including [www.twitter.com](http://www.twitter.com)

Copies of primary text

(*optional*) class social networking site such as <http://Ning.com> or similar for sharing student work

Activity Instructions

1. Re-introduce the concepts of “appropriation” (drawing on source material) and “remixing” (transforming source material). Students have drawn on “The Things They Carried” to build their user profiles, and they may have appropriated lines from “The Things They Carried” for their Twitter feeds. In this activity, students will be asked to appropriate *and* remix source material—both from Tim O’Brien’s text and from the class twitter feed.
2. Distribute instructions for creating a collaborative poem. The instructions we used are included below. Students should be given the remainder of the class period to work together to build this poem.

**In-Activity Assessments**

The assessment prompts listed below should be used to help guide students’ focus—the goal of building this collaborative poem is to produce a meaningful remix that includes both elements of the source text and elements of student-generated twitter posts.

* What makes a “good” poem about war?
* How can we choose “good” tweets that fit into a poem?
* What makes a tweet “fit” in a poem?
* What are the ethical issues related to appropriating material from other sources?

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Twitter Poem Activity**

**Overview:** In this activity, you will draw from “The Things They Carried,” from the class Twitter feed, and from other sources as necessary to write a collaborative poem about war.

1. You need to use one of the following quotes as a repeating hook:
* "What you have to do is trust your own story."
* "I want you to feel what I felt."
* "The thing about remembering is that you don't forget."
* "Stories are for joining the past to the future."
* "What sticks to memory often are those odd little fragments."
* "I survived, but it's not a happy ending."
* "What would you do?"
* "A true war story is never moral."
1. Your poem needs to incorporate tweets, either coming directly from your twitter feed or coming as a thread of an idea from your twitter feed.
2. Your poem needs to use a beautiful or powerful combination of words to create images in the minds of your readers.  A poem uses compacted language to create mental pictures.  In a poem, every word counts.
3. Your poem should reflect a sense of empathy towards the things soldiers went through during wartime and toward the soldiers themselves.
4. Your poem needs a consistent theme, with a beginning and an end, and the theme should be authentic to the time period and the story.
5. Your poem doesn't have to rhyme.
6. It needs to have a great title that fits your poem, that  isn't a label or description, that attracts the reader's attention, and that is grounded in the text of the poem.
7. This poem needs to reflect the work of every member of your group.  **This is not to be a one-person assignment**.

SAMPLE POEMS

**Feel what we felt.**

Isn’t being alive hard enough?

No tranquilizers can calm us

No war with a strategy like the games we used to play.

We want you to feel what we felt.

They made us go to Vietnam and suffer,

But they should have been made to come here. It’s like hell on earth.

Did you ever need to worry about diseases and bugs?

We want you to know what we felt

Well how do you ever know?

There’s a whole world behind this jungle

Poor kid—missing a leg,

I don’t know how many others would be like that. He can keep a smilethough.

Thank God—we want you to feel what we felt.

Losing one of your friends

While you go eat your chocolate at home

Do you know how heavy the weight is, that we carry everyday

If you get rid of all that weight, you’ll barely weigh more than a pound

You’ll never want to talk about it.

We want you to feel what we felt.

You should know what to do, take responsibility

Do you think there’s a point to this war?

If not think about it, don’t make the same mistakes that we did.

We want you to feel what we felt.

**\*Feeling, Believing, & Remembering\***

I want you to feel what I felt.

Fear, what if tonight is the night my life comes to an end. Homesick, I want to go home

but I know that I have to finish my tour. Despair, I’m afraid that my death and the death

of a million others may never make a difference.

I want you to feel what I felt.

All wars are won in the heart

Pride, I want to prove I’m brave enough to handle the violence and emotional destruction

of war. Fate, I drew the stick that decided my fate of making it out of the hole alive.

Trust, when staring death in the face I am able to trust that my life can be protected by

my platoon. All wars are won in heart.

The thing about remembering is that you don’t forget.

Noise, freaky sounds around you. You never know if they are close or far away.

Adrenaline, disaster filled my head as I held a live grenade before I threw it, protecting the

friend that was dear to me. Loss, I was forced to remember Ted Lavender; a soldier in

this war who had to die to make me remember him; just a soldier. The thing about

remembering is that you don’t forget.

**Poetry of the Vietnam War**

I survived, but it’s not a happy ending.

Carrying diaries like lost souls on our backs.

Humping pictures of ones we may never see again.

Hot weather, dense thicket, blinding rays of sun making it seem almost impossible to escape.

Driving thirst overwhelming all of us.

Praying and begging for the kiss of rain to fill our only joy.

I survived, but it’s not a happy ending.

Though, we all have our own problems at hand.

Setting those all aside is the only way to get through this hostile land.

Yet, some raging about mellow, and others stressing, this was is just out ragingly crazy.

The thought of how they expect me to be, the way to react,

Worries me deeply.

I survived, but it’s not a happy ending.

**End-of-Activity Reflection and Assessment Tasks**

**Overview:** This module includes two end-of-activity assessments: an ungraded worksheet that students can complete individually or collaboratively, which is designed to help students articulate their developing understanding of the key literacy practice emphasized in this unit; and a formal reflective essay assignment, which students should complete individually and submit for a grade.

In this activity, students will be asked to reflect on their developing understanding of drawing on (appropriating) and transforming (remixing) source material by engaging with the emphasized Common Core Standard for this module. Additionally, they will be asked to choose from several **associated Common Core Standards** to identify the one that is most relevant to their participation in the previous activities and to explain how they have engaged with that standard.

**Objective:** To offer students an opportunity to reflect on their developing understanding of appropriation and remixing, as well as of related literacy practices.

**Required resources:**

Computers or paper copies of assessment for all students

**Estimated time:** 1 50-minute class period per assessment task (2 total class periods)

*\*\*note for teachers: The associated standards listed below are suggested standards only. It may be useful to choose different associated standards based on your implementation of the module.\*\**

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* [RL.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.

Procedure:

1. Introduce to students the concept of Common Core State Standards (this is also described briefly in the handout below).
2. Distribute the handout. Students may be allowed to work in groups to complete the worksheet, which should take up to one full class period to finish. Tell students the worksheet is preparation for reflection essays which they will write individually and submit for a grade.

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* RL.9-10.3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Production and Distribution of Writing, Grades 9-10**

W.9-10.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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.

W.9-10.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Reflection Worksheet**

**Introduction:** A group of education experts have made a list of Common Core State Standards—a set of skills that they believe all students should have by the time they graduate from high school. In this activity, you’ll reflect on how your understanding of two different Common Core Standards has changed as you participated in Tweeting in Character and writing collaborative poems using the class Twitter feed.

Take a look at the following Common Core Standards. For each standard:

1. Define the standard using your own words.
2. What so far (among the activities we’ve done, i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc) has helped you the most in understanding each standard?

**1. Integration of Knowledge & Ideas, Grades 9-10:** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**2. Reading Literature: Key Ideas and Details, Grades 9-10:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**3. Reading Literature: Key Ideas and Details, Grades 9-10:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**4. Speaking and Listening, Grades 9-10:** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**5. Production and Distribution of Writing, Grades 9-10:** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**6. Production and Distribution of Writing, Grades 9-10:** 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.

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**7. Production and Distribution of Writing, Grades 9-10:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

|  |  |
| --- | --- |
| **Definition:** | **What activity/activities (i.e. large group discussion, tweeting, talking in your platoon group, poetry writing, etc.) helped you understand the standard:** |

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Reflection Essay**

**Introduction:** A group of education experts have made a list of Common Core State Standards—a set of skills that they believe all students should have by the time they graduate from high school. In this activity, you’ll reflect on how your understanding of two different Common Core Standards has changed as you participated in Tweeting in Character and writing collaborative poems using the class Twitter feed.

**Part 1: Reflecting on the Emphasized Standard**

The activities we’ve completed in class over the last few weeks were designed to help you practice the skills emphasized in the standard included below:

**Integration of Knowledge & Ideas, Grades 9-10**

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Using your experiences in this class and in other classes, please complete the following:

1. **Define the standard** in your own words. What should you be able to do if you’ve mastered the skills in this standard?
2. **Connect to class activities:** Explain which parts of our most recent activities (Tweeting in Character and developing a collaborative poem) you think were *most likely* to help you or your classmates master the skills in this standard. When, specifically, would you have been most likely to learn these skills, and why?
3. **Provide evidence** that demonstrates that you have mastered the skills emphasized in the standard and explain why you chose this evidence. You can use anything you and/or your classmates have done for this class, including tweets, class discussion forums, or the collaborative poems.

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 2: Choosing an Associated Standard**

The activities we did over the last few weeks link to a lot of other Common Core Standards, too. A list of those standards is included below. Choose *one* of these standards that you think is most related to what you have learned through participating in class activities. You might choose a different standard from your classmates; that’s okay. The point is for you to think and write about *your own learning* in this class.

**Reading Literature: Key Ideas and Details, Grades 9-10**

* Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* 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.
* Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Using your experiences in this class and in other classes, please reflect on the standard you chose by completing the following:

1. **Define the standard** in your own words. What should you be able to do if you’ve mastered the skills in this standard?
2. **Justify your choice:** Explain why you chose this standard as the most related to your participation in class activities.
3. **Connect to class activities**: Explain which parts of our most recent activities (Tweeting in Character and developing a collaborative poem) you think *most* helped you or your classmates master the skills in this standard. When, specifically, do you think you practiced these skills?
4. **Provide evidence** that demonstrates that you have mastered the skills emphasized in the standard and explain why you chose this evidence. You can use anything you and/or your classmates have done for this class, including tweets, class discussion forums, or the collaborative poems.

**Reflection Essay Grading Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **standard** | **exceeds expectations** | **satisfactory** | **needs improvement** | **unsatisfactory** |
| **Emphasized Standard:** RL.9-10.9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). | * student’s definition shows sophisticated understanding of the standard that a) offers insights not introduced in classroom discussion, or b) considers the standard’s larger cultural implications.
* student’s connection between the standard and class activities shows an understanding of the larger goals of the activity and of how the activity integrated the standard.
* evidence chosen is appropriate, compelling and convincing.
 | * student’s definition shows an understanding of the standard that goes beyond the given description.
* student’s connection between the activity and the standard shows an understanding of what the standard looks like in practice.
* student’s evidence includes an example that effectively demonstrates an understanding of the standard.
 | completed assignment is missing one or more of the required elements OR:* student’s definition shows a limited understanding of the standard.
* student’s connection between the activity and the standard demonstrates an incomplete understanding of the standard OR the goals of the activity.
* evidence is not provided OR is insufficient to demonstrate an understanding of the standard.
 | * student did not complete activity.
 |
| **Associated Standard:** student’s choice | **all of the above AND:** * justification demonstrates a superior understanding of how the student engaged with class activities; OR
* Justification details why the student chose not to work with one or more associated standards.
 | **all of the above AND:** * justification demonstrates an understanding of a) the student’s learning or b) the role the chosen standard played in how the student engaged in the activity.
 | **all of the above AND:*** justification is insufficient to explain why the standard was chosen.
 | * student did not complete activity.
 |

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Reflective feedback form**

The feedback you submit on this form will be used by IU researchers and your teacher to improve class activities next time.

1. What did you like or not like about tweeting in character as we listened to a recording of *The Things They Carried*?
2. What did you like or not like about building collaborative poems using the class Twitter feeds?
3. What suggestions can you give for making these activities better when we do it in the future?
4. Describe one example of how you (or one of your classmates) used your knowledge of **theme** while tweeting in character.
5. Describe one example of how you (or one of your classmates) used your knowledge of **complex characters** while tweeting in character.
6. Describe one example of how you (or one of your classmates) used your knowledge of **producing clear & effective writing for an audience** whiletweeting in character.
7. What so far (among the activities we’ve done, i.e. Ning, large group discussion, tweeting, talk in your platoon group, poetry writing, etc) has helped you the most in understanding the following concepts:
* theme
* complex characters
* producing clear & effective writing
* appropriation & remixing
1. How would you define “appropriation”? Describe one example of how you (or one of your classmates) used knowledge of appropriation in tweeting in character.
2. How would you define “remixing”? Describe one example of how you (or one of your classmates) used knowledge of remixing in tweeting in character.
3. How, in your opinion, is appropriation different from remixing?
4. Now that you understand these practices better, can you think of a better way to learn them?

**Activity: Drafting Fan Fiction**

**Overview:** Writers of fan fiction--fiction created by fans of an established book, film or television series that draws on and transforms elements of the source material--in the setting of an established book, film, or television series. Fan fiction communities rely on the passions and drive of their members. When a community works, it's because a sufficient portion of the community is willing to give free time to both post work and review others' postings. This activity is designed to offer students an opportunity to engage with We wondered what could happen if we tried to build a fan fiction-like community in a high school English classroom--and, more specifically, what sorts of participation structures and assessment approaches might support the building of this sort of community

In the previous activity, students were given opportunities to practice analyzing theme and complex characters and to consider how authors draw on (appropriate) and transform (remix) source material, for the most part by considering the role of these practices in a primary text (Tim O’Brien’s *The Things They Carried*). In this activity, students will have opportunities to engage these concepts through creative engagement with the text.

Students will draft *fan fiction* stories that draw from and transform the source text. Through this activity, they will be asked to consider how creative engagement helps them to practice textual analysis

This activity offers students new opportunities for learning about a source text and about supporting materials, in addition to practicing their textual analysis skills through review of their classmates’ fan fiction pieces.

This activity leads in to the final artifact of the unit, drafting a formal literary analysis essay. The drafting of a fan fiction piece offers a new opportunity to consider the relevance of the core practices to a new context, and students will use the artifact that comes from this activity to demonstrate (to make a formal argument) to others that they understand the practices.

**Objectives:** To give students an opportunity to engage in literary interpretation through the creation of a creative work; to give students an opportunity to appropriate from a source text for creative and academic purposes; to give students an opportunity to engage in the practice of formal argumentation by reflecting on how their creative work demonstrates an understanding of core terms.

**Required Resources:**

Computers and internet access

Handouts of activities listed below

**Estimated time:** 3-6 50-minute class sessions

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

1. [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
1. [RL.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.

The activities below detail the implementation of this unit in one classroom and includes details about mini-activities designed to scaffold students toward deeper engagement with creative activity.

Students drafted two fan fiction pieces, one working with two stories from *The Things They Carried:* "On the Rainy River" (listen to an audio version of this story [here](http://www.google.com/url?sa=t&source=web&cd=2&ved=0CCoQFjAB&url=http%3A%2F%2Fwww.archive.org%2Fdetails%2FonTheRainyRiver&ei=gTXbTebpNYn50gH_rIXvDw&usg=AFQjCNGlsOHaBt5BYqyq9XRLh71m8vCvow&sig2=Nc2qGxOohO4brvm-IbFf6A)) and "The Man I Killed." These stories were chosen because they had the following characteristics:

* Multiple gaps in the narrative that open up space for students to *speculate* about events and characters
* Strong, well described complex characters
* Plots that align with one or more of the central themes of the text

As part of this project, the implementing teacher had students complete the following activities:

1. **Mini-activity: Journal assignment (observing a fan fiction website).** Fan fiction communities work to negotiate the rules of engaging with a **source text**: typically, a book, television show, or film that inspires creative and speculative fiction. This activity is designed to introduce students to the notion and practices of fan fiction. Students should be guided to see that fan fiction communities have norms for participation that include maintaining a positive creative space for writers to post their work *and* encouraging community members to read and review other writers’ work.
2. **Mini-activity: Visualizing the story.** This activity is designed to help students think about the role of detail and imagery in the source text, and to begin to engage deeply with the details and plot lines of this text.
3. **Journal activity: gaps and excesses.** An important aspect of writing powerful fan fiction is identifying and exploiting points in a text that make speculation possible. This activity is designed to help attune students to the **gaps** (holes) and **excesses** (extra detail) in a source text.
4. **Quickwrite: gaps and excesses.** This is a pre-writing activity designed to help students begin to draft ideas for their fan fiction.
5. **Activity: drafting fan fiction.** Using the writing they generated in the activities listed above, students will draft their own creative fiction (fan fiction) that draws on and transforms a source text.

**Mini Activity: Journal assignment: observing a fan fiction website**

The purpose of this activity is to help students see the norms and practices that are typical among fan fiction communities.

A key concept in this module is of the “betareader,” [described as follows](http://www.fanfiction.net/betareaders/):

“A beta reader (or betareader, or beta) is a person who reads a work of fiction with a critical eye, with the aim of improving grammar, spelling, characterization, and general style of a story prior to its release to the general public.”

Later in this activity, students will be serving as betareaders for each other, and they should pay special attention to how community members provide feedback for each other—and to how writers introduce their drafts to their betareaders and then to the wider fan fiction community. (For an excellent analysis of the literary practices and possibilities for ELL students, see Rebecca Black’s ["English-Language Learners, Fan Communities, and 21st-Century Skills"](http://amberhathaway613.wikispaces.umb.edu/file/view/RebeccaBlackFanfiction.pdf).)

Key elements for students to examine include:

* [Site Use Rules](http://fanfiction.mugglenet.com/user.php?action=register), guidelines for new fan fiction community members.
* [The Reference Desk](http://fanfiction.mugglenet.com/forums/forumdisplay.php?15-The-Reference-Desk), a forum designed to support writers and reviewers as they work through challenges of drafting, reviewing, and revising work.
* [Help Center](http://fanfiction.mugglenet.com/help.php), a set of resources described by the administrators as follows:
	+ a comprehensive list of help essays, written to assist in our authors' writing process. From terms of service and punctuation, all the way to grammar and dialogue, the staff of MuggleNet Fan Fiction have put this section together specifically for your use. We urge that everyone (even seasoned veterans) take a few minutes to at least browse through.
* Author profiles, biographical information about fan fiction writers. (Example: [annie](http://fanfiction.mugglenet.com/viewuser.php?uid=868).)
* Story summary, a short description of a fan fiction story that describes the plot without “spoiling” any narrative twists. (See tips on writing effective summaries [here.](http://fanfiction.mugglenet.com/viewpage.php?page=tips_summary))
* Author’s note, an introduction to a fan fiction story that explains the author’s goals for the story and identifies any issues s/he hopes reviewers will examine.
* Missing moments, fan fiction stories that identity and explore a gap in the source text. (example: ["Into the Chamber," a "Missing moment from chapter thirty-one of Deathly Hallows."](http://fanfiction.mugglenet.com/viewstory.php?sid=71390))

Students might be given the following set of instructions:

***Journal Prompt:***

Go to the following Harry Potter fan fiction website: [http://fanfiction.mugglenet.com](http://fanfiction.mugglenet.com/%22%20%5Ct%20%22_blank)

This is a site where people who are fans of the Harry Potter book join a community and create fan fiction. Click on the links and explore the site.

1. Take a look at the [Site Use Rules](http://fanfiction.mugglenet.com/user.php?action=register),” which include guidelines for new members of this site. What do the rules tell you about the kinds of things (behavior, activities, types of fan fiction) this community values?
2. Take a look at a few user profiles. What kinds of information do users provide about themselves, and why do you think they share this information?
3. Look at other fans' reviews and responses to individual pieces of fan fiction. What do you observe?
4. How would you define the term "beta reader?" Look around each site with the goal of discovering what a beta reader does. What does a beta reader do?
5. Read one piece of fan fiction and the beta readers' responses that go along with it. What do you observe?

**Key Terms and Concepts concerning Fan Fiction**

**Madeline Klink**

**(resource taken from New Media Literacies’** [**Teachers’ Strategy Guide**](http://www.newmedialiteracies.org/teachers-strategy-guides.php)**: Reading in a Participatory Culture)**

**A/A,** also **action/adventure**— Describes a story in which there are fight scenes and often elements of the heroic journey.

**Alternate Universe,** also **Alternative Universe** or **AU**—A story in which facts deliberately deviate from the way they occur in canon. A fic in which Harry was sorted into Slytherin, or in which the Potters didn't die on Halloween, or where Neville, not Harry, was the "Boy Who Lived" would be defined as an AU.

**A/N**—An Author's Note. This is where the author inserts some commentary about the fic, including thanks to friends and beta readers. Sometimes these are scattered throughout the fic, sometimes they are simply a note at the top or bottom of the file. Scattering them through the fic is probably not a good idea.

**Angst**—Used to describe a story which contains insecurity, misery, or other depressing elements, but usually doesn't include character death or intense violence or physical suffering.

**Archive/archivist**—An archive is a website dedicated to hosting fics. Some archives are exclusive, and others are open to all. An archivist is the person responsible for the website, and generally the person who chooses which fics end up in the archive.

**Badfic**—Usually an intentionally awful fic usually written to prove a point (i.e., that badfics often get far more reviews than good fics, or to make fun of common clichés). Can also mean a fic not intended to be bad, but is anyway.

**Beta reader**—Came from the idea that the first person to read a fanfic is the writer --the "alpha" reader -and the next person to read it is the "beta" reader. Also see "editor."

**Beta version**—A rough draft of a story.

**BNF**—Big Name Fan. Any well-known fandom personality. These vary depending on whom you're talking to, and what part of the fandom you're in at that moment.

**Canon**—Facts established in the original texts (whether those are movies or books or...). Often, when a series has resulted in spin-offs in other media or extensive interviews with the cast and crew, some of the spin-offs and interview facts will not be considered canon. One example: the remade *Battlestar Galactica* has a novelization and a comic book spinoff, as well as many interviews with the cast. However, only facts gleaned from the TV show itself are considered "canon" in its fandom. Canon's counterpart is "fanon."

**Challenge**—Fic challenges generally present topics or pairings for participants to attempt writing a fic for. ("I had to write a fic about Sirius Black and Bertie Botts' Every Flavour Beans for the "Candy is Dandy" challenge!")

**Cookie**—A teaser for a longer fic, or a fic that is short on its own.

**Darkfic**—Fanfic that is darker than angst, usually involving violence, twisted characters, and the most horrible of horrible things.

**Delurk**—To stop lurking on a list, group, thread or forum, and post a fic, an introduction, or a review.

**Disclaimer**—A note put on the front of a fanfic stating that the characters in the fanfiction are not owned by them, giving a copyright notice, and asking any person who might attempt to sue him or her to contact him or her through e-mail first.

**Drabble**—A fanfic that is either up to 100 words, or exactly 100 words.

**Fanart**—Artwork based on either canon or fanon.

**Fandom**—The term meaning all activity by fans. The Harry Potter fandom, for instance, includes all ships, gen, het, and slash; it includes fanfiction but is not necessarily limited to it. A convention, for instance, could be of interest to the entire fandom.

**Fanfiction (fanfic, fan fic, fan fiction, fic)**—Fiction written by fans about a TV show, game, book, or movie.

**Fanon**—Concepts, ideas or beliefs about the series that have never been explicitly stated in the original work, but have become so commonly used in the fandom that they are taken as fact. For example, in *Battlestar Galactica* 2003 fandom, it is fanon that there is a betting pool among the pilots as to when Lee Adama and Kara Thrace will finally get together.

**Fandom** —The community of people who are fans of a series or show, often specifically referring to, the community of people who read and write fanfiction.

**Femslash** (**femmeslash**)—Lesbian pairings.

**Fen**—Plural of fan, because somehow “fans” wasn't good enough.

**Filk**—A musical parody. Unlike songfics, filks don't add narrative around lyrics to a song; they actually are the song, but with edited lyrics.

**Fluff**—Fanfic that is mostly sweet, sometimes humorous, and bereft of significant on-page character development.

**Gary Stu/Mary Sue**—a character who is the author in disguise. Normally a Gary Stu/Mary Sue is the hero of the story, all the characters fall in love with him/her, and s/he is outrageously beautiful and powerful. This is a much reviled type of character.

**Gen**—A story without any particular pairing. A story that is more focused on plots or individual characters than romantic entanglements.

**IC/OOC**—In Character/Out Of Character. This is generally a compliment or an criticism. ("Your Draco is really IC!" "Do you think it's too OOC for Harry to burst into tears in the Great Hall?" "Oh, her Snape is always OOC!") If something is OOC it has strayed too far from the canon and is thus unbelievable. For your character to in IC means that it is staying true to the qualities s/he showed in the books.

**Lurker**—Someone who reads a mailing list, or a livejournal, or in a chatroom, or anything that involves participation, without participating.

**OC**—Acronym for "original character" in a fanfic, that is, a character that does not appear in canon.

**OTP**—"One True Pairing," that is, one's favorite pairing of characters.

**Plot bunny**—An idea that sprouts out of something, sometimes when inappropriate, sometimes just in overabundance. I have heard it used quite positively as well ("I was stalled by a plot bunny!" "I love you, you plot bunnied me!"). Fanfic-speak for "I just got an idea!"

**PWP**—Stands for "Plot? What plot?" PWP fics are pure smut with little or no plot or character development.

**Rec**—A recommendation (usually of a fanfic). Can also be a verb: "I recced a bunch of fanfics on my LiveJournal."

**Remix**—A common fanfic challenge is to "remix" another author's fanfiction by rewriting it in a different style or from a different perspective. The resulting fanfiction is then usually titled to reflect both the original work and the tenor of the remix.

**Round robin—**A fic project where one story is passed from author to author until it is completed. Typically, each author writes one chapter.

**RPF**—Real Person Fiction. Fics written not about fictional characters, but about real people (members of bands, actors, and so forth). FictionAlley allows real people in fics, but does not allow real, living people to be depicted as engaged in any illegal activities, any R-rated activities (http://www.fictionalley.org/ ratings.html) or to perpetrate any violence. In other words, you could have J.K. Rowling see Peter Pettigrew's attack in 1981, but you couldn't have her throw a rock at Sirius Black afterwards.

**'Ship,** also **ship**—One of the weirder terms in any fandom. The term "ship" originated in *X-files* fandom, where it was used to describe fanfic about a romantic relation\*ship\* between Mulder and Scully. Soon, people who supported this "ship" were calling themselves "shippers." These terms found their way to Harry Potter fandom, so someone who thought Ron & Hermione were meant for each other would identify as a "R/H shipper." But it didn't stop there—people began forming clubs, using a metaphor of ships moving on the sea. Each has gained a strange and wonderful name, so the Ginny/Tom is called "The HMS Gin n' Tonic" and the Harry/Hermione club is called "The HMS Pumpkin Pie." Other fandoms have used this model to a greater or lesser extent.

**Slash**—Fanfic including a homosexual relationship, either male or female. Slash fanfic doesn't necessarily include graphic sex or have homosexuality as the focus of the story.

**Smut**—Fanfic including graphic sex.

**Songfic**—A fanfiction which includes the lyrics to a song, quoted at intervals throughout the fic.

**WAFF**—Fluff, especially the most saccharine feel-good kind. Stands for "warm and fuzzy feeling."

**WIP**—Also known as "work in progress." It's a story that is not yet completed, which may mean that the author is still writing it, or still having it beta-read.

 **2. Mini-activity: Visualizing the story**
The teacher read one story, "On the Rainy River," aloud to students and asked them to visualize the story using the following instructions:

**Activity Description:**

As you are listening to and reading the story, "On the Rainy River," I'd like you to try a reading strategy that good readers use--visualizing the story.  When we are done reading, I would like you to sketch one part of the story that most stands out to you.  Try to get down on paper what you see in your mind.  It doesn't matter whether or not you are able to capture the picture artistically for this activity.  The idea is to see pictures in your mind as you're experiencing the story.  I just want you to get one of these pictures down after reading.

**3. Journal activity: Gaps and Excesses**

The purpose of this activity is to help students identify points in the source text that would allow for speculative fiction. Students completed the following activity in groups:

**Journal Prompt:**

In your group, discuss **five** places in the story where you see either gaps and excesses where there is another story for  which fan fiction could be created.  To do this you need to look back at the chapter, "On the Rainy River."

**4. Quickwrite: Gaps & Excesses**

**Activity Description:**

1. Once you have identified gaps and excesses, copy and paste your list (from your journal) into a new document.
2. Then, for each gap or excess, write down the questions that need to be answered (by fan fiction) to fill in the gaps or explain the excesses in the story.  Create a list of questions that a piece of fan fiction could answer for each gap or excess.
3. Talk with your group about the questions you created in #2 and select the three most promising of these topics.   Talk with your group about the kind of story you envision arising from these prompts.  What ideas does the group generate for answering the questions.  Record the main ideas discussed by the group.
4. Select three topics from the group conversation and individually and  do  three quickwrites -- for four minutes each (time yourself) -- and write all that comes to your mind on the topic.  You should be keyboarding as fast as you are thinking during the four minutes' time.  If you get stuck, just write, "I am stuck," "I am stuck."  Something should soon come to your mind, and you should be able to move on again.

**In-Activity Assessment Prompts:**

* How is working with fan fiction similar to and different from other activities you’ve completed for school that ask you to speculate on and make inferences about characters?
* What parts of this activity require you to determine and analyze a theme or central idea of a text?
* What role does analyzing complex characters play in this activity?
* What role do drawing on (appropriating) and transforming (remixing) source material play in this activity?
* Think about the intended audience for the fan fiction that you’ve read so far. What can you say about what makes for clear and coherent writing in this context?

**5. Fan Fiction Draft**

**Activity Description:**

Using one of your "quickwrites" as a starting point, write a first draft of a fan fiction piece.

* Your writing needs to reflect the time period of Vietnam (1960s--70s).
* You need to use only school appropriate language and topics in your story.

***Activity: Networked Peer Review (beta reading)***

**Overview:** A key practice in fan fiction communities is “betareading,” or reading and critiquing early versions of writers’ creative fiction. A version of this practice is also common in English classes, where it’s typically called “peer editing” or “peer review.” The activities included below are designed to integrate betareading with a modified version of peer review, in a practice we call “networked peer review.”

The goal of this activity is to give students an opportunity to articulate how they have demonstrated their understanding of the emphasized practices in this context. Ultimately, students will be required to complete a more formal (graded) version of this reflection, but this is their opportunity to reflect initially before being required to reflect appropriately. This should ideally be completed online, so that students can read and respond to multiple classmates’ work and reflections; but it can also be completed offline if the technology is not available.

A set of betareader handouts are included below, along with a set of 7 tips for betareaders.

**Objectives:** To give students an opportunity to engage in literary interpretation through the analysis of others’ creative work; to give students an opportunity to analyze how writers (their classmates) draw on and transform source material.

**Required Resources:**

Computers and internet access

Access to typically filtered sites, including [www.twitter.com](http://www.twitter.com)

Email accounts for all students (for creating accounts on twitter)

**Estimated time:** 3-6 50-minute class sessions

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* [RL.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.

Estimated time: 1-3 50-minute class sessions

Procedure:

1. Distribute copies of the reflection worksheet (included below). Remind students of the importance of betareading in fan fiction communities and tell students that they will be serving as betareaders for each other. This will consist of the following steps:
	1. Each student will **develop a betareader profile** which identifies what sorts of stories they prefer to review and what specific skills they possess as a betareader (an example is included in the student handout below);
	2. Each student will **post their betareader profile** to a class social networking site such as Ning (this can also be completed offline, either by posting profiles on a board or by having students turn their profiles in to the teacher);
	3. Each student will **write an introduction** to their story in which they describe the purpose of their story and specific areas that they would like to see addressed by a betareader;
	4. Each student will **choose a betareader** to review their story, based on students’ stated betareader skills and proven ability to read and respond to others’ work;
	5. Each student will **serve as a betareader** for another writer and will provide feedback to the writer;
	6. After betareading reviews are completed, students will read comments and ask the betareader for any further feedback.

**The BetaReading Bible**

\*\*\*Note: The tips below are cribbed from the Beta’s Bible, drafted by Tania and available online at <http://www.fangedfour.com/travelogue/id51.htm>. \*\*\*

1. **Be clear on what your betareader should be looking for.** It’s not always easy to know what our own weaknesses are as writers. That’s why betareaders are so important. You should always give your betareader clear instructions on which parts of your story you are most worried about. If you’re not sure your characters are using dialogue that’s appropriate for the time period, ask your betareader’s opinion. If you’re writing a story that takes place during the Vietnam conflict and you’re worried about whether it’s okay that you dropped a werewolf right into the combat zone…ask your betareader’s opinion. Betareading is hard work. You can make it easier.
2. **Expect your betareader to be harsh.** Do you want to feel good about yourself and believe that everything you write is pure gold from the second you put it down on paper? Yes? Then the best way to make that happen is to never write anything at all.

Now. If you want to write well, you have to be prepared for criticism. A good betareader knows how to tell you what you did well *and* where you’re screwing things up.

**3. Use a clear editing system.** Your betareader should mark suggested changes to the text, either to fix spelling or grammatical errors or to reword things. Here’s a way to edit that uses three easy tools, asterisks, bold font, and strikethrough text. (To create a strikethrough, highlight the desired text, click on format>>font, click the “strikethrough text” button, and click “ok.”) Here’s an example:

*Original text:* Kiowa leaned over Rat Kiley’s left soulder to squint with narrowed eyes at what he was reading.

*Edited text:* Kiowa leaned over Rat Kiley’s left **shoulder** to squint ~~with narrowed eyes~~ at what he was reading. **\*\*\*You don’t have to tell us his eyes are narrowed since you already said he was squinting.\*\*\***

Another option is to use the “track changes” feature in Microsoft word—this lets the betareader make changes and add comments and lets the writer easily see all changes.

**4. Spell & Grammar Check (before sending the story on).** This is sort of obvious but it needs to be said. You don’t want to make unnecessary work for your betareader.

The remaining tips come directly from the Beta’s Bible, drafted by Tania and available online at <http://www.fangedfour.com/travelogue/id51.htm>.

**5. Get rid of the 'Yeah Right' Factor.** Many writers are propagators of what I like to call "Yeah Right" fiction. These are stories that involve male pregnancy, characters spontaneously changing gender, all problems being solved by portals or spells that even the most untrained layman could perform. People, we need to put a stop to this. I know it's hard when you just really think the evil vampires should have a cuddly baby to show them the errors of their ways. I know it's hard when you have never had anal sex to write a male slash scene, but for the love of all things that make readers go vomit in the night do not turn a man into a woman just so you are more comfortable writing the sex scenes! It is the beta reader's job to tell the writer that the story is making them say "Yeah Right" out loud. If Xander picks up a book and banishes a thousand year old demon and then turns to Willow and says "I don't know what all the fuss was about?" drop a building on his head, because it's just not happening. If Spike starts craving pickles and cherry garcia rinse your own mouth out with soap for writing it and then send some chocolate to your beta reader so they can wash the taste of this vileness out of their mouth. Seem harsh? It should be. This stuff must end. It just must. I have to go cry now.

**6. Send the story back with suggestions.** If a writer receives a story back with a comment that says "Perfect" or anything like it, get another beta. If there are no suggestions, no matter how good of a writer you think you are fire that beta and send an email to the site where you got their name and let them know. The job of a beta is to help make it better, and every story can be better. Whether it is something as simple as "you missed a period" or "I thought Angel was wearing a red shirt when he left" there is always a suggestion to be made, a question to be raised, a way to flesh out a character or edit dialog that has become word salad (ie random quotes from different episodes used just because the writer was too lazy to come up with something original). If you are unclear as a beta what suggestions you should make just take notes on your thoughts as you read. If you think a passage works well, has good imagery, or the characters are right on tell the writer, but if you question anything as being true to canon or character make a note or suggest the writer read one of the many character essays available on the web.

**7. Rewrite and resend.** It is always a good idea for writers to send their edited copy back to their beta. I personally love reading some of the explanations of why a writer interprets a character's actions a certain way, or why they put them in a certain place in time, or even why they chose one word over another. I find that the best writer/beta relationships are those that have open lines of communication. Your writer should not feel threatened by your comments, but they should know that you will be honest and even brutal if necessary.  Once writer and beta are satisfied that the story has been edited as best they can then submit it to archives and get it read. Please, I'm begging you, do the edit, share your experience, communicate with your beta so that the next time you send a story you have good relationship and know what the other is looking for and what can be gained. Then send your beta a goody box. Everyone loves a goody box.

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Betareading Activities**

**Activity 1: Creating betareader profiles**

In today’s class, you will serve as a **betareader** for another writer in the class. Remember, betareaders are important parts of the fan fiction community because they are a writer’s “first pair of eyes”—they read a draft of a story and provide feedback so the writer can revise a story and feel confident about distributing the story to the fan fiction community.

**Instructions:** The first step of this activity is for you to complete your **betareader profile**. A sample profile is included below:



Your assignment is to complete the form below; once you’re finished, post this profile to the class Ning page.

|  |
| --- |
| **Betareader profile****name:**  |
| Betareader bio: *general description as a betareader* |
| My Strengths: *writing or reading strengths* |
| My Weaknesses: *writing or reading weaknesses* |
| Preferred: *Types of stories I prefer to read* |
| Would rather not: *Types of stories I prefer not to read* |
|  |

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Betareading Activities**

**Activity 2: Writing a story intro for your betareader**

Good betareaders are in high demand, and one important way to keep your betareader happy is to provide a good introduction to your story so the betareader knows what he or she is getting into and what kind of feedback you’re hoping for. Fill out the left half of the table below to introduce your story. Once you’ve completed this you’ll give a copy of the story and your introduction to your betareader, who will complete the other half of the table.

|  |  |
| --- | --- |
| **writer’s column**name:story title: | **betareader’s column**namesuggested alternative titles: |
| This story is about: *Briefly describe the story here* | I agree/disagree (circle one) with what the writer said this story is about because: I think the story is also about:  |
| This story appropriates: (*identify which elements of the source material you drew on to write this story)* | I agree/disagree (circle one) with the writer’s description of the elements s/he appropriated from the source text. I believe the writer also appropriated:The most important element the writer appropriated is:This is an important element to appropriate because: |
| This story remixes: *(identify which elements you transformed in writing this story)* | The most important element the writer remixed is:This is an important element because: |
| The message or theme of this story is: | I agree/disagree (circle one) with the  |
| I think I did a really good job at: |  |
| I need help with:  | My suggestions: |
| Further instructions: *Anything else you think the betareader needs to know* | Other feedback: |

**End-of-Activity Reflection and Assessment Tasks**

**Overview:** This is the second of two end-of-activity assessments. In the first set of tasks, students were asked to complete a worksheet and write a short essay reflecting on the relevance of a group of Common Core Standards to their learning. The second assessment builds on the tasks of the first, by first asking students to return to one of the two Standards they wrote about in the first essay and discussing how their understanding of this Standard has changed, and by second asking students to choose one Standard that is most relevant to their participation in drafting fan fiction and betareading and to choose one Standard that is least relevant to their participation in those activities. A rubric for assessing this reflection is not included but should look similar to the rubric included with the earlier reflection activity.

**Objective:** To offer students an opportunity to reflect on their developing understanding of appropriation and remixing, as well as of related literacy practices.

**Required resources:**

Computers or paper copies of assessment for all students

**Estimated time:** 1 50-minute class period per assessment task (2 total class periods)

*\*\*note for teachers: The associated standards listed below are suggested standards only. It may be useful to choose different associated standards based on your implementation of the module.\*\**

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* [RL.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Reflection Essay**

**Introduction:** A group of education experts have made a list of Common Core State Standards—a set of skills that they believe all students should have by the time they graduate from high school. In this activity, you’ll use the reflection worksheet you completed earlier in the module to reflect on how your understanding of the big ideas of this module has changed as you participated in drafting fan fiction stories and betareading.

**Part 1: Returning to Reflection #1**

In your previous reflection essay, you wrote about the relevance of two Common Core Standards to your learning. In this assignment, you’ll return to the Standards you chose and reflect on how your understanding of the skills it includes has changed.

**Integration of Knowledge & Ideas, Grades 9-10**

Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Using your experiences in this class and in other classes, please complete the following:

1. **Revise your definition of the standard**. Now that you’ve had more experience with this standard, what changes would you make to your previous definition and why?
2. **Connect to class activities:** Explain which parts of our most recent activities (drafting fan fiction and betareading) were most useful in helping you develop a better understanding of the Standard you chose. When, specifically, do you think you were learning the skills targeted by this standard, and why?

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 2: Choosing most relevant and least relevant Standards**

In the previous reflection essay, you chose one Standard that you think was *most related* to your participation in the Tweeting in Character and collaborative poem activities. In this essay, you will choose *two* standards: One that you think was *most related* to your participation in drafting fan fiction and betareading, and one that you think was *least related* to those activities. You might choose a different standard from your classmates; that’s okay. The point is for you to think and write about *your own learning* in this class. Be sure to choose different standards than the one you wrote about in Part 1 of this assignment.

All Common Core Standards for this module are listed below.

1. **Reading Literature: Key Ideas and Details, Grades 9-10:**Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
2. **Reading Literature: Key Ideas and Details, Grades 9-10:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. **Reading Literature: Key Ideas and Details, Grades 9-10:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
4. **Speaking and Listening, Grades 9-10:** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
5. **Production and Distribution of Writing, Grades 9-10**: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
6. **Production and Distribution of Writing, Grades 9-10**: 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.
7. **Production and Distribution of Writing, Grades 9-10**: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Using your experiences in this class and in other classes, please reflect on the standard you chose by completing the following:

**Most related standard:**

1. **Define the standard** in your own words. What should you be able to do if you’ve mastered the skills in this standard?
2. **Justify your choice:** Explain why you chose this standard as the most related to your participation in class activities.
3. **Connect to class activities and provide evidence** that demonstrates that you have mastered the skills emphasized in the standard: Explain which parts of our most recent activities (drafting fan fiction and betareading) you think *most* helped you master the skills in this standard. When, specifically, do you think you practiced these skills?

**Least related standard:**

1. **Define the standard** in your own words. What should you be able to do if you’ve mastered the skills in this standard?
2. **Justify your choice:** Explain why you chose this standard as the least related to your participation in class activities.

***Activity: Formal Argumentation (literary analysis essay)***

**Overview:** This is the final activity for this module, and the one that should be assessed summatively. The final assignment of this module is a formal literary analysis essay designed to offer evidence to teachers that students can develop and articulate arguments about literary texts. In this activity, students will consider how a piece of creative fan fiction (their own or a classmate’s) alters, extends, or deepens the source text.

**Objective:** To offer students an opportunity to demonstrate their ability to engage in textual analysis; to offer teachers an opportunity to formally assess student learning of literary analysis practices and argumentation.

**Required resources:**

Computers or paper and pen for completing written essay; copies of assignment sheet.

**Estimated time:** 1-2 50-minute class periods

**Emphasized Standard:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

1. [RL.9-10.9.](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-9) Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

**Associated Standards:**

**Reading Literature: Key Ideas and Details, Grades 9-10**

* [RL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-2) Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
1. [RL.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/reading-literature-6-12/grade-9-10/#rl-9-10-3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening, Grades 9-10**

* [SL.9-10.2](http://www.corestandards.org/the-standards/english-language-arts-standards/speaking-and-listening-6-12/grade-9-10/#sl-9-10-2) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**Production and Distribution of Writing, Grades 9-10**

* [W.9-10.4](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#w-9-10-4) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* [W.9-10.5](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.
* [W.9-10.3](http://www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-9-10/#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.

**Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Formal Essay Assignment Sheet**

**Overview:** In class this week, you read and critiqued your classmates’ fan fiction and wrote and revised your own fan fiction based on *The Things They Carried*. In this assignment, you’ll show how writing fan fiction has helped you to understand the primary text and how fan fiction extends the meanings (themes, characters, etc.) of the primary text.

**Instructions:** For this assignment, you may work with your own fan fiction or a classmate’s. Reread the fan fiction and imagine that this piece was included in *The Things They Carried*. Reflect on *one* of the following (either **theme** or **characters**, but not both):

1. **Theme**—consider how this fan fiction extends the message this book sends about war or a similar big idea. To do this, your essay should focus on the following:
* Explain the message of the text *without* this fan fiction piece. What argument does the book make about war (or another issue), and how do you know? Be sure to provide evidence from the book to support your analysis.
* Explain how the fan fiction piece you chose *extends* the book’s message about war (or a similar issue). Be sure to provide details from the fan fiction to justify your argument.
1. **Characters**—consider how this fan fiction changes how a reader would understand one of the main characters in *The Things They Carried*. To do this, your essay should focus on the following:
* Explain how the character is depicted in the book. What motivations or personality does he have? What role does he play in the stories you’ve read, and what does this tell you about what kind of person he is? Be sure to provide evidence from the book to support your analysis.
* Explain how the fan fiction piece you chose *changes* the character. What does he do, say, or think in the fan fiction piece that changes how a reader might understand his motivations, personality, or role? Be sure to provide details from the fan fiction to justify your argument.

**Final Essay Assessment Rubric**

|  |  |  |  |
| --- | --- | --- | --- |
| ***exceeds expectations*** | ***satisfactory*** | ***needs improvement*** | ***unsatisfactory*** |
| **student essay:*** demonstrates a superior or sophisticated understanding of the theme or characters of the source text; AND
* includes sufficient evidence from the source text to support the analysis; AND
* makes an argument about how the fan fiction extends the theme or character that demonstrates a superior understanding of both the source text and the fan fiction; AND
* includes sufficient evidence from the fan fiction to support the analysis.
 | **student essay:*** demonstrates an understanding of a key theme of the source text OR a main character of the source text;
* provides evidence from the source text to support the analysis;
* makes a clear argument about how the chosen fan fiction extends the theme OR character discussed;
* uses evidence from the fan fiction to support the analysis.
 | **student essay is lacking in one of the following:*** analysis of the source text demonstrates a misunderstanding of the theme or character OR is lacking in evidence to support the analysis; OR
* analysis of how the fan fiction extends the theme or character demonstrates a misinterpretation of either the source text or the fan fiction OR the analysis of the fan fiction is lacking in evidence
 | **student did not complete the assignment** |

1. The term “backchannel” is defined at its Wikipedia site (<http://en.wikipedia.org/wiki/Backchannel>) as “the practice of using networked computers to maintain a real-time online conversation alongside live spoken remarks.” [↑](#footnote-ref--1)
2. This activity was developed and designed by Becky Rupert, a high school English teacher in Bloomington, IN. [↑](#footnote-ref-0)