

From Hastinapur to Canterbury: Textualizing the Frame Narrative

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Overview

The frame narrative is a medieval literary genre that makes use of a connecting narrative “frame” to unite diverse short stories, folktales, or fables. The entertaining, narrative approach of the various stories is usually combined with a didactic orientation in the overall narrative framework, creating an artistic wholeness. The sources for the frame story can be discovered in the narrative literature and folklore of the ancient East and of European antiquity. The purpose of this unit is to examine the roots of this genre through interpretation of selected stories and evaluation of universal themes. It is anticipated that unearthing the deeper historical and sociological motivations for the stories themselves will lend itself as a constructivist pedagogical tool for educators wishing to integrate an organic and timeless element into their senior year English curriculum.

Rationale

A frame story employs a narrative technique whereby an introductory main story is composed, at least in part, for the purpose of setting the stage for a fictive narrative, or for organizing a set of shorter stories, each of which is a story within a story. The frame story leads readers from the first story into the smaller one within it. By examining the universal themes exemplified within the layering effect of this genre, students will be able to make connections between ancient stories and their own experiences. The direct correlation between relevant literature sources and student participation and engagement is an explicit motive for this unit.

Objectives

This unit is intended for students in Grade 12. As part of a special-admit program in Philadelphia, they have a course-load that includes three academic classes and one specified shop class. They spend ninety minutes per day in English class.

The objectives of the unit will include the following:

- Examine and discuss the history of the frame narrative, including the earliest documented versions of this genre
- Evaluate a series of frame narratives, including *The Canterbury Tales*, as part of the twelfth grade English curriculum
- Explore themes such as loyalty, fidelity, bravery, culture, and gender
- Explore specific literary elements, including: plot, setting, characterization, conflict, and point of view
- Encourage creative exploration within the unit, including personal narratives, pilgrimage projects, and ancestry

Background

In preparation for this unit, I reviewed previous semesters of my teaching *The Canterbury Tales*, as part of the standard Philadelphia School District curriculum. I began research into the historical foundations for this genre, and found a fascinating wealth of ancient texts from which to draw connections, including the Indian animal fables, *The Panchatantra* and *The Arabian Nights*.

A frame tale is not simply an anthology of stories. Rather, it is a fictional narrative (usually prose but not necessarily so) composed primarily for the purpose of presenting other narratives. A frame tale depicts a series of oral storytelling events in which one or more characters in the frame tale are also narrators of the interpolated tales. I use the word “interpolated” here to refer to any of the shorter tales that a framing story surrounds. While frame tales vary considerably in their length and complexity, each has an impact on the stories it encompasses extending far beyond that of mere gathering and juxtaposition. The frame tale provides a context for reading, listening, and, of course, interpreting the interior tales. Despite its power over its contents, however, the frame tale alone is rather weak. It derives its meaning largely from what it contains and thus does not stand independently from the tales enclosed within it.

Conversely, however, an interpolated tale can stand alone or appear in a different frame, albeit with a different connotation (Irwin). The author of *The Panchatantra*, Vishnu Sharma, says that the main purpose of creating *The Panchatantra* is “to instruct young minds in a way that they learn the philosophy of life and are able to grow into responsible adults.” I find this makes an appropriate connection to much of my purpose as a senior year English teacher. In addition, I include selections from Richard Burton’s translation of *The Arabian Nights*, as well as selected readings from Vyasa’s Sanskrit epic *Mahabharata*. The epic employs the story within a story structure, otherwise known as frame tales, popular in many Indian religious and secular works. It is recited to the King Janamejaya who is the great-grandson of Arjuna, by Vaisampayana, a disciple of Vyasa. The recitation of Vaisampayana to Janamejaya is then recited again by a professional storyteller named Ugrasrava Sauti, many years later, to an assemblage of sages performing the 12 year long sacrifice for King Saunaka Kulapati in the Naimisha forest. I find it complementary to incorporate the messages from these frame fables into our study of *The Canterbury Tales*, for it is within the stories, and the stories within the stories, that much of our discourse in the classroom might be constructed. To begin, I

will focus on the origins of the frame story, beginning with the earliest Sanskrit versions, and moving chronologically toward Geoffrey Chaucer's *The Canterbury Tales*.

Strategies

This unit will include the use of a blog with links to selected websites. Students may access the blog to reinforce their classroom instruction and to guide them through the various project-based activities outlined in the unit.

Activating Prior Knowledge

The teacher will activate prior knowledge through each lesson. Through activating prior knowledge teachers are helping children to connect the text to what they already know. Activating prior knowledge helps students to begin to make connections to the new text they will be reading. When students are able to make connections to text they become more invested in the text they are reading or listening to.

Shared Reading

During shared reading the entire class is read one story aloud. During this story time all the students are able to hear the story and see the pictures. Shared reading will be used to begin most lessons. Shared reading is a valuable tool to model reading for students. It also gives students rich and authentic literature experience even at their earliest stages of reading. Advanced readers are able to be challenged by the language of the selections and with the support of the teacher, students who are not as developed in reading are still gaining reading skills needed for success.

Think-Pair-Share

Think-Pair-Share is another strategy that will be used. During Think-Pair-Share, students will think in their head for several minutes about a question or idea, then will turn to the person next to them and share their thoughts. Think-Pair-Share allows for an increase in the quality of student responses. It gives students time to think and respond to questions or prompts. It also relieves the pressure off of students who may be intimidated to respond in front of the whole group. As students are discussing their responses they are also talking out their answers and are able to make better sense of their ideas.

Graphic Organizers

Students will use graphic organizers throughout this unit. Graphic organizers are visual tools that allow students to visually express ideas and concepts. When students use graphic organizers they are able to see undiscovered patterns and relationships that they may not have seen by only reading or listening to a story. Graphic organizers also help to facilitate conversation about the story.

Modeling

Modeling will be used by the teacher to help convey understanding of new ideas and methods. Modeling occurs when the teacher demonstrates how to complete different activities by speaking the thought process aloud.

Literature Circles

To review the lesson on elements of the frame story the class will be put into small groups of approximately four students. We will have explained the definition of a frame narrative, and I will elucidate the meaning and style by providing them with a small excerpt from the Sanskrit *Panchatantra*. The class will then read *The General Prologue* from Geoffrey Chaucer's *The Canterbury Tales*. Each group will be given an excerpt from one of the complementary narratives. For this unit I include the following narratives from Richard Burton's *The Arabian Nights*: "Ali Baba and the Forty Thieves," "Khalifa the Fisherman of Baghdad," "The Anklet," "The Tale of the Moorish Sorcerer," and "The Magic Tale of the Ebony Horse," and the following narratives from Vyasa's Sanskrit epic *Mahabharata*: "Stri Parva, (the Book of the Women), and Mahaprasthanika Parva (the Book of the Great Journey). Each group will read their respective story and look for the elements of the frame narrative we have defined and analyzed. They will look for parallels between the narratives in *The Canterbury Tales*, and the narratives in both *The Arabian Nights* and *Mahabharata*.

Implementing Literature Circles is a fun and unthreatening way of introducing a text. I like to use a set of Literature Roles, such as the "Connector," the "Artful Artist," and the "Passage Picker." Each person uses their role to more specifically examine elements of the reading. My class will be responsible for answering brief questions to indicate they comprehend the foundations of a frame narrative. I like to have the groups come up with their own set of questions from their notes that they in turn exchange with the group closest to them. A sample question might include "What are two examples of a frame narrative?" Then they will fill in the information about frame narratives with answers that include such responses as: a story within a story, and themes such as loyalty, fidelity, and bravery. Afterwards a short presentation from each group, to the class, will be given. The presentation should include a short summary of the story, and provide information about the specific aspects of the story that relate to our understanding of the frame narrative.

Literary Elements

Literary elements are the foundation for understanding and analyzing literature, specifically referring to plot, characterization, point of view, conflict, foreshadowing/flashback, tone/mood, and setting. For this unit we will incorporate these elements into the fantasy stories we are using. There are many more literary elements, especially when teaching high school, such as irony, figurative language, allegory, etc. I have chosen just these seven for this unit. You can remove any of these you wish when teaching this unit in your classroom or add more that you wish to cover also.

Plot

Plot is the sequence of events that applies to all fiction stories. It begins with Beginning Action. This is where the setting and characters are set up and introduced. The initiating event follows. This event is the catalyst to the entire story; it stages the central conflict. Rising action follows, and includes all scenarios that lead to the climax. In the climax, all of our conflict is resolved, and tension of the story reaches its apex. Falling action culminates the story, and leads us into the resolution. Alas, we reach the conclusion of the action, and the end of the story. Most stories used in my classroom are fiction stories that

have a plot or story line. At the beginning of the school year, when my students are introduced to *Beowulf*, I make a point to illustrate this to students and indicate the differentiation between elements that belong to fiction and that those that belong to non-fiction. It's a good idea to create a plot outline together so the students can every part of the story. Because this unit is centered on the frame narrative, I recommend introducing *The Canterbury Tales* with an explanation of the pilgrimage, and a picture of the Tabard Inn of Southwark. In previous classes, my students like to discuss pilgrimage and why people embark on such journeys. When they understand the idea behind *The Canterbury Tales*, they are more receptive to reading each character's tale. In *The Arabian Nights*, we are introduced to the frame story in which the vengeful King Shahryar's plan to marry and execute a new wife each day is foiled by the resourceful Scheherazade. The tales with whom Scheherazade beguiles Shahryar, postponing and eventually averting her execution, come from India, Iran, Iraq, Egypt, Turkey, and possibly Greece.

Setting

Setting is the time, place, physical details, and circumstances in which a situation occurs. Settings include the background, atmosphere or environment in which characters live and move, and usually include physical characteristics of the surroundings. Settings enable the reader to better envision how a story unfolds by relating necessary physical details of a piece of literature. A setting may be simple or elaborate, used to create ambiance, lend credibility or realism, emphasize or accentuate, organize, or even distract the reader. The Mahabharata is set in the kingdom of Kurukshetra on the northern plains of India along the Ganges River. The opening parv, (or episode in an epic), explains the ancestry of the major characters and provide background for the central conflict of the work. That conflict begins when the rightful heir to the throne of Kurukshetra, a blind prince named Dhritarashtra, is passed over in favor of his younger brother Pandu. Instead of taking the throne, however, Pandu goes to the Himalaya mountains to live as a hermit, leaving Dhritarashtra on the throne, after all. Settings have a way of drawing the reader into a piece of literature while facilitating understanding of the characters and their actions. Understanding the setting is useful because it enables us to see how an author captures the attention of the reader by painting a mental picture using words.

Characterization

Major characters are the basis for the story. They are mentioned the most and have the most influence on the outcome of the story. The protagonist and the antagonist are the major characters in the story. The protagonist is essentially "the good guy" character, and the antagonist is essentially "the bad guy," character, or force that is against the protagonist. Major characters are always round or dynamic; they evolve and grow as the story moves along. Minor characters are there to support the major characters. They are not necessarily essential to the story; however they do provide support and background. The loss of a minor character does not necessarily change the outcome of the story. Minor characters are usually flat or static. This means that they do not change through the course of the story. They lack depth.

Many of us know the fables of Aesop, and some of those tales have made a permanent mark on our lives. Interestingly, the characters in the fables are often animals, perhaps

because children find animals interesting, and have a strange way of connecting with them. In India, the equivalent of the fables is the tales of *The Panchatantra*. *The Panchatantra*, however, is not just a compilation of tales with morals. It is a collection of stories within a story, a manner of story-telling that engages a reader very effectively. The end result is the communication of morals and deep philosophy without preaching. *The Panchatantra* uses animal characters to tell its stories. What fascinates me is the brilliant characterization of the animals.

For example, in the story *The Monkey and the Crocodile*, the monkey lives on a tree and befriends a crocodile. The monkey supplies the sweet fruit of the tree to the crocodile. The crocodile's wife gets suspicious one day, and demands that her husband bring the heart of his friend for her to eat. The crocodile pretends to invite the monkey home, and offers to take him to his home across the river on his back. In the middle of the river, the crocodile divulges his secret to the monkey, and the monkey laments that since he didn't know this, he cannot oblige his friend's wife, as he usually keeps his heart inside a crevice in the tree. The crocodile takes back the monkey and asks him to get his heart, and of course, the monkey climbs back up the tree and never comes back. This story is the beginning of a whole series on the "forfeit of profits," and makes a highly applicable comparison to *The Pardoner's Tale*.

Conflict

Conflict is the essence of the story. It is the major problem that the story line is trying to resolve. There are four types of conflict I outline and discuss. The first is "man vs. man." This conflict involves one character against another. In *The Pardoner's Tale*, we can look at the three rioters, and their quest for the gold, as an example of "man vs. man." It is a wonderful example of humanity's weakness, its feeble inclinations toward greed and selfishness. In a sense, it is also an example of the next type of conflict, "man vs. self."

For in the end, the rioters find themselves challenged not only against each other, in their devious, manipulative plots, but also against themselves. Nobody ends up with the gold.

In the eleventh parva of the eighteen in *Mahabharata*, we read of the women lamenting their dead kin after the battle at Kurukshetra. There are several themes from our unit that overlap and exemplify the various types of conflict. Bravery and loyalty are both excellent discussion points to explore within the details of this story. It might also be interesting to show some of the illustrations to further enhance our understanding of how the frame story really captures the complexity of a "Story within a story." Moving along, "man vs. society" describes the struggle between a character's thoughts or actions and what is expected of him or her in the society in which he or she lives. Finally, the conflict of "man vs. nature" is that which illustrates the character struggles against natural forces. In *Mahabharata's*, "The Book of the Great Journey," listed in our selections for the class, the parva begins with the great journey of the Pandavas across the whole country and finally their ascent on the great Himalayas. On their way, Draupadi and other Pandava brothers die midway except for Yudistra. Yudistra is the only person to reach heaven with his mortal body directly. This tale clearly elucidates an example of "man vs. nature," and opens the floor for a wide variety of class discussions. How do we handle natural conflicts in our own lives? What are some of the recent disasters in our world

that might resonate with this discussion? Thoughts about the effects of events such as the earthquake in Japan might be included.

Point of View

Point of view is the view from which the story is told. A story told in “first person” is a story told through the eyes of one character, the narrator. That character can reveal his or her thoughts but cannot go into the mind of any other character. The word “I” is frequently used in first person. A story told in the “third person” is one of three different aspects. First, there is “third person objective.” We do not know the thoughts of any characters. Action and conversation are revealed through the narrator. “Third person limited” is a point of view in which the narrator is an outsider who can see into the mind of only one character. Finally there is “third person omniscient,” in which the narrator has access to the minds of all characters. All thoughts and actions of the characters are revealed, and sometimes even the thoughts of the author are revealed, thoughts that none of the characters are aware of.

“*The Ebony Horse*,” told in third person objective, revolves around the Prince of Persia, Qamar al-Aqmar, who, with the help of his flying mechanical horse, rescues his lover, the Princess of Sana'a, from a Persian sage and then from the Byzantine Emperor. This story appears to have influenced later European tales such as “*The Squire's Tale*” from *The Canterbury Tales*. Exploring point of view is an excellent opportunity for students to challenge their perceptions. Teachers might try activities that encourage the class to re-write part of a frame narrative, told from a different point of view. In addition, students might be encouraged to present their pieces to the class as part of the assessment.

Creating an Illustrated Frame Narrative

After studying the elements of a frame narrative and exploring the selections, English 4 students will write and illustrate their own frame narrative. This will be done with a partner or done in a group. One of the challenges of assigning partner or group assignments is the distribution of work, as well as the assessment of final product when students are absent. To avoid these issues, I often set up mini-conference sessions to discuss expected obligations per assignment. Each teacher will have his or her own way of handling this, but I wanted to stress the importance of having some method for ensuring the completion and delegation of the assignment. The final product will be an illustrated frame narrative that contains one or more of the elements we learned at the beginning of this unit.

Students will decide what type of frame narrative they are interested in writing. Will it be one with mythical animals, such as the ebony horse, or one where humans have magical powers? Perhaps it is one where a woman is the protagonist, such as in “*The Anklet*.” They must decide if the imaginary world is the only world in the story or if the characters move from the human world into the imaginary world. They need to choose a main character, whether it be male, female or animal. What do they want this character to do? What challenges will this character be faced with? What, if any, powers does this character have? What kind of villain, if any, will the story have? What is the setting? How will the setting influence the effectiveness of the story? What kind of illustrations

will best match the frames? The students will have about a week to write and illustrate this story. Details such as story length and method of binding are left to the teacher. We all have students of varying abilities, so this unit will be adapted to your classroom needs.

A good way to keep the students focused is to provide them a checklist of things that need to be covered in the story. For example, providing a check-list for each of the elements of the frame narrative is a good way to provide a visual organizer. Furthermore, a list of the literary elements must be addressed and noted in the story. I emphasize a clear expectations guideline for the illustrations, as well. In the past, I have suggested the sizes and mediums, in addition to variations. (For example: 8x11, color illustrations using paint or colored pencils/ no fringes, no lined-paper, etc.). My classroom is currently filled with student work that followed the specific guidelines, and it boasts some excellent artistry. The frame narrative books provide an excellent opportunity for students to show their understanding of the unit, and to prove their ability for higher order thinking. By exposing students to a variety of the frame tales in the literature circles, they become more familiar with how to best incorporate the ideas and themes into their own creations. It would be good if they could refer to some of the books as they are working to get ideas.

Extension Activity

I suggest creating extended literature circles in which the groups read a frame narrative. I have suggested and referenced many in this unit. The purpose of the literature circles is to expose the students to new stories as well as provide practice for them in identifying all of the literary elements learned in this unit. In addition, I suggest exploring various techniques for integrating technology into the assignment. For example, in the past I have had students create a cast of characters for a modern day *Canterbury Tales*. They are responsible for creating a description of their chosen character, with specific references as to why this actor or actress best fits the role of the selected *Canterbury Tales* character. Teachers might suggest creating a blog for one of the characters in the frame narrative of their choice. The following is a link to one of my student's projects for a sample of such an assignment: <http://english42011.blogspot.com>.

Conclusion

Making connections is what drives my love for teaching literature. In piecing together this curriculum unit, I was able to incorporate the essential reading skills and literary elements into a congruous whole. I find cohesiveness between the ancient texts in this unit and the required English 4 reading list. The themes we cover are timeless, and speak to young adults in a way that, with sufficient explanation, they will remember. I know many of my students love the humor in Chaucer's characters, and believe they will find as much interest in the other frame narratives as well. Hopefully, by incorporating rich, detailed stories, our students will find a grater appreciation for the messages beneath the layers of the texts. As with any curriculum outline, modifications are expected. I tried to reference several different frame narratives at varying reading levels so teachers can adapt to their classrooms. I'm sure that by the time I teach this unit for a year or two, I will be using some new stories. The intentions with this unit are to create it with a strong enough foundation, and a fluid versatility that allows for its longevity in the English

classroom for years to come.

Classroom Activities

Lesson Plan 1

Objective: Students will be able to demonstrate an understanding of the elements of the frame narrative.

Materials: A variety of frame narratives and picture books appropriate for your class level, handouts or report to be completed by the literature circle group concerning the various frame narrative motifs.

Activities: The teacher will present the literature circle elements, being sure to read examples from various literature sources. Students will either be given a handout of the frame narrative motifs and definitions or take notes on their own. After the narrative motifs have been presented the students will form literature circles and will read a selected frame narrative. Each group will complete a short report on the story and what motifs were used, citing specific examples. Each group will present to the class. It is up to the teacher to decide how large groups are for this activity; I usually try groups of three, as this helps keep the dialogue on task.

PA Standards: 1.3.8

Lesson Plan 2

Objective: Students will be able to demonstrate an understanding of several literary elements.

Materials: Notes on literary elements, a variety of frame narratives. Optional: a handout containing this information for students. Also, a handout or report will be completed by the literature circle group concerning the various literary elements.

Activities: The teacher will present the information about the literary elements, being sure to give examples where possible. Students will either take notes on the lecture or will be given a handout to review. After all literary elements are defined and discussed; students will return to their literature circles and re-read their frame narrative, looking for examples of each of the literary elements presented. Each group will complete a short report on their findings citing specific examples where possible. This is a good opportunity to present a sampling of the earlier frame narratives, such as *The Ebony Horse*, and to offer a comparison to *The Canterbury Tales*.

PA Standards: 1.4.8

Lesson Plan 3

Objective: Students will create an original frame narrative.

Materials: Various frame narratives to be used as references, drawing paper, paint, colored pencils, construction paper, etc., ending chosen by the teacher, checklist of requirements for the story.

Activities: Students choose partners or small groups with which to work. Each group will create an original frame narrative that contains illustrations. The students must include several of the themes from our explanation on frame narratives, as well as several of the literary devices. Each group will complete a checklist provided by the teacher of what is to be included. Students will complete the checklist citing examples from their story. After all stories have been created each group will read their original illustrated frame narrative to the class. Several of the selections from *The Arabian Nights* are adapted versions, making the reading accessible for most learners, so this might be a good opportunity to discuss some of the over-arching themes presented in these readings, before completing *The Canterbury Tales*.

PA Standards: 1.3.8

Annotated Bibliography:

Reading List

Baumgartner, Barbara. *Good as Gold: Stories of Values From Around the World*. Dorling Kindersley Limited, 1998.

This anthology contains tales from around the world that teach lessons about good and evil.

Burton, Richard, ed. *The Arabian Nights: Or The Book Of A Thousand Nights And A Night*. New York: Random House, Inc. (1959).

This text contains a selection of the most famous of the narratives from both the plain and the literal translations.

Burnside, Helen Marion. *The Arabian Nights, Replica of the Antique Original*. Merrimack Publishing Corporation: (year unknown).

Stories retold from the original *Arabain Nights*

Haddawy, Husain, ed. *The Arabian Nights*. New York: W. W. Norton & Company. (1990).

Contains an introduction to *The Arabain Nights*, including links to The Printed Editions, The Mahdi Edition, and Past Translations. This is a compilation of *The Arabain Nights*, and includes a complete selection of the narratives.

Pai, Anat, ed. *Heroes From the Mahanbharata: Pancharatna Series*. New York: Amar Chitra. (2010).

Contains selected stories and adapted versions.

Sivananda, Sri Swami. *The Bhagavad Gita: Text, Word-To-Word Meaning, Translation and Commentary*. Himalayas: Yoga Vedanta Forest Academy Press. (1969).

This text contains the complete Discourses, and Index of the translated text.

Teaching Resources

Bebe, Randall. "Frame Narrative in Mary Shelley's *The Last Man*". (May 1999).

Cole, Joanna. *Best-Loved Folktales of the World*. Anchor Books, 1982. p.xvii

Holt, Rinehart and Winston. *Holt Elements of Literature: Sixth Course*. New York: Holt, Rinehart, and Winston: (2007).

This is the annotated teacher's edition for the Philadelphia School District's twelfth grade English curriculum and includes *The Canterbury Tales* by Geoffrey Chaucer.

Lewis, Naomi. *The Arabian Nights*. New York: Henry Holt and Company: (1987).

This is a beautiful collection of stories retold by Naomi Lewis and illustrated by Anton Pieck.

Tartar, Maria. *The Classic Fairy Tales*. W.W. Norton & Company, NY, NY, 1999
p. 102

The Greenwood Encyclopedia of World Folk Tales and Fairy Tales. Vol 1. P. 29

Web Sites

www.arabiannights.org A complete site from the Electronic Literature Foundation including illustrated editions of *The Arabian Nights*. (Accessed 5/10/2011)

www.candlelightstories.com A site that includes selections from *The Arabian Nights* as well as other fairy tales, fables, and parables. The site also includes some classroom games and audio versions of the stories as well. (Accessed 06/01/2011)

www.canterburytales.org An exhaustive site from the Electronic Literature Foundation offering excellent resources for *The Canterbury Tales*. (Accessed 06/05/2011)

www.fordham.edu The Medieval Sourcebook. A site including side-by-side with Modern English and translated version. (Accessed 06/06/2011)

www.librarius.com An excellent site for use with teaching *The Canterbury Tales*. Includes complete text of *The Canterbury Tales* with a hyperlinked glossary and side-by-side reading. (Accessed 06/15/2011)

Standards

The Philadelphia School District Core Curriculum is aligned to the Pennsylvania Academic Standards for Reading, Writing, and Listening. These standards include instruction on the following topics:

1.3.8 Reading, Analyzing and Interpreting Literature

- Preview vocabulary, activate prior knowledge
- Apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts
- Discuss author's purpose, and identify the characteristic features of the frame story
- Explore examples of the genre through its earliest examples, up to and including the example found in *The Canterbury Tales*
- Develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles
- Analyze and evaluate the use of the vernacular

1.4.8 Types of Writing

- Employ a wide range of strategies in writing and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.