**Unit 3: Making Narrative Choices in Twine**

Dominican-American writers Junot Díaz, Elizabeth Acevedo, and Amanda Alcántara are all masters of narrative choice—choosing a powerful combination of languages, identities, formats, and media in their respective works. After reading and reflecting on Díaz’s RapGenius footnotes/annotations for *Oscar Wao*, Acevedo’s YouTube slam poetry, and Alcántara’s printed Snapchats in her book, *Chula*, we will be making narrative choices of our own, in a creative nonfiction work written on Twine.

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| --- | --- | --- | --- | --- |
| **Genre** | **Role** | **Audience** | **Purpose** | **Rhetorical Situation** |
| Interactive Twine narratives | Writer and narrative experience designer | General public, family and friends | Designing a creative nonfiction Twine narrative based on your own experience, considering narrative and media choice | You are designing an interactive, narrative experience that provokes questions of both narrative and media choice |

[Twine](https://twinery.org/2/#!/welcome) is an open source tool that enables writers to create interactive, nonlinear “choose your own adventure” narratives. Twine will be used as a springboard for conversations not only about narrative choice, but also about the entangled choices of authors and readers, and, most relevantly, choice of language and media. After reading and discussing bilingual multimedia works by Dominican-American writers Junot Díaz (RapGenius footnotes/annotations for *Oscar Wao*), Elizabeth Acevedo (YouTube slam poetry), and Amanda Alcántara (printed Snapchats in her book, *Chula*), we will dwell on choices and realities of in-between-ness that these writers make and have, between languages, identity, format, and media. You will then create your own Twine stories, reflecting on your own in-between-ness, both in media and identity, through your writing on Twine.

**Your Twine narrative will include:**

* 3-4 narrative branches that explore different choices to be made over the course of your work of creative nonfiction
* Well-written narrative prompts guiding readers through the choices in your story. What is the story you are telling? Why are these the choices we need to make?
* 4+ multimedia (audio/video/images) sources integrated thoughtfully into your narrative
* MLA style citations for any sources used

A guide to get started with Twine is [linked here](http://www.adamhammond.com/twineguide/).

Examples of successful Twine narratives [are linked here](https://sub-q.com/a-list-of-my-twenty-favorite-works-of-interactive-fiction/).

**Guiding questions:** *How do writers make choices of language, identity, and format in their writing? What are the affordances and limitations of incorporating multiple mediums into a single work of art or literature?*

**FEEDER 3.1: Close Reading**

**due April 9, 2021**

Compose a 2-page close reading of your chosen work from Diaz, Acevedo, or Alcantara. Bear in mind that a close reading does not integrate research and does not offer an argument about the work of art. Rather, a close reading provides an explication of a work of literature based on its stylistic qualities. Look for patterns in the things you've noticed about the text—repetitions, contradictions, similarities. And then ask questions about the patterns you've noticed—especially ‘how’ and ‘why’ questions. The goal of this close reading is to “unfold” the world your chosen author builds in their work and to explain its values, what it’s made of, and how some of its social, economic, and cultural forces work together.

**FEEDER 3.2: Twine Narrative Drafts**

**April 23, 2021**

Your work of creative nonfiction is your own. For this assignment, we will not create an appropriate format that all essays should follow. Rather, your essay will take whatever shape it needs to in order to tell the story you wish to tell your reader. Your essay will be around 1500 words and should include 3-4 narrative branches or choices.

**UNIT ASSIGNMENT: Twine Narrative**

**due May 4, 2021**

Your own Twine stories will reflect on your own in-between-ness, both in media and identity.

**Your Twine narrative will include:**

* 3-4 narrative branches that explore different choices to be made over the course of your work of creative nonfiction
* Well-written narrative prompts guiding readers through the choices in your story. What is the story you are telling? Why are these the choices we need to make?
* 4+ multimedia (audio/video/images) sources integrated thoughtfully into your narrative
* MLA style citations for any sources used

**RUBRICS**

**FEEDER 3.1: Close Reading**

due April 9, 2021

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Excellent** | **Good** | **Fair** |
| Close reading uncovers something within the work of literature, not merely summarizes or describes it | 5 | 3 | 1 |
| Close reading keep your close reading focused on one-two motif, theme, or figure without crafting an argument | 5 | 3 | 1 |
| Close reading attends to the work of literature as a whole, not just a single part | 5 | 3 | 1 |
| Close reading references and unfolds 2-3 formal elements of writing | 5 | 3 | 1 |

**FEEDER 3.2: Twine Narrative Drafts**

due April 23, 2021

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Excellent** | **Good** | **Fair** |
| Draft cultivates a creative writing style. Writers make choices: just as the author of a short story chooses particular words and creates certain images in order to build a pattern across the story, you want to attempt to write an draft that is tightly bound | 5 | 3 | 1 |
| Justification for various (3-4) narrative choices or branches is clear and additive to the story | 5 | 3 | 1 |
| Writing is clear, specific, and concise | 5 | 3 | 1 |
| All multimedia sources referenced are correctly cited in MLA format | 5 | 3 | 1 |

**UNIT ASSIGNMENT RUBRIC**

Twine Narrative

due May 4, 2021

|  |  |  |  |
| --- | --- | --- | --- |
|  | **Excellent** | **Good** | **Fair** |
| **Information**  **/30** | Writer has composed a piece of writing greater than the sum of its parts. Just as a personal essay is more than the rehashing of the details of an event, your narrative will present more than a close reading or the retelling of a story would. | Writer has composed a competent narrative, with occasionally disjointed pieces of narration or media. | Writer frequently seems uncertain of the significance of their narrative; fails to adequately convey information on their topic |
| **Clarity**  **/30** | Writer makes the narrative choices easily understandable to a general audience and additive to the overall story. | Writer generally takes care to clarify the narrative choices for the audience, but occasionally leaves information unexplained. | Writer fails to provide enough background for narrative choices; may make excessive use of jargon or fail to explain the significance of a narrative event. |
| **Genre Style**  **/30** | Twine narrative is engaging, appealing, and appropriate to the style of interactive, multimedia creative nonfiction. | Twine narrative is mostly in keeping with the style of a piece of interactive, multimedia creative nonfiction., but is occasionally disjointed or otherwise out of keeping with the genre. | Twine narrative fails to take advantage of the technology, may read more like a research paper or disconnected list of events |
| **Citation of Sources**  **/10** | Citation style consistent with MLA format | Sources cited consistently but in a format inappropriate to the genre. | Sources cited haphazardly |