

In my previous essay, I was just writing a lot of details without really connecting them to a main idea. My intention was to just write about the particular experience, by describing my progression through writing. In the new version, I focused on joining the details and connecting them to a main idea. I revised my first two paragraphs so that it could follow along with the rest of the essay. After that, I used to the 2 paragraphs to expand on the main idea by delete unnecessary details. For example, I briefly talked more in depth about my childhood and reading. Then organized it where I could identify the main idea.

Navigating Writing

4th grade was a very fun time for me in my childhood. However, one of the highlights of this time in my life was discovering what it really means to write. I grew up not reading many books, newspapers, or articles. I believe that reading is one of the most important aspects of education, but when I was younger, I didn't value reading and writing as much. Students my age, at the time, read effectively and grasped important concepts. As a kid, my literacy skills were good but they weren't quite on a level where I could explore it more in depth.

In a way, reading was just another obstacle I had to overcome in my academic life. My mother would always press my younger sibling and I about the importance of reading more often. In my free time, I'd usually read a magazine or small articles in the newspaper before classes. My teacher, every marking period, would make us choose a book to read from the

class's reading bookshelf. At the end of the marking period, we would have to write about it and a creative story to go along with it.

On its surface, Mark Twain's *the Adventures of Huckleberry Finn* is a straightforward story about a boy and a runaway slave floating down the Mississippi River. But underneath, the book—which was published in the U.S. on February 18, 1885—is a subversive confrontation of slavery and racism. Huck, who grows up in the South before the Civil War, not only accepts slavery, but believes that helping Jim run away is a sin. The moral climax of the novel is when Huck debates whether to send Jim's owner a letter detailing Jim's whereabouts. Finally, Huck says, "All right, then, I'll go to hell," and tears the letter up.

After I chose the book I was going to read, the teacher handed out little "receipts" to everyone, so that when the marking period ended, the books we returned would be recognized as original by her. When school ended, I took the book home and read 4-5 pages a week. In the beginning, I had no idea what I was getting into. Before reading huckleberry finn, I'd often read short stories and little articles in the newspaper whenever I felt like it. This book marked the start of my fascination with writing.

I wasn't a scholar of English or literature, but even I could tell, just from the first few pages I read that this book was well written. It wasn't easy trying to read unfamiliar words, sentence structures, and more while simultaneously writing. As I struggled to read this in different environments, I began to get distracted, so I just started writing whatever stuck in my head on

paper. My job was to only write a 1-page report on the book, so I just focused on key points and major details. I had no intention of reading the entire book, so this was a win for me.

After my job was accomplished, I put my report in a folder until the marking period was over. I spent 3 months on the report, leaving only the creative story to do. The creative story was optional and was more of a free write to help us develop our writing skills. I didn't realize it at first, but there was more to reading than just reading. You are reading to learn about writing.

When I returned to school, I compared my report with those who also had finished early. Some of the other students' reports were 2 -4 pages long. I was kind of confused about it, so I just assumed they had more to read than I did. Then they explained to me that they read more so they wrote more. I decided to read more about HuckleBerry Finn, and eventually finished the book. I revised my report and did a creative story to go with it. A week before the marking period ended, everyone submitted their reports and returned their books to the bookshelf. When the marking period did end, all our reports were graded, and I got the 5th highest score in the class.

In my previous essay, I didn't know what rhetorical analysis was; I didn't understand the concept either. I did research on it but ended up just summarizing my pieces. When I got back my submitted paper, I reviewed it and tried to understand what the analysis required me to do. After research and free writing, I was only able to do a few revisions.

Annotated Bibliography

Hope, Ted . "Indie Film Is Dead", Filmmaker Magazine, Fall 1995

Ted Hope's opinion article entitled "Indie Film Is Dead" was written sometime in the fall of 1995. Hope summarizes his view on the "lamenting the downside of today's indie film scene" and why the success of indie films today aren't authentic. Hope's target audience are independent filmmakers and the marketplace with whom he expands his argument to on the real news of filmmaking. Hope's thesis states that the value of genuine films aren't appreciated beyond mainstream and it's emergence from it is being hindered by the marketplace. He also states that distributors look for the promise of fun, albeit intelligent fun as opposed to a film that breaks new ground. Hope effectively appeals to his audience using logos (cause and effect on films, using a well respected diagnosis), pathos (in his simple but concerned tone of the film industry, and the reminder that good films should be recognized beyond social standards.), and ethos (and his standing as a producer). Hope identifies his audience early in the article by addressing the difficulty of releasing inspirational success stories that he and his partner James Schamus usually pack into Filmmaker. Hope also directly addressed how 'nasty' and 'brutal' the

marketplace is when he explains the state of the film industry. He again speaks directly to his colleagues when he states that “ Whether we view ourselves as producers, directors or moviegoers, our options are limited by the structure of the industry, and if we do not act soon, we will lose our ability to choose the films we want to make and see.”

O’Falt, Chris. “How Do Independent Filmmakers Make a Living? 20 BAM cinema Fest Directors on Day Jobs That Pay the Bills”, Indie Wire, 22 Jun. 2019

An article about day jobs for indie filmmakers where all the jobs are also working on film, or commercial-BAM directors share how they make ends meet when they aren’t making personal films. Rashaad Ernesto Green states, ‘When I’m not making an independent film, I direct episodes of television to pay the bills.’ Rodney Evans: When I am not immersed in filmmaking I teach introductory and advanced film production courses and screenwriting in the Film and Media Studies Department at Swarthmore College just outside of Philadelphia. The commute from Brooklyn can sometimes be a challenge, but the students at Swarthmore are sharp, passionate and deeply engaged with the art of filmmaking and the cultural and sociopolitical issues in the world around them. Since I have been there for the last four years there has been a marked increase in the number of students of color and LGBT+ students taking production and screenwriting courses. Sometimes all it takes is for a student to see someone that belongs to the same demographic as they do and showing work that reflects their experience for them to think about filmmaking as a valid career option. It’s also important that they see me as an example of a teaching artist/working filmmaker making only work that I care deeply about and control from idea to completion.

DE PABLOS, EMILIANO. “Top supplier accords give distributor edge.” *Variety*, 13 Dec. 1999, p. 94. *Gale Academic*

Emiliano De Pablos’s article “Top supplier accords give distributor edge.” was written on December 13, 1999. De Pablos summarizes her views on “Lauren Films’ growth” and explains how its current success in the film industry came to be. Lauren speaks on their success by crediting multiple “pillars” and explains the experience. De Pablos thesis states the motor driving Lauren Films’ growth has been distribution. De Pablos also states that “To survive in the Spanish market, a company needs at least two sources of different product,” says CEO Antonio Llorens. These multi pic accords has allowed Lauren to lead the pack of indie distributions since 1985. A crucial local factor has been Lauren’s ownership of cinemas, which has permitted the company to nurse titles at its own sites until word of mouth has kicked into gear. “These films wouldn’t have made so much money if they hadn’t been in my cinemas,” Llorens modestly comments. Lauren’s high-profile, multi pic deals naturally involve high payments, hence, risk. De Pablos develops the article well using logos (stating the reason of why and how lauren films’ success effected distribution and the Spanish market. The ethos is unclear, as it suggests that the author is a distributor. However, its lacking in the pathos.m a competitive Spanish TV market, enriched first in 1990 by the launch of two free-to-air commercial nets — Antena 3 TV and Tele 5 — plus pay service Canal Plus Spain and two digital operators in 1997, Sogecable’s CanalSatelite Digital and Telefonica’s Via Digital.

Cieply, Michael, “A Rebuilding Phase for Independent Film”, New York Times, 25 April 2010

Michael Cieply's article "A Rebuilding Phase for Independent Film", was written on April 25 2010. He summarizes his view on the struggling indie scene. For more than a decade, the indie film movement centered in New York flourished, at times almost eclipsing the output of the mainstream Hollywood studios in terms of impact and accolades. But the financial collapse and the credit crisis had a deep impact on all of the movie world, which has responded with fewer expensive releases and safer bets. According to Mr. Weinstein and others, the New York-centered independent film world faltered largely because companies, flush with cash from a DVD boom that has since played out, put too much money behind too many films for an audience that was never large enough to absorb them in theaters. Independent distributors that survived the great shakeout include Focus Features, a Universal Studios unit that is anchored in Manhattan, and Sony Pictures Classics, a specialty film label based in New York that has consistently released about 20 movies a year with a staff of just 25.

D'Alessandro, Anthony "Does The Success Of Streaming Signal The Death Of Indie Cinema? – Sundance", Deadline 24 Jan 2019

The success of Netflix's *Roma* this Oscar season with ten nominations has some traditional film distributors worried sick that the streaming service's theatrical/SVOD release model will ultimately spell the death of indie cinema. Their concern: No longer is a lengthy theatrical release needed for an independent movie seeking an Oscar. This has been an unfortunate several years for independent films, as the major studios shut down their indie distribution labels and focus on blockbuster material for the global market. The avenue for indie films gaining wide recognition is narrowing. "Films can be the antidote or a reprieve from things we disagree with," says NEON boss Tom Quinn about the theatrical experience. "It's the only communal

experience outside of going to church.” In sum, streaming hasn’t killed the indie cinema star, it’s only expanded the independent cinema marketplace. There are those in indie circles who praise Netflix: They are making and releasing movies that otherwise would not have gotten made by a mainstream distributor. “What the success of *Roma* does show is that that Harvey Weinstein way of Oscar campaigning works with Netflix movies,” says one independent studio capper about the streaming giant’s reported \$20M-plus awards season campaign spend on the film. Another reason for the slowdown in indie fare goes back to the age-old excuse of product. “I’m not scared right now and I believe in the theatrical business and the basic principles why theaters were formed initially and that still holds,” says League.

KELLY, BRENDAN. “Canadian market remains risky.” *Variety*, 21 Feb. 2000, p. S30. Gale Academic

Distributing independent films in Canada remains, at best, a high-risk venture, and things aren’t getting any easier. Indie distribution is tough everywhere in the world, but the odds are even tougher in Canada compared to most other countries outside the U.S. because of the proximity to the powerful American market. The Hollywood majors tend to release their pics the same day in the U.S. and Canada, which allows the Canadian promotion campaign to take full advantage of all the media coverage south of the border. There are not a lot of strong independent film-distribution players in Canada, with the notable exception of Alliance Atlantis Releasing, which handily dominates the indie market in the country. The Toronto-based distributor released more than 90 pics theatrically last year and grossed more than C\$100 million (\$69 million) at the box office, ranking it second nationally behind Buena Vista. The other independent players in Canada handle fewer films than Alliance Atlantis and have to struggle for market share. One of

the new aggressive companies on the scene is Blackwatch Releasing, a Montreal producer and distributor that has output deals with Sony Pictures Classics, Trimark and the Shooting Gallery. “It is still a tough market because distribution expenses have been going up, advertising costs have been going up, we’re paying bigger minimum guarantees and there are not a lot of films that pop out,” says Yves Dion, president of Blackwatch Releasing. Snaring quality titles for theatrical release is the biggest dilemma for distributors without the output deals, says Stephen Greenberg, president of distribution at Motion Intl. of Montreal. “It’s a continual challenge,” says Greenberg.

In my previous essay, I was unaware that I had to put the information, I took from the internet, into my own words. Unknowingly, I copy and pasted the information, word for word and submitted to my professor where I received an F for plagiarism. I took the opportunity to rewrite the entire assignment. I had to learn to paraphrase and cite my sources when I quote from a passage or text.

Research and Audience Assignment

Undocumented immigrants' chances of joining this country will be disrupted by trump's immigration policy. There is no debate on whether Americans think this is an issue. However, it needs to be addressed that not all Americans believe the same ideologies as the other person. Today, people expect quickness from a medium, so that it'll be easier to engage with their audiences. I think an email presents some of the qualities that I look for in communicating in today's world.

To: Asylum Seekers

From: Jevon Williams

Subject: Immigration

Dear, Asylum Seekers

According to Benevento (2018), “Asylum seekers face increasing obstacles, which some see as deliberate.” Millions of immigrants are impacted by the potential dangers from their country to navigate away and seek asylum in the United States. Similar to refugees, those who prove their status and conditions for asylum can’t return home due to violence, fear, or safety.

Unfortunately, asylum seekers don’t receive admission to the United States until only after they’ve arrived in the country or at a port of entry. From there, asylum seekers apply for the status. It has never been easy for asylum seekers who wish to apply asylum. Part of the problem is a lack of attorneys to help with the difficult process. In addition, they carry with them mental trauma.

Like refugees, asylum seekers share similar challenges. Some will have spent many years in refugee camps or have spent time in detention. Healthcare wasn’t always available to them regardless of where they traveled to. Results have shown negative outcomes. Many will have migrated from unfortunate backgrounds, now at high risk of potential diseases such as HIV/AIDS, TB, etc. “Asylum seekers and refugees have also lost their housing, income and position in society, employment, social support systems, cultural norms, religious customs and language.” It is common for most to have been psychologically traumatized by death or family separation. They may not know family or friends ' whereabouts, or even if they're alive.

Abuse and domestic violence, anxiety and adjustment disorder, depression, diabetes, torture and PTSD, intestinal parasites, and dental caries have been listed as high priority problems for refugees and immigrants. “Some refugees are educated middle-class people, where higher rates of obesity, hypertension, coronary artery disease, diabetes and anaemia have been found. Asylum seekers and /or refugees may therefore suffer from both long and short- term health sequelae. This could be in the form of increased risk of mental illness, PTSD, anxiety and depression or complicated grief. Psychological distress may also be increased if their immigration status is uncertain. Those who have been subjected to torture may also have ongoing medical conditions, disabilities and pain.”

There are many convincing reasons why having a large undocumented population is a problem for society. One reason there are so many undocumented immigrants is that it’s so difficult to immigrate with authorization. In a USA today article, “There are 150 million people on immigration waiting lists; Almost 4 million people would leave their country if they could and move to the United States. Immigrants have driven two-thirds of U.S. economic growth since 2011.”(Connolly, Montes, Villagran, 2019) They founded 30% U.S. firms, including more than 50% of startups valued at over \$1 billion.

Higher immigration is sometimes associated with low performance in the workforce. English is the most common skill that typically puts native-born workers over non-native workers. That

means immigrants are less likely to compete for the same jobs. For example, natives in management and media don't face a lot of competition from newly arrived immigrants.

Despite its importance, Immigration has a negative effect on workers without a college degree.

That's especially true in agriculture and construction. "In 2014, immigrants held 43% of agricultural jobs. 20% were documented, according to the Pew Research Center. In building and grounds maintenance, 35% of the jobs were taken by immigrants. 19% were documented. In construction, 27% of the jobs went to immigrants, and 12% were documented." (Amadeo, 2019)

What hurts some workers helps consumers. Immigrants lower the price of goods and services for everyone. Low-cost labor benefits consumers by keeping prices of many goods and services low. This pushes native-born workers into jobs like sales and personal services that require superior communication skills.

Best Regards,

Jevon Williams

To: Refugees

From: Jevon Williams

Subject: Immigration

Dear Refugees,

There is a difference between an asylum seeker and a refugee—asylum seekers are people seeking international protection but whose claims for refugee status have not yet been determined. Every day across the world people make the difficult decision to leave their homes. There are many reasons why they flee their home country.

Many refugees and immigrants take ESL classes, but don't have a flexible schedule to combine practice and work. It's especially difficult if you weren't literate in your native tongue to begin with. Immigrant families face unique challenges as they adapt to their new country. Children are usually labeled "Americanized" by parents that may go against their own culture. Additionally, kids tend to pick up English much faster than their parents. This throws off the parent-child dynamic, and you know that kids, especially teens, are going to use this to their advantage.

While the majority of refugees and immigrants are happy to take whatever job is available when they first enter the country, it is incredibly difficult to find a job and slowly move up the ladder. Even if you disregard undocumented immigrants facing additional job-securing obstacles, English-speaking trouble is a major problem in places that you might not expect like jobs. Refugees and immigrants who are educated and who formerly had strong jobs back home, find it frustrating that they can't obtain the same jobs here. Employers typically prefer work experience within the US, and certifications outside of the US usually don't transfer. That's why it's not unusual for your taxi driver to serve as a teacher or engineer in the past.

Many will find it difficult to adjust to life in a new country after a prolonged period as a refugee. They may also face hostility as they attempt to re-establish themselves in new communities. Loneliness and grief are often key issues. Safe Third Country Agreements give countries the opportunity to share responsibility for assisting asylum seekers. According to Amaded , “In 1991, the United Nations High Commissioner for Refugees invited such agreements to foster international cooperation.” (thebalance 2019)

Best Regards,

Jevon Williams

References:

Nunez, Christiana. “The 7 biggest challenges facing refugees and immigrants in the US”. Globalcitizen , <https://www.globalcitizen.org/en/content/the-7-biggest-challenges-facing-refugees-and-immig/>

Connolly, Daniel. Montes, Aaron. Villagran, Lauren. “Asylum seekers in US face years of waiting, little chance of winning their cases”. USA TODAY. <https://www.usatoday.com/in-depth/news/nation/2019/09/23/immigration-court-asylum-seekers-what-to-expect/2026541001/>
Sep. 25, 2019

“Refugees and Asylum Seekers”. Caresearch.

<https://www.caresearch.com.au/caresearch/tabid/2385/Default.aspx>

Benevento, Maria. "Asylum seekers face increasing obstacles, which some see as deliberate".

Ncronline. <https://www.ncronline.org/news/justice/asylum-seekers-face-increasing-obstacles-which-some-see-deliberate> Apr 26, 2018

Amaded, Kimberly. "Immigration's Effect on the Economy and You". Thebalance.

<https://www.thebalance.com/how-immigration-impacts-the-economy-4125413>

October 16, 2019

Reflection: Annotated Bibliography

My chosen genre was indie films. I selected six articles that describes the experience of distribution and marketing in the indie film industry. The authors attitude in the articles is considered astonishment and concerned. This harmless attitude further illustrates the problem with businesses in the film industry. Its important to the authors that they set an example of a working filmmaker. As much as producing is hard, it's also incredibly rewarding. The society has refuted the fact that there is a wealth of amazing talent out there. From what the authors explains in the articles - Today's new media giants are embracing the independent film but as a marketing concept only; every day they bring more and more of the production, distribution and exhibition apparatus under their control. Throughout the articles, distributors are pictured like saints, harmless to none but film makers. Whatever your budget is as a film maker, double it.

I learned that any short film that is promoted as being done "on a budget of \$0" is lying and being a producer is hard. It can take years for an indie film to be completed. Everything costs money and finding those finances can be tricky and time-consuming. For any product that we use in this life, it has to go through a number of processes namely extraction, where raw materials are harvested from mother nature, then production, where the raw materials are converted into a form that will satisfy a particular human need, to distribution, where the finished product is taken to where it is needed, consumption, where the person with the need utilizes the product to satisfy his need and finally to disposal, where the remains of the consumed product is done away with. No amount of money can buy you a good finished product. It always takes sweat equity. I can

either a be a producer or a consumer, though I could be both in the sense that I could be producing and consuming the same product or producing one product and using it while buying other products that I am not producing so as to cater for my varying needs. A feature film should never be made unless you love your concept so much, that you are willing to live with it for the next few years.

Is there a new trend in film you can add to the filming or story?

Will shooting the whole film on a smartphone help draw an audience or financial backer?

I feel that I need to constantly reflect and remind myself about concerning opinions and information. I like to think of myself as an analytic when it comes to dissecting a text or essay.

I'm excellent at identifying main points, details, and concrete evidence in readings. I am confident in these areas of my progress, but I'm not very good at constructive criticism and giving opinion-based analysis. For example, whenever I need to tell how the author does something, I usually just give a summary of what he talks about.

Personal Experience Essay

Throughout my early education, my literacy classes always had inspired me. Learning to read was easy for me because of the quality of teaching I had over me as well as a lot of help from home with my parents and younger sibling. I believe reading is one of the most important aspects of education. Reading and writing are related in many ways. And, though teachers can take advantage of these relationships in ways that can improve achievement, doing that would be very difficult and inefficient when taught separately. It is the foundation for all other knowledge to be absorbed. To me, the first step to a successful education and life is learning to read. After that goal is accomplished, finding a way to really enjoy reading is another important factor in education.

The first time I realized how interesting writing was in the 4th grade. My teacher, every marking period, would make us choose a book to read from the class's reading book shelf. At the end of the marking period, we would have to write about it and a creative story to go along with it. To me, this wasn't your everyday school activity. It was a time to be completely creative and find a voice within the classroom. Finally, I was able to stand out on my own ideas amongst the other monotone lessons. Writing isn't like other subjects. Research shows that reading and writing are closely aligned. That is, reading and writing depend upon many of the same skills, strategies, and knowledge — though those are deployed in different ways in reading and writing. In fact, about 70% of the variation in reading and writing abilities are shared.

Final Reflection

Dear Professor Jewell,

I am glad that I had the opportunity to take ENG 1101, because coming in, I thought I knew everything surrounding English. After taking this course, I learned various techniques that helped me to better understand what I read and write. Throughout the course, techniques such as peer review, self-reflection, and rhetorical analysis introduced me to effective ways to read and write. I saw new ways to approach a reading and identify key points.

In this course, we learned that a rhetorical analysis is an essay that breaks a work of non-fiction into parts and then explains how the parts work together to create a certain effect—whether to persuade, entertain or inform. When we first started rhetorical analysis assignments, I was confused. The genre I selected was indie films. Indie in general was a broad topic, so after giving it some thought, I decided to follow with indie films. In my annotated bibliography, I didn't not understand the concept of rhetorical analysis. Instead of explaining how the parts work together to create a certain effect, I simply summarized the all of pieces without any analysis. For example, in *"Indie Film Is Dead"*, I wrote: "In Hope's argument, he states that the marketplace is 'nasty and brutal' and follows by explaining how it has effected unique films. Hope recognizes this is a problem and prompts an urgency about the future of indie films."

Even though this is a good summary, it wasn't what was asked to do. After my annotated bibliography was graded, I took some time to try to understand what rhetorical analysis was. What rhetorical analysis asks for is to *discuss* how the author makes that argument and whether the approach used is successful. Rather than "In Hope's argument, he states...", I should say Hope summarizes his view on the "lamenting the downside of today's indie film scene" and why

the success of indie films today isn't authentic. In the new version, I'm telling how the author is making the argument. I, then thought of how this argument relates to me. This is where I learned about appeals.

An appeal is an attempt to earn audience approval or agreement by playing to natural human tendencies or common experience. When I read an article, I never thought about why I was reading it or what made me read it. This is when I recognized the importance of appeals. I was constantly thinking about the three appeals in the new version (something I had never done before in reading). "Hope effectively appeals to his audience using logos (cause and effect on films, using a well-respected diagnosis), pathos (in his simple but concerned tone of the film industry, and the reminder that good films should be recognized beyond social standards.), and ethos (and his standing as a producer)." Using appeals, I now have a clearer understanding of what the author is arguing.

Understanding rhetorical analysis has also helped me in other areas, throughout the course.

Following the analysis, I was able form a main in my literacy narrative. In my new version for the literacy narrative I took what I had gained from writing my new annotated bibliography and revised my narrative. I re-read my essay and decided what the main idea was going to be.

"However, one of the highlights of this time in my life was discovering what it really means to write." I then centered, all of my details around this main idea to keep the reader from "exploring". After some re-writing everything flowed together from beginning to the conclusion.

In conclusion, my biggest take from this course how much goes into understanding reading. It's more than just "reading", it's a process. There is no other way to read and write without understanding these principles. I know that this is only ENG 1101, but I'm excited to see how much more I have yet to learn in English.

Sincerely,

Jevon O. Williams