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## 4 Asynchronous Models and Simulations

Having presented strategies for asynchronous OWI in Chapter 3, we offer in this chapter model asynchronous conference interactions that depict both effective and ineffective teaching strategies, and that offer guidance for how trainers might respond to those simulations. The chapter continues with two additional simulations that program directors can use to further develop OWI trainees who want or need additional coaching in online teaching strategies. We recommend both (1) a variety of simulations that provide practice in the genres online instructors may encounter and (2) that trainees complete multiple asynchronous exercises depending on their individual needs and skill levels. In particular, the example simulations in this chapter represent the genres of literary analysis and personal experience. These could be accompanied by practice with other essay genres as appropriate for their programs, given educational level and context.

In Chapter 3, we recommended a series of steps that can be applied as a whole or in part to an asynchronous writing conference:

- Higher-Level Concerns (HLCs)
    - ◆ Respond as an interested reader
    - ◆ Relate comments to the assignment
    - ◆ Ask probing questions
    - ◆ Ask for explanations
    - ◆ Make clear, straightforward statements
    - ◆ Remember the audience
    - ◆ Resist the urge to overcomment
    - ◆ Use formatting strategically
    - ◆ Suggest additional research
  - Lower-Level Concerns (LLCs)
    - ◆ Highlight and identify error patterns
    - ◆ Model corrections and/or revisions
    - ◆ Suggest helpful references
  - Ending the Response with “Next Steps”
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## Two Trainees' Responses to a Practice Student Essay "The Snake and the Man," by Jessie Polke<sup>1</sup>

The student author wrote the following:

I'm in English 101. My paper is due in 3 days and this is my second draft. The teacher gave us the thesis that we need to write. I put it at the end of the introduction. Do you think I have supported the thesis well enough? This is a first draft and I'm more concerned about the content than anything else. But if you want to proofread it for me, that would be good, too.

The student sent the following essay for an online review:

### The Snake and the Man

"The Rattler" is a story of man strolling through the desert on a cool evening. During his walk, he encounters a rattle snake and is forced to make a decision, whether he should kill it or not. The duty of a western rancher when he encounters a rattlesnake, is to kill it. Rattlesnakes are a huge danger to livestock and the ranch family. The author's language and details about the man the snake, and the setting invite the reader to feel sympathy toward both the snake and the man.

The descriptions of the man's thoughts and his actions persuade a feeling of sympathy toward him. One of the things about the man that inspires sympathy for him is the way that he sees the snake. He sees it as a threat, not to him, but to the ranch, a threat to the "children, dogs, horses. . . [and] men and women" back at the ranch. The reason he kills the snake is that he believes his "duty. . . [is] to kill the snake." The man obviously intended to give the snake a fair chance though. His first instinct tells him to let the snake go, but his conscious thought of the ranch requires him to do otherwise. He claims to feel no satisfaction in "the sport of taking life." He obviously feels that he only did what he had to do. His actions show that he didn't kill the snake for spite or bragging rights. After he kills the snake, he decides against cutting off the rattle as a trophy. This shows that he cannot take satisfaction in killing it. He does it merely because it is his responsibility. Also, after he kills the snake, he places it "into the close green guardianship of the paper-bag bush."

The man gave the rattler a burial. This implies the man is respectful of the snake. The humble nature of the man's thoughts and actions cause a sense of sympathy to arise toward him.

A sense of sympathy toward the snake arises from the author's descriptions of its actions. When the man encountered the snake on the fateful evening depicted in the story, the snake was lying uncoiled on the ground, not prepared to strike, not out to kill the man. The fact that the snake stood his ground without striking shows that it is not a cowardly creature. The man even describes that a blacksnake which is much larger and more powerful would "flee at the sight of a man" yet the rattlesnake felt "no necessity to get out of" the man's path. The snake gave the man a chance to leave, though it "knew" it was capable of an attack with deadly consequences. The snake made a decision to run when threatened with a hoe. It decided it wasn't worth it to fight, but it continued to rattle to scare off the attacker. The man, strongly resolved to kill the snake, violently swung the hoe around in the bush until the graceful snake was dead. Though it was dead, a "mechanical reflex" caused the snake to strike one more time, still unsuccessful, it shows that the snake didn't get a fair chance, though it tried to be fair itself. A feeling of pity for the snake is drawn from the fact that it played fair but wasn't given a fair chance.

The setting provides a sympathetic mood, though the actions of the man and the snake greatly contrast it. The desert twilight is a calm, serene, peaceful time. It is the most pleasant part of the day for humans and animals alike to take a cool walk, or to go hunting. Because this setting is the time of day when most things are out and about, it is also a common time that the two creatures in this story would contact each other. The desert twilight is an almost completely positive time, the author does not bring up a negative thought in describing it. The peaceful feeling the setting gives makes the conflict between the man and the snake feel more gruesome. Such a beautiful place ruined by the blood of a killing that was only necessary because of duty. This clam section of the desert in which "dry savory [sweet] odors" blow freely contrast with the scene that is depicted in a ghastly way.

In "The Rattler" the man does what he is required to do. It is his choice to do what he does, yet he goes for what is for the good of the ranch, and not his own instincts. Had he let the snake go, it might not have been an immediate threat to the ranch, but in time it

may kill a horse, or a snake, or a human at the ranch. The loss of either of those things would be devastating. It is more worth the killing of an innocent, potentially threatening, creature to prevent the occurrence of such a death, that to live through the hardships the death of something that is a part of the ranch may cause. The snake is sacrificed to protect the ranch. A necessary, though gory, price to pay for the safety of its people.

### Trainee 1: Excerpts of an Asynchronous Interaction

The following response shows sections of a trainee's third instructional simulation in a series of six, which uses the sample student essay "The Snake and the Man." Although it clearly is a thoughtful and respectful response, Trainee 1's commentary might at times overwhelm the student with far more text than the student himself has written. Additionally, this response demonstrates some of the pitfalls of unclear commentary that asking probing questions and making precise statements can help to remedy. Following sections of the trainee's response, we provide advice for the type of feedback a trainer can provide. We ask readers to remember that a wide variety of apt and potentially helpful teaching responses exist for any particular piece of student writing. Therefore, it is not the "correctness" of any one response or series of responses that we hope to demonstrate here, but rather how trainers might emphasize with their trainees the types of responses or applications of the steps for asynchronous conferences outlined above.

Trainee 1's local (embedded) commentary, excerpted from Paragraph 2 of "The Snake and the Man"

... Also, after he kills the snake, he places it "into the close green guardianship of the paper-bag bush." The man gave the rattler a burial. This implies the man is respectful of the snake. The humble nature of the man's thoughts and actions cause a sense of sympathy to arise towards him.

**{The trainee wrote: "Your quotations in this second paragraph are very good, Jessie. The paragraph begins and ends on the subject you're writing about, how the man's thoughts and actions inspire sympathy in the reader, which I understand to be the thesis that your teacher assigned to you."}**

*Advice for Trainers:* Using commentary that also is locally embedded, a trainer could respond with positive feedback to the praise that Trainee 1 offers the student. Then, to help the trainee improve the response, the trainer could suggest providing more specific details about what the student writer has done well in developing quotations as supportive detail. Next, the trainer might ask Trainee 1 to review the response from the student's perspective and suggest greater clarity of language:

As to your second comment, I am a bit confused—and I fear that the student also might be. He said that his thesis was located at the end of the first paragraph. But your comment could be read to indicate it is at the end of this second one. How could you revise your statement for greater clarity and teaching effect?

Finally, the trainer might also question the trainee as to why it is a “good thing” to begin and end the paragraph on the subject the student is writing about.

Trainee 1's local (embedded) commentary, excerpted from Paragraph 3 of “The Snake and the Man”

... The man, strongly resolved to kill the snake, violently swung the hoe around in the bush until the graceful snake was dead. Though it was dead, a “mechanical reflex” caused the snake to strike one more time, still unsuccessful, it shows that it snake didn't get a fair chance, though it tried to be fair itself. A feeling of pity for the snake is drawn from the fact that it played fair but wasn't given a fair chance. **{The trainee wrote: “In this third paragraph you shift your attention to the snake. Here, I find it interesting that you offer less support from the story by way of quotations or paraphrased text. Are you having trouble showing how the snake inspires sympathy in the reader? I can see that you believe this to be true and I'm not suggesting that you revise your interpretation about the sympathy intended by the author to be felt toward the snake. But, it seems that you give the snake human characteristics (like motivations and inner conflict) that may not be provided by the story. If these characteristics are in the story, then you need to consider how to show that in the essay. Think about how you write about the snake in this paragraph, and how you might revise your interpretation. I'll expand on this thought in my general comments at the end of your essay.”}**

*Advice for Trainers:* The need for praise when one is a student or otherwise being assessed is true both of the student writer and the instructor-trainee. Thus it could be encouraging for the trainer to praise the trainee for connecting the local embedded comments to the global response, an action that can guide the student's understanding of the conference. Further, the trainer could be very specific in noting how Trainee 1 has picked up an important aspect of Jessie's essay draft: the failure to provide specific textual support suggests that he is not able to support his interpretation fully. On the other hand, this particular local response is overly long—it is at least half as long as the writer's paragraph. Just as with student writers, when an asynchronous response is very long, contradictory, or seems to ramble, the trainee would do well to review it in light of the single most important instructional point that the writing seems to require. Thus, the trainer could address the principle that responses need to be reviewed and contextualized before posting to the student. For example, the trainer might say to the trainee:

You tell Jessie that you're not asking him to revise his interpretation, but then you tell him he will need to revise it. That contradiction confuses me; it's bound to confuse the writer. This type of apparent contradiction usually occurs in online conferences when the first thought you've written hasn't been reconsidered and revised in light of later ones. What is the point that you want to make here?

Trainee 1's global commentary on main idea/thesis of "The Snake and the Man"

Since you mention that the thesis was assigned to you, and that you included this thesis at the end of your introductory paragraph, I want you to know that you blend the main idea into your introduction very effectively—smoothly—for the reader. There's some difference between an interpretative and an argumentative thesis, since you're not being asked to prove the case for sympathy for or against the man and the snake. I wonder if you didn't feel that you had to write a little more about sympathy than you could support by the story, as evidenced by the few quotations used in the third paragraph to support the kind of sympathy you're writing about. Is it possible to write about the snake and how it is possible to feel sympathy toward it without attributing to the snake such thoughts and feelings that the man in the story has?

**Advice for Trainers:** Because the meaning of particular terminology is fluid in various writing instruction settings, yet often “fixed” in a student or instructor’s mind, a trainer would do well to ask whether Trainee 1 thinks the student will understand the difference between an “argumentative” and an “interpretative” thesis. The trainer also could question the likelihood that the student will apply this observation regarding the “case for sympathy” to the essay draft itself. This commentary provides a good opportunity for a trainer to discuss the general issue of asking questions that probe or seek clarification versus those that “suggest” an action or that require only a yes/no response. To this end, the trainer could say something like:

I'd like to see you be a bit more explicit in writing your suggestions for revision. Your use of a question conveys your politeness—that this essay is Jessie's to control—yet you write a yes/no, “rhetorical” question. Jessie could just say, “No, it isn't possible,” and leave it at that. In reality, you are making a suggestion for Jessie to consider because at some level you seem to think this process is the best way for him to proceed at the idea level. So, I urge you to use more straightforward language to phrase such suggestions:

\*\*I think . . .

\*\*I suggest . . .

\*\*It seems to me that . . .

Trainee 1's global commentary on word choices of “The Snake and the Man”

I'd like to add a few comments about word choice, since a few words you use seemed difficult to me. The use of the verb “persuade” in the first sentence of the second paragraph doesn't quite match up with its meaning, and suggests that the story, the fiction, is more of an argument than anything else. Also, the use of the words “ghastly” and “gory” contrast strongly to the quiet and lyrical tone of the words you quote from the story. One of the challenges of writing about literature is to write closely to the spirit of the story, and reflect in our own language the text of the story we are writing about.

**Advice for Trainers:** At the local or sentence level (LLC), a trainer could help the trainee with word choice—especially when the feedback con-

cerns student word choices. For example, in the above excerpt, the trainer could ask, “Were the words the student used *difficult* or were they inaccurate or imprecise?” Further, the trainer would do well to encourage the trainee to think about whether the student’s word choices were purposeful and pointed, and if so, how the trainee could engage him on this possibility. Among other possible LLC issues to address, a trainer could also question whether it would be suitable for the trainee to teach a grammar point. Finally, if the trainee has not already done so, the trainer could demonstrate how to sum up the major steps of the entire conference for the student.

### **Trainee 2: Excerpts of an Asynchronous Interaction**

This model shows a different instructor-trainee’s response to “The Snake and the Man,” again the third instructional simulation in a series of six practice essays. Perhaps most noteworthy is the fact that the trainee has not responded with an overwhelming amount of text and suggestions. This may be because she has more self-confidence or a better grasp of vocabulary for discussing writing in the online setting. An ability to be straightforward with a student tends to come from both of these qualities. On the other hand, Trainee 2’s responses can be read as affectively less appealing and somewhat curter than those of Trainee 1. Among other tasks, the trainer must find ways to address these differences in the instructor-trainee’s current online “style.” Advice for ways in which trainers can respond also are embedded throughout this section.

Trainee 2’s local (embedded) commentary excerpted from Paragraph 1 of “The Snake and the Man”

“The Rattler” is a story of man strolling through the desert on a cool evening. During his walk, he encounters a rattle snake and is forced to make a decision, whether he should kill it or not. The duty of a western rancher when he encounters a rattlesnake, is to kill it. Rattlesnakes are a huge danger to livestock and the ranch family. The author’s language and details about the man the snake, and the setting invite the reader to feel sympathy toward both the snake and the man.

**{The trainee wrote: “If you have it available, it’s a good idea to give additional information like the author’s name and the date the story was published in your essay’s opening sentence or paragraph.”}**

*Advice for Trainers:* Trainee 2 has written a helpful tip to Jessie using a straightforward and informative approach, and the trainer might want to praise this comment. The response, in addition, is not overwhelming and yet is helpful. On the other hand, the trainer also would do well to remind Trainee 2 that attending to affective concerns—such as using the student’s name—can help to convey a more personalized response to student writers. In addition, briefly explaining *why* something is a good idea could help that “tip” to become a practice that the student adopts more generally.

Trainee 2’s local (embedded) commentary excerpted from Paragraph 4 of “The Snake and the Man”

. . . The peaceful feeling the setting gives makes the conflict between the man and the snake feel more gruesome. Such a beautiful place ruined by the blood of a killing that was only necessary because of duty. This clam section of the desert in which “dry savory [sweet] odors” blow freely contrast with the scene that is depicted in a ghastly way.

**{The trainee wrote: “How could you add more supporting textual quotations to this paragraph in particular?”}**

*Advice for Trainers:* Again, Trainee 2 has addressed the core issue of this student’s paragraph succinctly. The trainer could point out the consistency of the trainee’s approach as a positive strategy. In addition, the trainer would do well to point out to Trainee 2 that the question asked of the student is the type that probes and requires some kind of thoughtful explanation that could lead to action on his part. By doing so, the trainer can help to secure the strength of such a response and urge the trainee to self-model effective strategies. To further strengthen this response, however, the trainer could look to the entire paragraph as it contrasts with the other explanatory paragraphs and ask Trainee 2 how she could explain to the student the need for supporting textual quotations and what it suggests that Paragraph 4 does not have many in contrast to Paragraphs 2 and 3.

Trainee 2’s global commentary on general strengths of “The Snake and the Man”

Hi Jessie! Thank you so much for submitting your paper for an early draft reading. I really enjoyed your discussion of “The Rattler.” You use inter-

esting adjectives and adverbs, which give your writing a lot of color and make it fun to read. You also use some interesting writing techniques, like making your last statement into a fragment. Nice work, Jessie!

**Advice for Trainers:** In this first global comment about the essay, Trainee 2 has remembered the student writer’s affective needs, and has greeted him and praised his overall work. The trainer could comment on that part of the response to help anchor it as a useful one for students. However, unless Trainee 2 actually is Jessie’s instructor, and will be grading the completed essay, the trainer probably will want to address the general praise of the final sentence fragment. For example, the trainer might say:

Remember that while some teachers would find fragments acceptable as strategies to emphasize points, others won’t. This might be a good time to give Jessie that perspective, just in case he isn’t aware of it. It also is a good opportunity to check with Jessie to see whether he actually intended the fragment, although his writing generally suggests that he can control sentence boundaries. That way, we don’t shut the door to creative rule-breaking in students, but we do point out they need to be sure their audiences won’t expect otherwise.

Trainee 2’s global commentary on grammar/mechanics in “The Snake and the Man”

Jessie, you switch back and forth between using the past tense and the present tense when you describe what happened in the story. For instance, you write, “When the man encountered the snake . . .” The rule of thumb when you’re writing literary papers is that the action in the text is “still happening,” while you read. For that reason, you should use the present tense when you describe the actions in the story. You may want to avoid the use of contractions in academic writing and spell out the words when you write. Many teachers expect that level of formality.

Although you asked me to proofread your essay for you, I cannot edit or proofread your work. As an instructor, I can only suggest advice and teach you about different rules of writing, grammar, and style. If you would like specific help with any of your sentences or phrases, you can work

with me or another instructor on the synchronous whiteboard where we can have a “live” discussion about your sentences. Or, feel free to resubmit your essay after revising to have it reviewed again for grammar/style issues. You’re getting close to your assignment deadline, though, so keep an eye on that.

**Advice for Trainers:** In this excerpt, Trainee 2 has responded to some issues of grammar and mechanics in the student’s paper. In keeping with this trainee’s general style, the response is succinct and covers three different areas. The trainer could note here that picking up on the tense-switching issue and providing a model of the past tense potentially is helpful to the student writer. Although it is simple to follow, student writers often forget (or do not know) the “present tense with literature” rule. However, the trainer also could encourage Trainee 2 to complete the model by providing an example of how to correct it. Doing so can help the writer to understand more readily what he needs to do throughout the essay. Similarly, just to be certain that the student understands the word “contractions” in the standard way, an example is something the trainer could suggest. In this part of the conference, Trainee 2 seems to have “warmed up” her style considerably, so the trainer would do well to praise that, particularly in light of the more “curt” sound of the earlier parts of the response. For example, the trainer could say something like:

You have hit a nice balance in this response, Lucia—you provide just enough tips and advice to be helpful, and not so much that the student might be overwhelmed and feel less encouraged to go on. Your tone is quite good in these final parts of the response—professional, yet friendly; helpful and encouraging. You also give a good response to Jessie’s semi-request to proofread. I may borrow and adapt that for my own asynchronous teaching responses!

## Simulations

As indicated previously, we suggest that trainees review a series of asynchronous exercises or “simulations” during the course of their training. As a basis for those simulations, we recommend that trainers use challenging pieces of writing that generally reflect the types of writing they

typically will see in their home institutions. Accompanying such examples can be scenarios regarding student background, specific student needs, and assignment guidelines, as well as response protocols for trainees.

Below are two example essays that trainers might model for their own trainee development.

### **Simulation 1: A Less-Prepared Student**

This practice essay represents the writing of a student who may be unprepared for postsecondary writing courses. The essay simulates a personal account of a student's "uncomfortable" experience with a friend. In addition to the essay itself, background information about the "student writer" as well as the assignment guidelines could be couched in the following way:

The simulated student author's request for help

My purpose is to write about a time when I felt discomfort from one of my friends. My audience is my teacher and my classmates. It is due in my final portfolio next week. I have written this essay twice and my teacher thinks I need to add details and I have done that two times already. And she doesn't like my sentences either. This is supposed to be about remembering an incident that was difficult.

Having established the assignment and the student's stated needs, trainees could then be asked to review the essay in its entirety, cognizant of the guidelines discussed in Chapter 3:

The simulated student author's essay

#### **Being Uncomfortable**

My essay is about the time when I felt discomfort from one of my friends. This incident happened sometime during the month of March this year. I called my friend Darrin during the day and asked for Bowen's cell phone number and he was more than happy to give it to me. So one night, I decided to call my friend Bowen and when I got him on the phone, he was very happy to hear from me. He called me from work at Klein's grocery store. I knew that he called me from there because he said he was taking a break from work. I asked him

how he was doing and he said that he was doing fine. I also told him that I missed him very much because we hadn't gotten together very often lately and that I hoped to see him really soon. I told him that it has been a while since we've talked and had time together. I told him that I was so glad that I met him the first day I saw him because he was my best friend and that I could never ever have another friend like him. I think he was flattered and happy about the things I said to him and then all of a sudden, the phone line was disconnected. I said "Hello" a couple of times, but there was no answer. I looked up his cell phone number on my caller ID and called him up but there was no answer. I looked up Klein's grocery store on the #411 directory and then I asked Mary, who is the Klein's manager, about Bowen and she said that Bowen just left because he was finished from work, and so I thanked Mary and hung up. I decided to try to call Bowen again and left a message on his cell phone voice mail.

I waited till he called back, but I didn't get a call from him. I started feel upset because Bowen never returned my call. The next couple of days, I called him over and over again because I really wanted to know why he hung up on me. Or did he hang up on me? No matter how many times I called him and left messages, I didn't get an answer back. The more I thought about him not answering my calls, the more I got upset and felt embarrassed and angry.

I decided to call my friend Darrin and tell him about what happened. I told him that I called Bowen and talked with him and right in the middle of our conversation, Bowen hung up on me. Darrin was mad at me because Bowen had called Darrin that night because he knew that Darrin had given me Bowen's cell phone and yelled at him. The way that Bowen knew that I got his cell phone number was because of his finding out from Darrin because I knew Darrin and Bowen for over two years. I told Darrin that I was sorry, but I didn't know what else I could do. Darrin was mad and wanted to know why I called Bowen so many times and my reason was because Bowen didn't answer my calls. Unexpectedly, Darrin told me that Bowen has a girlfriend, which I didn't know and I still would want to be his friend even if I did know. Darrin told me that the reason why Bowen hung up on me was because when his girlfriend came to Klein's grocery to pick him up, he hung up quickly because he thought his girlfriend probably would be mad if she knew he was talking to another girl and then she

would probably have left him. I was really upset when Darrin told me all this and I told him that I was still mad that Bowen hung up on me.

So when I saw Bowen the next month at the college bookstore, I ignored him because I was really mad at him, which made him mad because I ignored him. I just decided to ignore him because he hurt my feelings and I wanted him to know how it feels to be ignored like he ignored my calls. I hoped that he got the message that I was very upset.

### Simulation 2: A First-Year Student

This next practice essay is reflective of writing from a first-year English (FYE) student in an introductory writing class. As seen below, the essay is a drafted literary analysis of F. Scott Fitzgerald's *The Great Gatsby*. As with Simulation 1 above, background information about the "student writer" as well as the assignment guidelines could be presented:

The student author's request for help

The assignment is kinda awkward. For this draft I was told to write only the introduction and one area of support for the thesis. That is why the end of the paper says partygoers and conclusion; those are parts of the essay the teacher told us not to write yet. It's an awkward thing to write and still make sense out of. I know I need help with my tenses and trying to make it coherent.

The student author's essay

#### Themes in *The Great Gatsby*

*The Great Gatsby*, by F. Scott Fitzgerald, is a story about the emptiness of money. All his main characters are either rich by old money, inherited money, or new money, money that has been acquired recently. It shows how superficial those with lots of money can be and how contemptuous they can be to the poorer class. He conveys this thought through the narrator, Nick Caraway, a man who travels east with an attempt to attain the American Dream. Nick watches his old friends and his new neighbor from a non-objective point of view. He observes the way his friend and his cousin, Tom and Daisy

Buchanan, old money, become abuse each others trust, the people around them, and how reckless they act with whatever they do. He also watches as his neighbor, the title character, Jay Gatsby, new money, fails in his only goal, to win Daisy from Tom. Gatsby is practically hopeless, he lives in his own reality in which Daisy will come back to him, when in fact he is just wishing so hard that he thinks it becomes true. Throughout this struggle between old and new money, Tom's mistress, Myrtle Wilson, is run over by Daisy accidentally. Myrtle's husband, George, whom Fitzgerald portrays as quite a pathetic person, attempts to find his wife killer, he first goes to Tom who was driving the death car earlier in the day. Tom points him at the car's owner, Gatsby. George shoots Gatsby while he is floating on a raft in the pool waiting for Daisy, then he shoots himself. The story is loaded with lavish parties in which great chaos and violence often breaks loose. In Gatsby's attempt to achieve his dream, he throws many of these such parties. He spares no expense in his attempt to attract Daisy over to his house. Fitzgerald's description of the party scene in chapter three develops both the allure and glamour of wealth as its destructiveness. The use of specific words, images, and figurative language describing the party (as well as at its beginning and aftermath) and the behavior of the partygoers reveals these two themes.

The scene that Fitzgerald sets for the party takes great strides toward showing both the positive, attractiveness of money, as well as the negative, destructiveness that it brings about on people. In the very beginning of the chapter, Gatsby's lawn is decorated with what is described as "blue gardens" which suggest the sheer beauty of the area that Gatsby sets up for his guests. It also suggests the light heartedness of the parties atmosphere at its beginning. Blue is also a calm color. Blue skies are also attributed to be the calm before the storm and are destroyed by the gray, disgusting storm clouds, as the gardens are destroyed by the end of the party. They are damaged so bad that Gatsby is required to hire an "extra gardener" to repair them. One of Gatsby's cars is described as it "scampers like a brisk yellow bug" taking guests wherever they like. Scampers and brisk are such light hearted words. His car is described as a child would be if he were running through a field on a cool day, bringing a positive, happy scene to mind. The use of the car however, ferrying people too and from all over God's creation, is wasteful, a waste of time, gasoline, and money. To keep the party

well stocked with food, and to help with the post party repairs, Gatsby throws his money about more by hiring a "corps of caterers" and an extra "eight servants." While this shows his wealth, which in this chapter is portrayed as a positive thing, it is actually a negative thing that it requires that many people to keep a party satiated and to recover from the damage it caused. Gatsby's social foray is also described as a "little party" which is totally not true, though it suggests the pure superficiality of the event. A party of that magnitude cannot be called little even though it is called that to suggest the minuscule nature of the party in the host's grand scheme. The people at the party are trivial to Gatsby, he only wants Daisy to show up, everyone else is in a sense, just there. People would only go to a party that they are going to be viewed as just there if it were a jovial thing to be at. Gatsby also kept his bar stocked with all the liquors he could. The "bar was [always] crowded" and it shows a happy scene because people are usually happier when they are drunk. This wealth of drinks is also significant because during the time period in which this story takes place, prohibition was in the law books. There is also a lot of waste created by the party too. The day before it begins, thousands of oranges and lemons are juiced and a "pyramid of [their] pulpless halves" is stacked for pick up and removal. Gatsby's guests are also described as coming and going "like moths." They are shown as bugs, bugs that flutter in the night toward any light that they see. These swarms of pesky bugs flock to the party as it lights up, and as it starts to die down they leave, not caring about what they leave behind. A large extra staff is required to repair what is the "ravages of the night." The word ravages suggests the magnitude of the destruction caused. More excess is alluded too when the champagne is served in "glasses bigger than finger bowls." Finger bowls are huge, no one needs that much champagne at once, yet, the excess is there, wasting champagne, wasting away the party goes. The food is even described as "bewitched" and "crowded." Crowded food is a way of showing how much food was there, in fact, showing how much food is required to crowd a huge series of tables. Gatsby put up this excess very frequently in an attempt to attract Daisy, which he finally achieves at one of his parties in chapter seven. The way positive balances negative at the party shows Gatsby's devotion to not caring what goes on as long as the one he has been waiting his whole life for shows up.

PARTYGOERS (I haven't written this section yet)

CONCLUSION (I haven't written this section yet)

As program directors and trainers develop their own simulations, we suggest that they practice responding to the essays and/or questions in an asynchronous situation first. This practice might offer them a different perspective on the essay's strengths and weaknesses, and might enable more robust conversations with trainees who respond to them. We also want to emphasize the importance of using a range of essay examples and of modulating the number of simulations that individual trainees may require during the process, reliant on skill level and background. Furthermore, as suggested previously, practice essays should respond to student educational levels, program needs, and institutional contexts. Therefore, simulations might include other genres such as argumentation, technical reports, and exposition.

### Note

1. We gratefully acknowledge the writer's permission to reproduce "The Snake and the Man" and "Themes in *The Great Gatsby*" as examples of, and for, asynchronous training. The student's name has been changed.