

# Welcome to English Language 20-2



## Module 1



## CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2  
Instruction Workbook 2  
ISBN: 978-1-927090-44-2

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Barrhead, Alberta Canada T7N 1P4

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# English Language Arts 20-2

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# Module 1

## Instruction Workbook 2

## My Voice

Module 1

Module 2

Module 3

Module 4

## Instructions for Submitting Instruction Workbooks

1. Submit Instruction Workbooks **regularly** for assessment.
2. Submit only one Instruction Workbook at a time. This allows your marker to provide helpful comments that you can apply to subsequent course work and exams (if applicable).
3. **Check the following** before submitting each Instruction Workbook:
  - Are all assignments complete? Use the Assignment List near the back of the workbook to record your progress as you finish each assignment.
  - Have you edited your work to ensure accuracy of information and details?
  - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
  - Did you complete the Instruction Workbook back cover and attach the correct label?

## Postal Mail

Determine sufficient postage by having the envelope weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

## Online Submissions

If you intend to submit your workbook electronically, please submit your assignments in the appropriate dropboxes in Moodle and indicate on the back cover of this workbook that you have done so.

## Word-processed Submissions

If you intend to attach word-processed pages, use 12 pt. Times New Roman font and double space. Please staple the pages into the workbook where the assignment would have been written. Do not attach them at the end of the workbook. Ensure your name appears on each attached page.

## Quick Response (QR) Codes

Throughout the Instruction Workbooks, QR codes allow you to visit related websites and tutorials using a mobile device if you wish.



## Tutorials

Throughout the Instruction Workbooks, you will be instructed to view tutorials on the online course. To access your course is easy!

1. Go to [adlc.ca](http://adlc.ca) and click on the login link at the top of the page.
2. You will be taken to the login page. Select the SIS tab.
3. Enter the username and password you received in your registration e-mail. Contact your lead teacher if you have lost this e-mail.
4. Select English 20-2 from the list of courses on your Dashboard.
5. Go to the Course Introduction for access to the Online Course Tools.

# English Language Arts 20-2

## Module 1, Instruction Workbook 2

### Advice

Your success in this course is determined by your proficiency in the assignments of each workbook. Your responses to assignments indicate the extent of your attainment of outcomes established by Alberta Education.

- Before responding to the assignments, read all relevant directions in the course materials, including the appropriate Instruction Workbook, textbooks, and other resources.
- When you encounter difficulties, reread the directions and review assignment exemplars provided in the Instruction Workbook.
- If you require further clarification, contact your Alberta Distance Learning Centre teacher for assistance by phone, e-mail, video-conference, or instant message.

### What is Plagiarism?

Plagiarism is presenting someone else's ideas as one's own. Plagiarism occurs when information is inserted into an assignment without proper credit to the person who wrote it. Students who plagiarize might use phrases, sentences, paragraphs, or writings of others without proper citation, or they might state as their own some ideas or theories that others have created.

Students plagiarize for various reasons. Sometimes students plagiarize because they do not know how to give credit properly. Stress is also a common reason. Students may struggle with assignments, feeling the pressure to succeed. Many students are challenged by busy schedules, as they juggle among commitments to family, friends, work, sports, and other extracurricular activities. Academic integrity, a strong work ethic, and time management skills help students succeed.

**Plagiarism is a criminal offence under copyright laws.**

Regardless of the reason for it, plagiarism carries serious consequences. Students caught plagiarizing may receive a mark of zero on the assignment or they may be removed from the course.

## How Do I Avoid Plagiarism?

- Manage your time effectively. Your teacher can help you set a schedule that will help you meet your individual goals for the course.
- Acknowledge your sources. Use the techniques provided in the course to help you collect information appropriately, including bibliography and in-text notation or footnotes.

**Ask for help early!**

**Avoid plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain of how to document sources.

Although you are encouraged to work collaboratively and discuss various aspects of this course with others, **all submitted work must be your own.**

## Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, postal mail, or in person at an Alberta Distance Learning Centre office. Methods of communication such as SMS, videoconference, digital conference (Skype or FaceTime), or instant messaging must be discussed with teachers independently.

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## Essential Information

Each Instruction Workbook contains both instructions and the space you need to submit your assignments. Complete each task in order, reading and following instructions carefully. When you have completed the entire workbook, submit it for assessment.

English 20-2 has eight Instruction Workbooks in four modules. This course is worth five Alberta high school credits and should take you approximately 125 hours to complete. Contact your teacher to assist you to set a timeline to suit your goals for course completion.

Self-Assessments occur throughout the course to help you review and to reinforce important course content. They are open book, which means you can use your course materials to help you answer the questions.

This course has two exams. Both require supervision. Contact your teacher to make arrangements to write these exams when you are ready to do so.

The Instruction Workbooks and exams are weighted as follows:

Instruction Workbook	Genres	Duration (weeks)	Weighting
<b>Module 1: My Voice</b>			
Instruction Workbook 1	Essays and Non-Fiction	1	3%
Instruction Workbook 2	Visuals and Poetry	2	5%
<b>Module 2: Truth Uncovered</b>			
Instruction Workbook 3	Visuals, Short Stories, and Poetry	2	7%
Instruction Workbook 4	Visuals and Non-Fiction	2	10%
<b>Exam One (supervised)</b>	Summative Assessment	2 hours	15%
<b>Module 3: My Place in the World</b>			
Instruction Workbook 5	Graphic Novel	2.5	5%
Instruction Workbook 6	Novel	2.5	10%
<b>Module 4: The Distance from Here</b>			
Instruction Workbook 7	Short Stories and Business Writing	2	10%
Instruction Workbook 8	Drama and Film Study	2	10%
<b>Exam Two (supervised)</b>	Summative Assessment	2.5 hours	25%
<b>TOTAL</b>		<b>16 weeks</b>	<b>100%</b>

**Note: Exam 1** is a summative assessment of your work in Instruction Workbooks 1 to 4. **Exam 2** is a summative assessment of your work in Instruction Workbooks 5 to 8. Should you score less than 40% on either of these exams, you will be required to write an appeal exam. Should you score less than 40% on your appeal exam, the original exam mark will count as your mark for the half of the course assessed by that exam.





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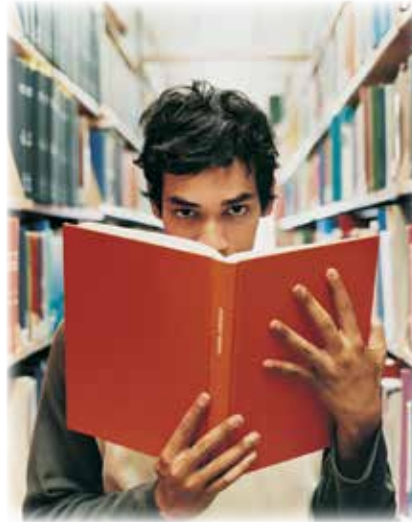


# A Review of Close Reading

Generally, people use three styles of reading to monitor tremendous amounts of visual information every day. That we read words in more than one way is not surprising. You are unlikely to concentrate on a street sign for five minutes while driving, and likely you **skim or scan** text in phone books or Internet search results. Choosing an inappropriate reading style may result in unsafe situations, such as texting while driving, because our attention is diverted from our primary activity—driving.

While reading longer text for pleasure or entertainment, most readers are **passive** in their reading habits, focusing only on the storyline. However, if a text is **engaging**, readers think about new ideas and possibilities, and they interact actively with the text.

Reading to learn new ideas is more challenging, requiring the reader to interact with text more deliberately. An effective strategy to help one examine ideas in texts is called **close reading**.



**skim or scan:** to read or sort text quickly, focussing only on important information or key words

**passive:** not participating actively with text; reading without questioning or thinking about information in text; similar to passive viewing, or viewing without interacting with any media

**engaging:** being involved actively in the reading process; reflecting on thought- provoking ideas and seeking meaning in text

## Time to Read!

Read the following selections to complete assignments that follow:

- **Reading Strategies for English 20-2** tutorial in the **Online Course Tools** or your **Course Resource book**
- Summary of "**Citizen's Arrest**", in the Appendix, **page 45**
- "The Knife Sharpener", a short story by Bonnie Burnard, *Between the Lines* 11, **page 148** **OR** "Arctic Plums", a memoir by Brian Fawcett, **page 235**



## 2.1 Close Reading

### The Assignment

Apply the close reading strategy as you read “The Knife Sharpener” by Bonnie Burnard on [page 148](#) or “Arctic Plums” by Brian Fawcett on [p. 235](#) in *Between the Lines 11*.

1. **Complete** a *Close Reading: Notes* chart as you read the story. Use point-form notes and include initial ideas, comments, and questions you have about the story.
2. **Complete** a *Close Reading: Protagonist Response* chart. Pretend you are the protagonist and answer **four** complex questions from the protagonist's perspective in your Close Reading Notes chart.
3. **Write** a *Close Reading: Reflection* paragraph explaining your connection to the theme.

**Submit** your polished work in this workbook or to the **2.1 Close Reading** dropbox.




**Review** the rubric on [page 7](#) to see how your work will be assessed.

### EXTRA HELP

1. **Include** details in your **Close Reading: Notes** about interesting parts, confusing bits, or hints towards meaning in the story to help you understand the story fully.
2. **Use** sticky notes first, if you would prefer, and then transfer them to the appropriate places of the chart. If you need extra space, attach clearly labelled work on loose-leaf to the Workbook.
3. **Read** the summary of “**Citizen’s Arrest**” in the [Appendix](#) on [page 45](#) to help you understand sample **2.1 Close Reading responses by Simon**. The complete story is on [page 159](#) in *Between the Lines 11*.
  - a. **View Simon’s 2.1 Close Reading** assignment in the [Appendix](#) on [page 48](#) to see how he responded to the short story, “Citizen’s Arrest” in *Between the Lines 11*. (Your work may be more or less detailed than Simon’s is.)

**A protagonist is the main character of a text. The protagonist is the character that experiences conflict in a text. Meaning in a text can often be revealed in how a protagonist responds to the conflict.**

## 2.1 Close Reading Worksheet

2.1 Close reading Notes My Observations and Questions about . . .		Text:
<p>The <b>setting</b> and <b>mood</b> of text</p> <ul style="list-style-type: none"> <li>• Where does the story occur?</li> <li>• What emotions are shown throughout the story?</li> </ul>		
<p>The <b>characters</b> of text</p> <ul style="list-style-type: none"> <li>• Who is involved in the story?</li> <li>• How are these characters described in the story?</li> </ul>		
<p>The <b>conflict</b> or problems occurring in text</p> <ul style="list-style-type: none"> <li>• Look for the initial incident that leads to the main conflict or issue in the story.</li> </ul>		
		



<p>The <b>purpose</b> of the text</p> <ul style="list-style-type: none"><li>• What idea about human nature is the author communicating to the reader?</li></ul>	
<p>The <b>plot</b> of the text</p> <ul style="list-style-type: none"><li>• Consider events that tie the story together from start to finish.</li></ul>	
<p>Parts of the text I <b>do</b> understand</p>	
<p>Parts of the text I <b>do not</b> understand</p>	

## 2.1 Close Reading: Protagonist Response

In the left-hand column, write down four complex questions that you raised in your Close Reading Notes Chart. These must go beyond factual questions about setting or character. Review Simon’s Close Reading assignment for help. Once you have your complex questions, answer them from the protagonist’s point of view.

My Observations and Complex Questions	Answer by the Protagonist of the chosen text

## 2.1 Close Reading: Reflection

**Choose one** of the following statements and explain your connection to the theme in “The Knife Sharpener” or “Arctic Plums”. Refer to details in the short story to support your opinion statements or personal story.

- ☐ I can relate to the idea of making false assumptions about others because . . .
- ☐ I can relate to the idea of making informed or uninformed decisions because . . .
- ☐ I can relate to ideas of safety and trust raised in the short story because . . .
- ☐ I can relate to ideas of being insecure about the unknown (things we cannot control or foresee) because . . .

Explain your connection to your chosen theme.

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## 2.1 Close Reading Assessment

Value	Descriptor
 <b>Excellent</b>	<input type="checkbox"/> You apply close reading strategies effectively in your <i>Notes</i> and <i>Protagonist Response</i> charts.  <input type="checkbox"/> You show a clear understanding of the text in your <i>Reflection</i> .
 <b>Satisfactory</b>	<input type="checkbox"/> You apply a few close reading strategies in your <i>Notes</i> and <i>Protagonist Response</i> charts, but they did not always seem to help your understanding of the text. You may want to try . . .  1.  2.  <input type="checkbox"/> You show a basic understanding of the text, but I would like to clarify the following:  1.  2.
 <b>Resubmission Needed</b>	<input type="checkbox"/> I think you struggled with this assignment because . . .  <input type="checkbox"/> I would like to see you redo and resubmit your assignment.
<b>TOTAL:    /15 =    %</b>	
 <b>Assessment</b>	

# Decoding Texts

## Is poetry complicated?

*Think about it in the context of music. Many songs are about love, and there are several kinds of love songs, too. If writers did not use figurative language in songs, many songs would sound similar.... You might think the word "love" is overused now, but what if artists didn't use creative language?*

*Think about elements of a song: rhyme, verse, rhythm, meaning.... How do these affect your taste in the diversity of music?*

**Figurative language** is used by a text creator to enhance the presentation of, or give more detail about, meaning, structure, themes, or information.

*If you think this makes English sound like a spy movie, you are not far off. To **decode** a text is to discover the real meaning or "answer" behind a text if it is not obvious.*

How many times have you been told in English class to "think about this further", or "read between the lines so you get the true meaning"? At times, no matter how long or seriously you have looked at a sentence or a phrase, understanding the meaning in a text can seem difficult.

Some poets or authors are so descriptive, creative, or just plain "out there" with how they word text that you might feel like throwing your book out the window because the message does not seem direct or straightforward. A common response to poetry is, "Why can't they just speak clearly? **Why do they have to be so complicated?**"



Asking about necessary or unnecessary complexity in created texts (or complaining about it) is legitimate! Wondering about complicated literature is especially important when you start recognizing and using **figurative language** in text.

Despite popular belief that English teachers enjoy torturing you with poetry, the truth is that learning about and understanding figurative language has a specific goal: to teach students how to **decode** comfortably *all* the types of text they encounter daily. Having the skill to navigate any complicated (or terribly written) language thrown in your direction is one more empowering tool for your future.





## Time to Read

**Read** the following tutorials and selections for information required in the next assignment.

### Online Course Tools or Course Resource book

- **Figuring Out Figurative Language**
- **Self-Assessment in English 20-2**
- **Reading Poetry**

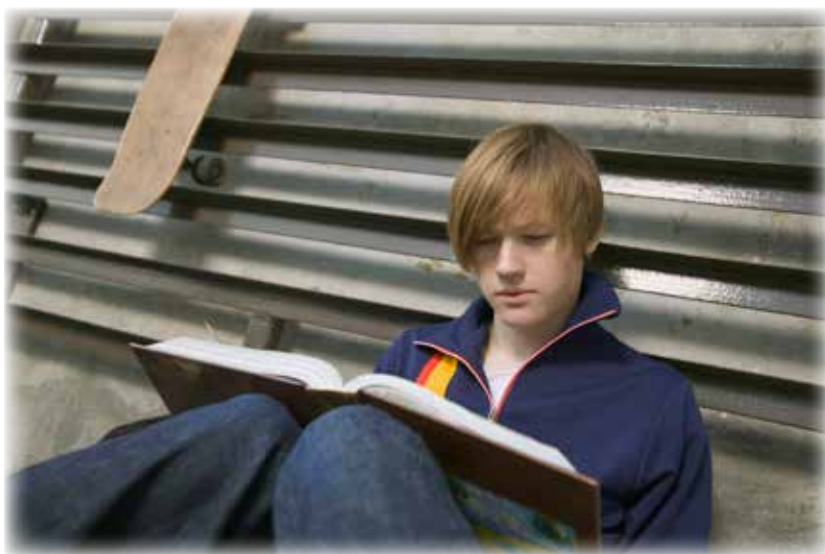
*Communicate!*, pages 7 to 10

- “Reading Poetry”

*English Language Arts Handbook for Secondary Students*, pages 214 to 224

- Poetry

Use close reading strategies and write any questions or notes you may want to clarify later.



## 2.2 Figures of Speech Quiz

### The Assignment

Take the role of a helpful classmate who has volunteered to help another student understand figures of speech and their definitions. Use the tutorial [Figuring Out Figurative Language](#) for this self-assessment activity.

1. **Read** “Candle in the Wind”, a poem by Bernie Taupin, in *Between the Lines* 11, [page 66](#).
2. **Circle** the most appropriate answer for each example of figurative language in the self-assessment activity on [pages 11 to 14](#). **Provide** an explanation for your selection.



**Self-Assessment:** Check your answers with those in the key in the [Appendix](#) on [pages 53 to 54](#).

- Review areas of difficulty by checking your answers with the key.
- Revisit course resources to clarify your knowledge of difficult concepts.
- Contact your teacher before moving to the next lesson if you still have questions or need further clarification.

### EXTRA HELP

1. Use close reading strategies as you read the poem. An additional copy of the close-reading chart is in the [Appendix](#).
2. Recall tips from the tutorials and understand figurative language. Refer to that information as you explain your choices in the activity.
3. Put yourself in the “shoes” of your classmate. If you were struggling, what explanation would make most sense? Would it be jargon-filled, or would it be described in an easy-to-understand or even humorous way? Explain figurative language using your own straightforward words.



## 2.2 Figures of Speech Quiz

**Read** the poem “Candle in the Wind,” by Bernie Taupin, on **page 66** of *In Between the Lines 11*. For the following questions, **circle the most appropriate answer** to each question and **provide a brief explanation** for your “classmate”, explaining why you believe the answer is correct.

1. “And they whispered into your brain / They set you on the treadmill / And they made you change your name . . .” shows use of the sound device

- A. alliteration
- B. onomatopoeia
- ☒ C. rhyme
- D. metaphor

Explanation to classmate: I believe the answer is C because “brain” in the  
first line sounds like “name” in the third line. Because they sound similar, I  
know it is rhyme being used (a sound device).

2. “You had the grace to hold yourself / while those around you crawled / They crawled out of the woodwork . . .” is an example of

- A. alliteration
- B. metaphor
- C. simile
- D. rhyme

Explanation to classmate: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

3. “They whispered into your brain . . .” is an example of

- A. metaphor
- B. hyperbole
- C. simile
- D. onomatopoeia

Explanation to classmate: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

4. "And it seems to me you lived your life / Like a candle in the wind . . ." is an example of
- A. alliteration
  - B. rhyme
  - C. personification
  - D. simile

Explanation to classmate: \_\_\_\_\_

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5. "And pain was the price you paid . . ." is an example of
- A. alliteration, simile
  - B. rhyme, metaphor
  - C. alliteration, metaphor
  - D. rhyme, simile

Explanation to classmate: \_\_\_\_\_

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6. Explain the metaphor of the "burned out candle" to your struggling classmate. To what is the writer referring when he states, "Your candle burned out"?
- a. The comparison of a **burned out candle** to a **human life** gives the reader the idea that . . .

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7. "Loneliness was tough / the toughest role you ever played / Hollywood created a superstar / and the pain was the price you paid . . ." demonstrates the use of
- A. metaphor
  - B. simile
  - C. irony
  - D. imagery

Explanation to classmate: \_\_\_\_\_

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8. Which of the following lines **best** illustrates the **main idea** of the poem "Candle in the Wind"?
- A. "You had the grace to hold yourself / While those around you crawled . . ."
  - B. "Like a candle in the wind / never knowing who to cling to / When the rain set in . . ."
  - C. "Hollywood created a superstar / And pain was the price you paid . . ."
  - D. "Goodbye Norma Jean / from the young man in the 22nd row . . ."

Explanation to classmate: \_\_\_\_\_

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*Notice that some of the answers listed are very similar to each other. This can be confusing. Asking you to choose the **best** answer means you must choose the most **specifically accurate** answer. Your choice should "answer" the question fully and accurately.*





## 2.3 Understanding Visual Images

### ‘See’ the Meaning

Much like an electrician may be faced with a wide assortment of electrical challenges (housing, marine, factory, hospital, and mechanical), you will be faced with various forms of text challenges in English. One you have already encountered is written text, specifically figurative language effects used to communicate meaning or purpose (**theme**).



©National Geographic

An electrician uses various tools for each challenge; you use various tools or elements for decoding various types of text (visual, written, film, and poetry). Understanding how specific elements function in these texts is similar to understanding how specific tools work when building, repairing, or taking something apart.

Much “taking apart” is involved in understanding purpose or theme of images. As in written text, the purpose or theme of visual images is guided by the choices of the visual creator. By using various elements in the construction of an image, **visual creators** add complexity or deeper meaning to their work (photography, painting, or other graphic forms).

Consider how much visual information you sort through every single day, whether for learning, working, or being entertained. Being able to understand and interpret images is a valuable skill.

**Visual creators are varied:**  
photographers,  
painters,  
cinematographers,  
graphic artists,  
sketch artists,  
designers, and  
muralists.

### Time to Read

Read Lola's tutorial [Unlocking the Mysteries of Visual Images](#) on your [Online Course Tools](#) or [Course Resource book](#). Stay tuned at the end of the PowerPoint for Lola's fun tips about photography!



## Discovering Theme

The theme of any text is meant to be the most profound aspect of the text itself. When a text creator (author, painter, photographer, poet, etc.) is in the beginning stages of making the text you will later hold in your hands, it is the theme that takes the most attention in planning, as it contains the message they wish to share with the world—with you! It is their chance to have a voice and share thoughts and observations about human nature or society.

You have to distinguish between **topic** and **theme** to understand the latter.

- A **topic** is what a text is about, expressed in one or two words. For example, *sadness* is a topic. The sample topic does not provide details to tell you anything about sadness.
- A **theme**, however, is a complex idea about human behaviour or society. A complete sentence (or two) is required to express such an underlying message or insight into life. For example, the following sentence is a theme statement: *If prolonged, sadness can limit a person's potential.*

Theme is rarely stated directly within the text; the elements of text lead the viewer to an understanding of the message.

Can you identify the topic and the theme for the following photograph?

The *subject* of this image is a toddler using a laptop.



The **topic** of the photograph may be *youngsters and technology*.

The **theme**, or idea *about* youngsters using technology, may be one of the following:

- *Toddlers, who are exposed to technology too early in life, experience learning difficulties.*
- *Young children gain a sense of independence from early exposure to technology.*

*A parallel can be made to music. Various genres use various components to create various effects, such as a banjo in Blue Grass and a steel guitar in Country and Western. Themes in various genres are similar because the effects are similar, as in "Hip-Hop" and "Rap"*

## Statements of Theme

**Read** the tips below about how to write statements of theme.

Do . . .	Example
Express the theme as a general observation or comment about a subject.	<i>Love often has a positive effect on the human spirit.</i>
Express the theme in your own words.	<i>People who commit crimes may be punished in unexpected ways.</i>
Express the theme as an insight or observation about life.	<i>Gossip can damage a person's reputation seriously.</i>
Use <b>qualifying</b> words in a thematic statement, such as <i>sometimes</i> , <i>can</i> , <i>may</i> , and <i>often</i> .	<i>Poverty can transform honest people into criminals.</i>
Draw general insight from characters, when you can.	<i>Friends are not always trustworthy.</i>

**“Qualifying”** words leave room for possibility. Using qualifying words ensures you are not making incorrect assumptions.

Do not . . .	Example
<i>Do not</i> express the theme as a subject or topic.	<i>The theme is love.</i>
<i>Do not</i> express the theme as an adage (familiar saying) or cliché.	<i>Crime doesn't pay.</i>
<i>Do not</i> express the theme as a <i>moral</i> (a decision about what is right or wrong).	<i>It's wrong to gossip about people.</i>
<i>Do not</i> make a thematic statement too general. Do not use words such as <i>everyone</i> , <i>always</i> , <i>never</i> , and <i>all</i> . Beware of statements that make incorrect assumptions or are too general.	<i>Poverty causes crime.</i>
<i>Do not</i> mention specific characters in a thematic statement.	<i>Marla learned not to trust her friends.</i>

For example, “I always snore” sounds much worse than, “I sometimes snore.”

“Teenagers always smell weird” sounds worse than, “Teenagers can smell weird.”

## Guide to Understanding Theme/Purpose of Texts

In the "What?" category of this analysis tool, you need to show your attention to the ideas and details of this created text.

You will choose examples that are particularly significant to the main idea(s) the text creator develops here, but this is also your time to explore, question and understand the aspects of the text you are physically viewing (whether it is poetry, a novel, visual images, film or otherwise) .

<p><b>What</b></p>	<p>Do not simply summarize what you see. Ask yourself questions about why the text unfolds or appears as it does. Consider the following:</p> <ul style="list-style-type: none"> <li>• <b>In your opinion, what is the text creator’s purpose behind creating this text?</b></li> </ul> <p><i>(You can apply this to an entire text, or a section of a text when dealing with bigger texts, like plays, novels, graphic novels, or film)</i></p> <ul style="list-style-type: none"> <li>• <b>What is this text really about?</b></li> </ul> <p><i>(What is really going on in the text ‘under the surface’?)</i></p> <ul style="list-style-type: none"> <li>• <b>What elements or effects specific to this text support the main purpose behind the text?</b></li> </ul> <p><i>(Visual effects? Figures of speech? Other effects?)</i></p>
<p><b>So What?</b></p>	<p>Connect personally to the main idea(s) of the text. Explore the following:</p> <ul style="list-style-type: none"> <li>• How has this created text affected you? If you cannot relate using an experience from your life (similar feelings or emotions you’ve experienced or even similar goals), compare this section to another text you have studied.</li> </ul> <p><i>(Start with thoughts or memories it triggered, and go through your own experiences or experiences of people you know. You can apply this to an entire text, or a section of a text when dealing with bigger texts like plays, novels, graphic novels or film)</i></p> <p>The purpose of making this connection is to have you consider and connect to another perspective. It is another way to interpret and attempt to understand the ideas at the heart of the image and the influence those ideas can have on your life.</p>
<p><b>Now What?</b></p>	<p>Look beyond this section of the text and your own experience. Consider how the text creator’s ideas are relevant on a universal level. (Universal means “applying to all”).</p> <ul style="list-style-type: none"> <li>• <b>In what ways do you see the author’s ideas in world issues today?</b></li> </ul> <p><i>(Where do you see these ideas mentioned or unfolding in the world around us? How are they occurring? When? Why?)</i></p> <ul style="list-style-type: none"> <li>• <b>Are the issues important, not only to the text creator and to you personally, but to all people? If so, in what way are they important?</b></li> </ul>



## Understanding Theme in Visuals

Visual images are everywhere. If you stop reading and look around, you probably will see one! Having a process to understand theme, of the main idea in images, can help you understand visual texts further.

### Applying “What? So What? Now What?” to a Visual

The “What? So What? Now What?” guide is a three-part strategy to lead you to theme. It can be applied to any visual “situation” or text (short stories, poetry, essays, etc.).

See how Leanne applied the guide to the sample visual below to discover its theme.

#### 1. What?

**What is it that you see?** Make observations about the ideas and composition of the image:

- View the entire picture carefully.
- Make a note or draw arrows next to significant details you observe. These details may lead you to an idea or two in the visual.
- Ideas about a similar topic may lead to one main idea, or theme, in the image. Determine whether the visual elements support that idea. If so, that likely is the photographer’s message.
- At the end of this stage, you should be able to *identify important details in the visual, formulate an idea from those details of what the image is about, determine whether visual elements support that main idea, and formulate a statement of the me.*



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**The first step in identifying theme in an image** may be as simple as noticing an object, or expressing a thought or question about what you see—similar to close reading strategies. Here is a suggestion of how to begin this process to see meaning in an image.



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**Focal point:** Our eyes are drawn to the point where the two hands meet. Could this suggest making peace? or coming to an agreement? Perhaps one man has offered to help the other.

**Sun:** *The outreached hands are highlighted by the sun shining directly underneath; light radiates outwards in all directions (up and down, and to the side), filling the sky. This could be a sunrise or a sunset: sunrise, day's start, could suggest a fresh start to an agreement or making peace; sunset suggests day's end, perhaps the end of a time of trouble, struggle, or disagreement.*

**Line of level ground:** *Man on the right is already on higher ground; other man is stepping up to same height. This suggests ideas about equal footing, or arriving at equality or equal terms. Perhaps, this fits with the idea of making peace.*

**Colour:** *Dominance of warm colours (white, orange, yellow, some purple and red) give the picture a positive, uplifting feeling. Darker colours (blue at top of image and black at the bottom) could illustrate old feelings being banished by the warm light and fluffy, light-coloured clouds.*

**Lighting:** *Both men and landscapes silhouetted in harsh contrast to background emphasize actions and body posture. Man on the right is in a relaxed and confident stance (hand hanging unclenched, one knee slightly bent); the men are looking at each other. Lighting emphasizes one man stepping up to the other; the light shining through the fingers between touching hands suggests beginning agreement or peace between them. The radiating sun's circle-shaped point on the horizon equally backlighting both men gives a suggestion of friendliness and unity.*

## 2. So What?



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Now that you have explored the details in the image and the ideas they may suggest (**What?**), the next step is to connect personally to that main idea.

- How has this image affected you based on
  - your memories or experiences triggered by the image?
  - experiences of people you know
  - connections you made with other texts
- Making such connections enables you to consider various perspectives.

## 3. Now What?

The last part of analyzing an image for theme involves determining if the text creator's ideas are relevant on a **universal** level.

- How are the author's ideas relevant in the world today?
- Are the issues important to all people?



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**universal:**  
applicable to the  
universe, or all of  
human life

**View** your virtual classmate Leanne's application of the **What? So What? Now What?** guide to her exploration of the same visual text on the following pages. Note the "messy" exploration work, similar to that in a close reading chart.



## Leanne's What? So What? Now What?

### 1. What?

- **What details and ideas are significant in this text?**
  - hands touching
  - outstretching of either man's arms towards the other
  - looking at one another at eye level
  - one man is stepping up to the same level of the other man
- **What ideas do you get from key elements of this text?**
  - a physical or verbal contract
  - good will, warmth, or friendliness
  - "reaching" an agreement
  - making peace, forming an agreement, or arriving at an equal position in life to another person, population, or culture
- **What effects specific to this text support ideas?**
  - High contrast lighting outlines both men, their hands touching almost as if to shake hands in a physical or verbal contract.
  - Lighting also shows both are looking at one another at eye level.
  - Warm colours surrounding and washing over both men (yellows, oranges, purples, and hints of red) give an idea of good will, warmth, or friendliness.
  - One man is stepping up to the same level as the other man; along with the outstretching of either man's arms towards the other, this signals "reaching" an agreement.
- **What is the text creator's message about humanity?**
  - People who may have been in conflict have now come to an agreement maybe, or maybe it's an idea about approaching a disagreement over a difference in treatment of one another.



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## 2. So What?

- *This image reminds me of my neighbours: One is a retired man, and the other is this young guy who lives on his own. For nearly a whole year, they fought over the smallest thing.*

- *Retired Man complained about Young Man's dandelions or his not cutting his lawn enough, and in return, Young Man complained about the Retired Man working in his wood shop at 7 a.m. on a Saturday. They even shouted regularly at each other!*

- *Young Man was outside cleaning his gutters and fell off his ladder. Retired Man saw it happen and came over to give Young Man first aid and take him to a hospital. It must have given them a chance to get to know each other, though, and they solved their differences. Since this happened, they have been peaceful towards one another, and even talk on occasion.*



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- *The outstretched hands in the image of the two men reminded me of my neighbours. The two men looking each other in the eye and rising to the same level (I think) signals conflict resolution. My neighbours probably will still disagree over little things, but hopefully, nothing will be major. The sunlight shining through the fingers of the men here shows an approach to understanding, equality, or a beginning to a firmer agreement or approach to peace, which I think my neighbours have done in their own way of getting along in a time of crisis and learning to understand more about the other.*

## 3. Now What?

- *How are the author's ideas relevant in the world today?*

*The text creator's ideas are important in a lot of ways. Conflict in the form of disagreement or lack of equality is all around us in the world. We see it in wars, politics, economics, history, and on a daily basis among people who cannot make peace. The flipside of that is that lots of opportunities occur where people have made peace or found understanding and agreement with one another in the same areas one finds conflict.*

- *Are the issues important to all people?*

*The idea of conflict resolution is important and relevant to all people. A lot of trouble in the world could be avoided if people were better at reasoning and finding agreement or solutions of peace with one another on a world scale. Less conflict in the world would result in more people being treated better or more fairly, and it would probably result in the earth itself being treated better as well. People would be happier if conflicts were resolved more readily.*

## 2.3 Elements of Visuals Quiz

### Assignment Instructions

Apply your knowledge of visual images, their elements, and the contribution of these elements to theme.

1. **View**, and refer to, “The Walk to Paradise Garden” by Gene Smith, *Between the Lines* 11, [page 250](#), in your responses in this quiz.
2. **Fill in the blanks** with information about the photographer's choices.



**Self-Assessment:** Check your answers with those in the key on [page 54](#) in the [Appendix](#)

- Determine areas of difficulty by checking your answers with the key.
- Revisit course resources to clarify your knowledge of difficult concepts.
- Contact your teacher if you still have questions or need further clarification before moving to the next lesson.

1. The focus of the image is/are \_\_\_\_\_.
2. The subject(s) of the image is \_\_\_\_\_.
3. The way the subject(s) are portrayed as \_\_\_\_\_ indicates the relationship of the subject(s). As shown by the image, the subject(s) might be \_\_\_\_\_.
4. The angle of this image is a \_\_\_\_\_ angle.  
The shot is called a \_\_\_\_\_ shot.  
This gives the idea that the \_\_\_\_\_ are independent and purposeful in their goal.
5. With his choices in \_\_\_\_\_ the image, the author creates the idea that a story is unfolding, with a beginning, a middle, and a future.

- [illegible]

*A title is often a helpful hint about theme when you consider images and other types of texts (novels, short stories, poems, narratives, essays and more).*



## 2.4 Create a Visual



### Time to Read

**Read one** of the following texts in *Between the Lines 11* using close reading strategies.

- “Conceiving the Stranger” by Nigel Darbasie (poem), [page 212](#)
- “Jamie” by Elizabeth Brewster (poem), [page 239](#)



**Read** the following tutorials on your **Online Course Tools** or **Course Resource book**:

- Tyrone’s **Figuring Out Figures of Speech** tutorial
- **Unlocking the Mysteries of Visual Images**

### Assignment Instructions

**Complete** the following parts of this assignment:

1. **Complete** a “What? So What? Now What?” chart analyzing **either** “Conceiving the Stranger” **or** “Jamie”. Use the template on [page 28](#).
2. **Write** a statement expressing the theme or main idea that you arrived at upon completing the analysis of your chosen text.
  - a. **Create** an original visual representation of your theme statement (maximum 20 x 30 cm (8 x 10 inches)).
  - b. **Explore** and explain your specific visual element choices in your created image for **5 visual elements** in the “**Exploring My Work**” visual elements chart on [pages 32 to 33](#).
3. **Write** a paragraph explaining how you relate personally to your statement of theme. Write your polished copy on [page 33](#).
4. **Submit** your polished worksheet in this workbook or to the **2.4 Create a Visual** dropbox.



**Assessment: Review** the rubric on [page 34](#) to see how your work will be assessed.

## EXTRA HELP

1. **Use** the close reading strategy to guide your reading of the poem. Find a worksheet in the [Appendix](#) or on your **Course Online Tools** or **Course Resource book**.
2. **Consider** the following creative options for your original visual:
  - drawing (pencil, ink, other)
  - painting (latex, oil, watercolour)
  - collage (paper or digital format)
  - mixed media
  - cartoon (digital or print form)
  - composed photograph (digital or printed)
  - photo essay (print, PowerPoint, other digital format)

Contact your teacher for more ideas or suggestions.

3. **View** this website for more ideas of how to approach this assignment:
  - Glogster PostSecrets: <http://tinyurl.com/7brzou5>
4. **View Akio's 2.4 Create a Visual** response in the [Appendix](#) on [pages 55 to 62](#).
5. **View Darcy's 2.4 Create a Visual** response in the [Appendix](#) on [pages 63 to 66](#).

## EXTRA CHALLENGE

1. If choosing this option, you must complete the following sections of this assignment:
  - **2.4 Create a Visual: What? So What? Now What?**
  - **2.4 Create a Visual: Planning Chart**
  - **2.4 Create a Visual: Paragraph**
2. Instead of representing your theme visually, choose another creative form.
  - Write a complete short story, script, narrative, or a set of diary entries that communicate your theme statement.
  - Represent your theme with a film storyboard, or an actual short film (no more than 5 minutes in length; use a phone, digital camera, or other video source).
3. Label your work **Extra Challenge**.



## 2.4 Create a Visual: What? So What? Now What?

Using the poem you chose, fill out the following worksheet.

Poem selected: ☐ “Conceiving the Stranger” ☐ “Jamie”

### What?—Details, events, effects, ideas

1. Consider the text. What details and ideas are significant in this text?

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2. What ideas do you get from key elements of this text?

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3. What effects (e.g. figurative language, imagery, diction) specific to this text support these ideas?

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4. What is the text creator’s message about humanity? Make a prediction on the theme of the text.

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**So What? – Personal connection, different perspective**

1. Explore the relevance of the text to you. How do you relate personally to ideas in this text, or how has this text affected you?

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2. What memories or experiences did this text trigger?

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3. How did the text relate to the experiences of people you know?

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4. What connection did you see between this text with other texts you have read or viewed?

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**universal:**  
applicable to the  
universe, or all of  
human life

## Now What? Societal connection and/or universal effect

1. Explore the relevance of the text to society around us or to the world. How are the author's ideas relevant in the world today?

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2. How are these ideas unfolding in the world around us?

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3. Where are they occurring? When? Why?

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4. Are the issues important to all people? \_\_\_\_\_

- a. If so, in what way are they important?

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- b. Who may be affected by these issues?

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5. Now that you have analyzed your poem, write your statement of theme that will be the basis of your visual representation. What message is the author trying to convey through the poem. Your theme should be a complete sentence with a subject and an opinion.

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## 2.4 Create a Visual: Representation

Attach your original visual representation to this space.

## 2.4 Exploring My Work







Choose five of the elements below and explore how you used each of them in your visual response. Be sure to use the appropriate terminology. You must complete the “getting personal with my theme” response in the chart.

Subject	<i>The subject of my image is . . .</i>
Focus	<i>I want the viewer to focus immediately on . . .</i>
Framing	<i>I framed the image to include or exclude . . .</i>
Angle	<i>To communicate my ideas effectively, I used the following angles to show . . .</i>
Type of Shot	<i>A type of shot I used to communicate my theme successfully is . . .</i>
Lighting	<i>The lighting used to describe the mood or atmosphere of my theme is . . .</i>
Colour and Contrast	<i>I used the following colours and contrast to emphasize my theme . . .</i>



<p><b>Lines</b> (Vertical, horizontal, diagonal)</p>	<p><i>Directional lines representing my theme best are . . .</i></p>
<p><b>Composition</b></p>	<p><i>I arranged items in my visual representation to demonstrate the theme with the following layout:</i></p>
<p><b>Getting Personal with my Theme</b> (paragraph response)</p> <ul style="list-style-type: none"> <li>• Rewrite your poem and created image's theme as a heading for your paragraph</li> <li>• Write an introductory sentence to lead into your discussion.</li> <li>• Add three to four sentences to explain personal connections.</li> <li>• Attach a concluding sentence to complete your discussion.</li> </ul>	<p><i>I relate personally to my statement of theme because . . .</i></p>

## 2.4 Create a Visual Assessment

Value	W-SW-NW Chart, Theme, and Planning	Visual and Paragraph
 <b>Excellent</b>	<input type="checkbox"/> Your exploration shows a <i>thorough understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>insightful</i> and <i>skillfully written</i> . <input type="checkbox"/> Your planning demonstrates <i>perceptive</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>skillful manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>precise personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>confident</i> control of paragraph structure, sentence construction, and grammar.
 <b>Proficient</b>	<input type="checkbox"/> Your exploration shows <i>significant understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>meaningful</i> and <i>effectively written</i> . <input type="checkbox"/> Your planning demonstrates <i>accurate</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>knowledgeable manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>thoughtful personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>effective</i> control of paragraph structure, sentence construction, and grammar.
 <b>Satisfactory</b>	<input type="checkbox"/> Your exploration shows <i>adequate understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>general</i> and <i>clearly written</i> . <input type="checkbox"/> Your planning demonstrates <i>basic</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>basic manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>appropriate personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>adequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Limited</b>	<input type="checkbox"/> Your exploration shows <i>incomplete understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>vague</i> and <i>inappropriately written</i> . <input type="checkbox"/> Your planning demonstrates <i>little</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>ineffective manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>underdeveloped personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>inadequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Resubmission Needed</b>	Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.	
<b>TOTAL:</b> /25 = %	/15	/10
 <b>Assessment</b>	<b>Areas of strength:</b>	
	<b>Might I suggest . . .</b>	

# Thought-Provoking Questions

Throughout the course, you will encounter assignments called Essential Questions. The goal of these assignments is to get you thinking about challenging questions that may have challenging answers. Essential questions are thought-provoking questions that will make you explore different ways of thinking about and responding with depth to an idea. In fact, while you might arrive at one answer for an Essential question now, that answer may change or vary as your life changes and you continue to grow as a person.

When you think about an Essential Question, don't just think about what is the "right" or "wrong" answer to the question. Think about how they might be answered through ideas you've seen in this course, other courses you're in, to your work experiences, the media you view, and even to your life outside of school.

Consider a question "essential" when it . . .

- makes you realize substantial concepts or look into bigger ideas about your subject that you may not have thought about before
- provokes deep thought, lively discussions, interest or curiosity, new understandings, and maybe even creates more questions!
- requires you to carefully consider and weigh your options for discussion and support and justify your ideas and answers with evidence
- stimulates your thinking towards rethinking of big ideas, considerations of assumptions you have perhaps made, and consideration of prior lessons
- sparks meaningful connections with your personal experiences and past learning
- reoccurs naturally in your mind, giving opportunities for you to transfer ideas to other situations or subjects

When answering Essential Questions, keep the following practices in mind:

- you are required to write in complete sentences, and your answer will include 1-3 well developed paragraphs
- your response should have 2-3 ideas involved, as it is a more complicated and lengthy written response
- you must provide detailed supportive evidence for the ideas you discuss in your response.
- supportive evidence can be: texts you've read in the course (novels, poems, short stories, etc.), regular media that you read, view or listen to on a daily basis (TV, Newspapers, magazines, etc.), life experiences (anecdotes), or texts or materials from other courses

## Time to Read

Read [Answering Essential Questions](#) tutorial in the [Online Course Tools](#) or the [Course Resource book](#) before progressing to the next assignment.

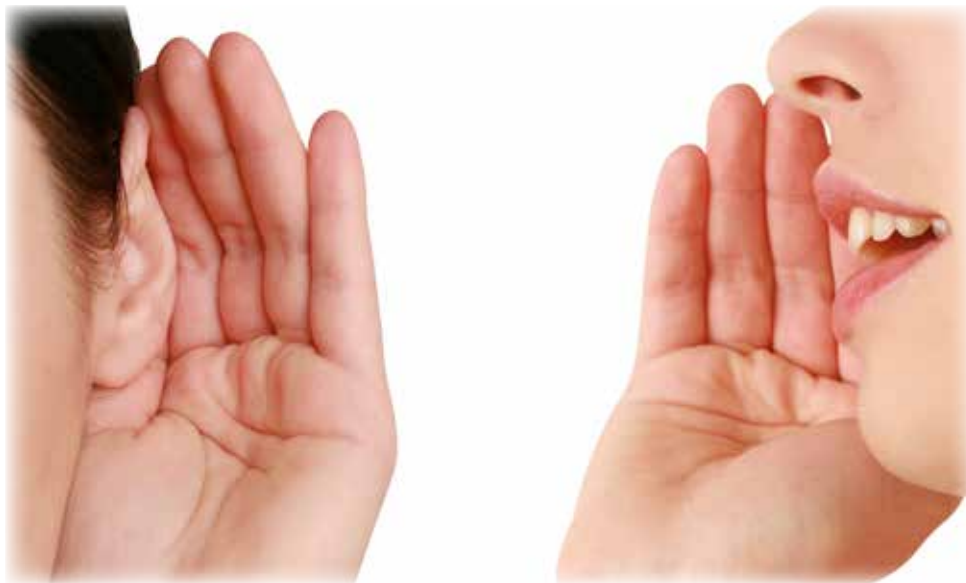


## 2.5 Essential Question

### Expectations for a Blog entry

A blog is a modern type of text that is found only online. Blogs are usually written on specialized subjects or knowledge, and are not really bound by many formal rules of writing. That said, there are some basic guidelines to follow:

- Have a clear introductory statement at the beginning that introduces your topic and main idea about that topic.
- For every idea you discuss about your topic, ensure you are using proper paragraphs. Remember, one paragraph per idea.
- Every idea you discuss **must** be supported by evidence that you can quote or paraphrase; either from an online article, a magazine, a novel, graphic novel, textbook, TV show, Film, poem, etc.
- For every external source you use for evidence, remember to list the source beneath your written work.
- Include a concluding statement at the end that wraps up your discussion in a helpful way. What do you want your reader to walk away from your blog thinking about? Leave an impact.



## The Assignment

**Choose** one of the following Essential Questions to respond to.

- **How do I understand people who communicate their ideas and represent themselves in various ways?**

People communicate verbally, non-verbally, physically, and creatively. Sometimes understanding is challenged by barriers that might be psychological, physical, emotional, language-based, experience-based, or knowledge-based.

- **How is my voice being “heard” or connected to how I communicate?**

We make choices daily to ensure we are understood or "heard" correctly. What choices ensure we are effective communicators? What choices make people ineffective communicators? Is the world understanding everything you say?

Write your response as a blog entry. Remember, a blog is a type of online writing similar to a diary and is used to share one’s reflections or ideas on a specific topic.

### **Option A: Submission through the dropbox**

Write your blog response to your chosen essential question (minimum 200 words) and include two sources of media that support your ideas (e.g. an article, a website, a video). You must cite your sources and include a one to two sentence explanation of how each source is relevant.

### **Option B: Submission through the Discussion Forum**

Write your blog response to your chosen essential question (minimum 200 words) and post it to the forum. You must also reply to at least one other student’s post on the forum. Some possible replies include stating why you agree or disagree with his or her ideas; sharing how these ideas connect to your personal experiences; or providing a media source that supports the other student’s ideas.

**Submit** your polished work in this workbook or to the **2.5 Essential Question** dropbox or post it to the **2.5 Discussion Forum**.



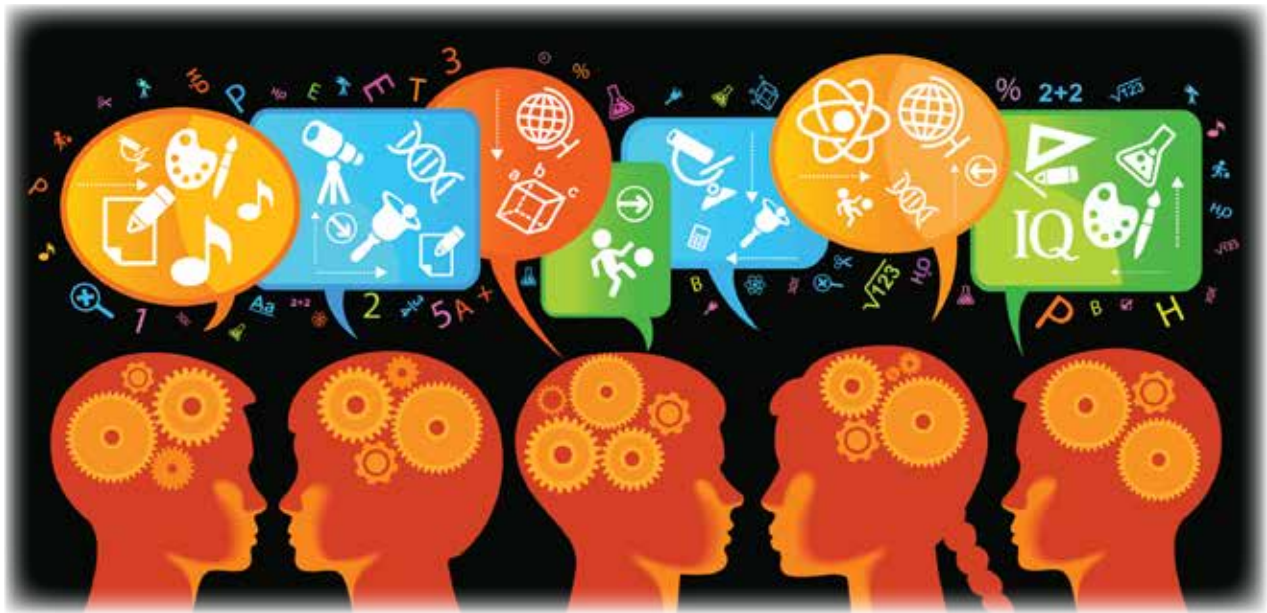
**Assessment: Review** the rubric on [page 40](#) to see how your work will be assessed.

## EXTRA HELP

1. **Explore** and **reflect** on the question, taking into consideration what you know about life, your experiences, and the knowledge you gained in the course so far (concepts, ideas, or perspectives gained from the texts or lessons).
2. Think of a cultural reference (pop culture, music reference, literature reference, etc.) that relates to your essential question, and refer to it to help explain your point.
3. **View Tyrone's 2.5 Essential Question** in the [Appendix](#) on [pages 69 to 70](#) to see how he responded to another Essential Question.

## EXTRA CHALLENGE

Are you intrigued by both Essential Questions? Write an additional Blog Response to submit with your first response.



## Student Work






My blog response . . .

- ☐ How do I understand people who communicate their ideas and represent themselves in various ways?
- ☐ How is my voice being “heard” or connected to how I communicate?

[illegible]



## 2.5 Essential Question Blog Assessment

Value	Ideas	Impressions
 <b>Excellent</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>insightful</i> . <input type="checkbox"/> You provide <i>precise</i> <b>support</b> that <i>aptly reinforces</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>distinct</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>precise</i> . <input type="checkbox"/> You <i>skilfully</i> develop a <b>unifying effect</b> .
 <b>Proficient</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>thoughtful</i> . <input type="checkbox"/> You provide <i>specific</i> <b>support</b> that <i>strengthens</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>convincing</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>specific</i> . <input type="checkbox"/> You <i>capably</i> develop a <b>unifying effect</b> .
 <b>Satisfactory</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>generalized</i> but relevant. <input type="checkbox"/> You provide <i>adequate</i> <b>support</b> that <i>clarifies</i> your ideas and impressions.	<input type="checkbox"/> You create an <i>ordinary, consistent</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>adequate</i> . <input type="checkbox"/> You <i>adequately</i> develop a <b>unifying effect</b> .
 <b>Limited</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>vague</i> and/or <i>superficial</i> . <input type="checkbox"/> You provide <i>imprecise</i> and/or <i>ineffectively</i> related <b>support</b> for your ideas and impressions.	<input type="checkbox"/> You create an <i>inappropriate</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>imprecise</i> . <input type="checkbox"/> You <i>inadequately</i> develop a <b>unifying effect</b> .
 <b>Resubmission Needed</b>	Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.	
<b>TOTAL: /15</b> =    %	/10	/5
 <b>Assessment</b>	<b>Areas of strength:</b>	
	<b>Might I suggest . . .</b>	

# **CONGRATULATIONS!**

## **You have completed Module 1 and Instruction Workbook 2!**

**Use this time to give your clever self a pat on the back, and double-check to ensure you have submitted all required assignments for this module.**

### **Tag Space**

Do you have any questions, comments, concerns, or thoughts to share about this Workbook, or life in general? Leave the marker a question, a rant, a picture, a random thought, or comment, in the tag space below! Remember that if you are missing any sections of an assignment, you will be asked to resubmit the assignment in order for it to be graded.





## Appendix

### Targeted Course Learning Outcomes

1. You will discover possibilities through text, ideas, observations, opinions, experiences, and emotions.
2. You will express personal text preferences and expand interests towards other texts or text creators.
3. You will connect yourself to text, culture, physical settings, and social settings, by identifying and considering personal, moral, ethical, and cultural perspectives in text.
4. You will consider and address form, structure, and medium by understanding concepts of various communication uses in oral, print, and multimedia text forms.
5. You will appreciate diversity of expression, opinion, and perspective by viewing, monitoring, and evaluating various texts.
6. You will form tentative understandings, interpretations, and positions as they connect your own and others' explorations of characteristics in various texts.
7. You will evaluate sources and assess information by reflecting on and describing strategies to ensure credibility and quality in found resources as well as identifying bias or inaccuracy in gathered information.
8. You will form generalizations and conclusions by integrating information new to you with knowledge you already have.
9. You will develop content and enhance organization by assessing relationships among controlling idea, supporting ideas, and detail as well as strengthen relationships as needed to enhance the unity of created texts.
10. You will evaluate the nearness to reality, appropriateness, and significance of print and non-print texts by examining the significance of the text's theme or controlling idea as well as by considering the effectiveness of the text's content in terms of adequate and relevant supporting details or illustrations.
11. You will assess text creation context by reflecting on the purpose behind created texts as well as by assessing your own choices in text creations for the course.
12. You will improve thoughtfulness, effectiveness, and correctness of your communication.
13. You will use language and image to show respect and consideration.

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## 2.1 Close Reading

### Summary

#### “Citizen’s Arrest” by Charles Willeford (*Between the Lines* 11, 2002)

The story begins with the protagonist going to his favourite department store to look at outdoors equipment. He is not there long before he spots a man wearing a green raincoat with deep pockets stealing a pricey lighter from a display. In his desire to be an upstanding citizen, the protagonist finds a store clerk and reports the theft. The manager and store security are summoned quickly, and the narrator is questioned about his certainty of the theft. The manager is quite concerned about blaming a person for the crime because of the reputation of the store.

The protagonist is quite sure of the thief’s guilt, and he becomes committed to helping the manager and security in their attempt to try and catch the thief. The thief is apprehended quickly, but to the protagonist’s shock, he produces a receipt for the lighter. This makes the manager of the store angry at the protagonist because the “thief” now looks completely innocent. Both the protagonist and the “innocent” thief leave the store shortly after.

The protagonist is quite frustrated and confused while sitting in his car outside when the accused thief walks up and knocks on the window. The man in the green jacket then asks the protagonist if he would like to buy the stolen item he still has in his pocket, prompting the protagonist to ask the thief angrily how he got away with it. The thief explains proudly that he had bought a lighter in the morning, and he used the same receipt to go back and “collect” another one, and that he had even been planning to get one more lighter before the protagonist had interrupted him!

The protagonist is enraged about his own realizations about justice at this point and tells the thief to go away and leave him alone. A few minutes later, a police officer walks up and proceeds to give a ticket to the protagonist because a “good citizen in a green raincoat” had informed the officer that the protagonist’s car was illegally parked and that the protagonist had been rude to him (the thief) upon his “gentle warning” about it.



## Sabah's 2.1 Close Reading: Notes ("Citizen's Arrest")

My Observations and Questions about . . . "Citizen's Arrest"	
The <b>setting</b> and <b>mood</b> of the text	<ul style="list-style-type: none"> <li>- Narrator makes a big deal about \$75 for a chrome table lighter—seems like a popular novelty item for his time.</li> <li>- Mood becomes more serious when he commits to reporting the thief.</li> <li>- Words such as "fella" tell me this story is older. No one says that anymore.</li> <li>- Mentioning of cheque book stubs by thief—cheques don't usually get approved anywhere anymore for purchases except banks or fundraising</li> </ul>
The <b>characters</b> of the text	<p><i>Protagonist/narrator:</i></p> <ul style="list-style-type: none"> <li>- Has good eye for detail—describes the thief stealing the lighter clearly</li> <li>- His stress about the theft tells me he's a good man who knows right from wrong (Protagonist has stolen before, but views his thefts as nothing big compared to the thief taking the lighter.)</li> <li>- If he could do it again, the narrator "would have ignored the theft". Why does he say that? Seems kinda harsh. I mean, shouldn't he do the right thing? I thought we should always do the right thing.</li> <li>- Doing the "right" thing makes him feel frustrated, punished, doubtful, and silly. He's not rewarded for doing good, (ill will of Levine and Sileo and parking ticket).</li> </ul> <p><i>The thief:</i></p> <ul style="list-style-type: none"> <li>- Story describes him "sauntering" after the theft. I guess you wouldn't saunter if you were worried about getting caught . . . The thief must be pretty confident!</li> <li>- Thief shows he is relaxed when "caught" in the store, but his eyes are weird: "cold and hard as glass marbles". What is the significance of this?</li> <li>- Later tells protagonist how he pulled off theft—this tells me the thief is very smart, or arrogant and proud.</li> <li>- Even tells the protagonist he owes him some money for one more lighter and tries to sell the stolen one! As if he was in the right, and the narrator was in the wrong for busting him! That's messed up!</li> </ul> <p><i>Levine and Sileo (store employees):</i> More concerned about false accusations and reputation of store than the actual theft. Less concerned about right and wrong?</p>
The <b>conflict</b> or problems occurring in the text	<ul style="list-style-type: none"> <li>- Protagonist finds out that being a good citizen just gets him in trouble (Is this man vs. man as a conflict?)</li> <li>- Narrator has to admit he is "wrong" to thief although he was morally "right".</li> <li>- What is actually right and what is actually wrong here? It suddenly doesn't seem easy to see that.</li> </ul>
The <b>theme</b> or <b>purpose</b> of the text	<ul style="list-style-type: none"> <li>- Story is written as a re-telling (I think that means he is looking back into the past, so it is written in "past tense")</li> <li>- By the end, the story seems almost like a warning not to do the right thing! Like it doesn't pay to try and be a good citizen. Is that the purpose of this short story?</li> <li>- Protagonist finds out that justice doesn't always get served—I think this has something to do with the theme? I keep seeing in the story how committed the protagonist is to "right vs. wrong", and it sets him up for failure.</li> </ul>



The <b>plot</b> of the text	<ul style="list-style-type: none"> <li>- Thief takes object in front of protagonist, protagonist reports him, then they catch the "thief" and he shows them he's "innocent" with the fake receipt. Protagonist learns truth from thief's bragging later on . . .</li> <li>- The craziest part is when they bust the thief! That might be the climax.</li> </ul>
Parts of the text I <b>do</b> understand	<ul style="list-style-type: none"> <li>- I can see why the main character is frustrated about doing the right thing.</li> <li>- The protagonist starts out the "Do-Goooder" and the criminal (the thief) turns into the "good citizen" at the end while the protagonist technically becomes a "criminal" because of his parking ticket!</li> </ul>
Parts of the text I <b>do not</b> understand	<p>I don't understand how come Levine and Sileo were so doubtful of the main character. They doubted him more than the thief!</p> <ul style="list-style-type: none"> <li>- Is this text supposed to be telling me not to do the right thing because it doesn't pay to be a good person? I don't get it. . .</li> </ul>

## Simon's 2.1 Close Reading: Notes ("Citizen's Arrest")

My Observations and Questions about . . . "Citizen's Arrest"	
The <b>setting</b> and <b>mood</b> of the text	<ul style="list-style-type: none"> <li>- not sure about the mood of the text. Is how the protagonist feels part of how I determine what the mood is?</li> <li>- setting seems to be in a city—the store is described as being really big, like stores in the city.</li> <li>- High class store? The type of merchandise and the dress of the manager (black silk suit coat with a flower in the lapel)</li> <li>- Is the story from a long time ago or a different place? We have video surveillance now, so I think this is from the past, or a store with little technology.</li> </ul>
The <b>characters</b> of the text	<p><i>The protagonist</i></p> <ul style="list-style-type: none"> <li>- A very careful and observant guy—you can tell he has a good life from how he talks and how surprised he is over the theft</li> <li>- A business man- also "committed" to seeing things through with thief</li> <li>- Not afraid of thief</li> <li>- Unsure about whether he did the right thing after he decided to turn in the thief.</li> </ul> <p><i>The thief</i></p> <ul style="list-style-type: none"> <li>- Intelligent</li> <li>- Scary looking (huge nose, large mouth, "meaty hands", and missing teeth)</li> <li>- Missing teeth mean he's a violent dude? Maybe, but story doesn't say</li> <li>- Very clearly establishes (to the protagonist) he did steal the lighter, later on</li> </ul>
The <b>conflict</b> or problems occurring in the text	<ul style="list-style-type: none"> <li>- Protagonist reporting theft of lighter is where the conflict happens</li> <li>- The protagonist starts out being "right" and pursuing justice but in the end, no justice is served to the thief, only to the protagonist (getting a parking ticket)</li> <li>- A negative experience for good guy, and he had wanted it to be positive with the thief getting arrested for a crime</li> </ul>
The <b>theme</b> or <b>purpose</b> of the text	<ul style="list-style-type: none"> <li>- To warn people to not do good where criminals are involved?</li> <li>- A story to tell other people—warn them to be careful about doing good?</li> <li>- Good guys getting punished instead of the bad guys?</li> <li>- I'm gonna have to think about this a little more.</li> </ul>
Parts of the text I <b>do</b> understand	<i>I understand the significance of the knight well—knights are from medieval times and were like the law enforcement of that time. They had codes of conduct they had to follow that were all about right and wrong.</i>
Parts of the text I <b>do not</b> understand	<ul style="list-style-type: none"> <li>- I'm not sure if the protagonist is ever going to do a good thing for anyone ever again after how this went for him.</li> <li>- I don't know why the thief had to follow him and tell him the truth about the theft. You would think he'd want to keep that a secret if he didn't want to ever get caught for stealing.</li> <li>- I don't get why the good guy was the one treated so badly though, despite meaning to do the right thing. All he wanted to do is the right thing, and it blew up on him.</li> </ul>

## Simon's 2.1 Close Reading: Protagonist Response

*I pulled a lot of this information right out of my close reading notes. I put myself in the footsteps of the protagonist to try to see things from his perspective when I wrote the "responses" to my reading questions.*



My Observations	Protagonist of "Citizen's Arrest"
<i>The lighter is pricey and kind of frivolous. What's the significance of this stolen item?</i>	<i>I said it was "a conversation piece" in the beginning! After I saw the shoplifter steal it and reported him to the store employees, they were careful because they didn't want to "offend" anyone. Actual justice served for the crime became unimportant. The lighter did become quite the conversation piece! The whole story is about that lighter!</i>
<i>What about the actual shape—the knight itself. Is there anything to that, or is it just a unimportant detail of the story?</i>	<i>I'm not sure, but I guess it could be meaningful. Knights of medieval times upheld or pursued justice for the people in their kingdoms. They also had a very strict sense of "right" and "wrong". Not just anyone can be a knight (if you think about King Arthur's Knights of the Round Table for instance).</i>
<i>At the end, the protagonist is angry at the thief although the thief is a huge and kind of scary dude. Why did the thief come and talk to the protagonist in his car? Why not just get away before someone realised what really happened?</i>	<i>When he opened the door of my car, I'm sure I was intimidated. I "swallowed twice" at the confrontation. Although I was angry and said I wouldn't buy the lighter, the thief still told me his plan. He wanted me to make up for the "inconvenience" I'd caused him. He didn't think that what he had done was wrong, and he thought if the store was foolish, it wasn't wrong to take advantage of them.</i>
<i>Why were Levine and Sileo were so doubtful of the main character?</i>	<i>I think if I'd had more proof than just "seeing" the theft, the store employees would have sided with me. The thief was the only one who had "proof" with the bogus receipt, however.</i>
<i>How will the outcome of this conflict affect the protagonist in the future? Will he still want to do the right thing?</i>	<i>I still don't know if I would react like this to another situation if it came up, because the store management treated me badly although I was right. I wouldn't want to go through that again, feeling like I'd done something wrong even though I didn't. That was probably the worst part.</i>





## Simon's 2.1 Close Reading: Reflection



**I can relate to *the idea of taking risks to do good* because . . .**

*Sometimes doing a good thing can be risky. One example is looking at fire fighters, police officers, search and rescue crews, or even paramedics. The goal of those guys is to save lives and protect people, but to do this they are often in dangerous places or situations. This is different from the protagonist of "Citizen Arrest" and the risk he took because their risks are more physical and life threatening. The protagonist takes a big risk though, especially because he was face-to-face with the thief and not anonymous. If the thief had been violent or dangerous, the protagonist would have been at risk when they catch the thief. I think there are always risks when people try to do good. These are just some examples.*



Simon's 2.1 Close Reading ("Citizen's Arrest")	
Value	Descriptor
 <b>Excellent</b>	<input checked="" type="checkbox"/> You apply close reading strategies effectively in your <i>Notes</i> and <i>Protagonist Response</i> charts. <input type="checkbox"/> You show a clear understanding of "Citizen's Arrest" in your <i>Reflection</i> . <i>Your notes looked very helpful Simon—you were clearly giving attention to the parts you found difficult and writing notes in a way that was helpful.</i>
 <b>Satisfactory</b>	<input type="checkbox"/> You apply a few close reading strategies in your <i>Notes</i> and <i>Protagonist Response</i> charts, but they did not always seem to help your understanding of the text. You may want to try . . . 1. 2. <input checked="" type="checkbox"/> You show a basic understanding of "Citizen's Arrest", but I would like to clarify the following: 1. <i>Simon, I think you were close with your observations about the thief and what he was like, but clarification is needed on why the thief bothered the protagonist in his car. When you look for clues in the story about the thief's character, give close attention to details about his confidence and how relaxed he is. He's a pro! But do many thieves get to brag about how great they are without consequence?</i> 2.
 <b>Resubmission Needed</b>	<input type="checkbox"/> I think you struggled with this assignment because . . . <input type="checkbox"/> I would like to see you redo and resubmit your assignment.
<b>TOTAL: 12.5/15</b> <b>= 83%</b>	
 <b>Assessment</b>	<i>Simon, you had some very thoughtful observations in your Dialogue journal. You really got into the "head" of the protagonist well for this assignment, and both your close reading notes and journal show you have a strong understanding of the text. Remember that looking back at the text is an effective way to seek more detail to help you answer your questions.</i>

Close Reading Notes: My Observations and Questions about . . .	
<p>The <b>setting</b> and <b>mood</b> of text</p> <ul style="list-style-type: none"> <li>Where does the story occur?</li> <li>What emotions are shown throughout the story?</li> </ul>	
<p>The <b>characters</b> of text</p> <ul style="list-style-type: none"> <li>Who is involved in the story?</li> <li>How are these characters described in the story?</li> </ul>	
<p>The <b>conflict</b> or problems occurring in text</p> <ul style="list-style-type: none"> <li>Look for the initial incident that leads to the main conflict or issue in the story.</li> </ul>	
<p>The <b>purpose</b> of the text</p> <ul style="list-style-type: none"> <li>What idea about human nature is the author communicating to the reader?</li> </ul>	
<p>The <b>plot</b> of the text</p> <ul style="list-style-type: none"> <li>Consider events that tie the story together from start to finish.</li> </ul>	
<p>Parts of the text I <b>do</b> understand</p>	
<p>Parts of the text I <b>do not</b> understand</p>	

## Self-Assessment Key: 2.2 Figures of Speech Quiz

1. **C (rhyme)**

**Explanation:** The line ending in “brain” is written to rhyme with the line ending in “name”. Because this is written as a song, rhyme makes the overall piece sound better when it is sung.

2. **B (metaphor)**

**Explanation:** The songwriter is comparing people who surrounded Norma Jean as a star to creatures that are less than human, making them seem more like vermin (e.g. “crawled out of the woodwork”) while Norma Jean was the opposite.

3. **A (metaphor)**

**Explanation:** “They whispered into your brain” is a metaphor implying a direct link to Norma Jean’s insecurities (brain) which people around her exploited. It implies she was vulnerable, and the reader understands that Norma Jean was manipulated by people she worked within the movie industry.

4. **C (simile)**

**Explanation:** How Norma Jean lived her life is compared to a candle in the wind. “Never knowing who to cling to /when the rain set in” further explains the simile:

- Norma Jean was surrounded by many people and opportunities due to her fame and success. While others took advantage of her “candlelight”, she had no one to rely on or to trust.
- The “rain” in the simile suggests her handlers did not care if their demands harmed Norma Jean (rain threatening to extinguish the flame) if it was good for her career (and them).

5. **C (alliteration, metaphor)**

**Explanation:** “And pain was the price you paid...” is an example of alliteration (repetition of the “p” sound). The phrase is also a metaphor comparing pain to money or a “price”. The end idea is that Norma Jean suffered mentally and physically at the hands of others to achieve her fame in Hollywood.

6. The comparison of a **burned out candle** to a **human life** gives the reader an idea about life and death. Earlier in the poem, Norma Jean is compared to a flickering candle when alive, so when the candle is “burned out” or no longer lit, the reader understands that she is no longer alive, although the writer says “your candle burned out long before / your legend ever did” which suggests that though she passed away, her memory lives on.

7. **A (metaphor)**

(Note how the writer refers to “loneliness” as a role, but it actually was not—this is the key to determining how this section of the poem is ironic.)

8. **C**

**Explanation:** “Hollywood created a superstar / And pain was the price you paid...” demonstrates the main idea. The poem points to all the selfish efforts that went into making Norma Jean into Marilyn Monroe. Ultimately, the selfishness of others in making Norma Jean famous (“Hollywood created a superstar”) caused her to suffer from exploitation and isolation (“pain was the price you paid”). The writer gives the idea that not enough good people truly cared for her personal well-being, which unfortunately led to her untimely death.

Teacher’s note for #8: *These two lines tie to **all** other ideas in the poem, which is an indication of a main idea.*



9. Revisit [Figuring Out Figurative Language](#) tutorial or [Reading Poetry](#) tutorial.
10. Remember that **mood** is the general feeling or emotional quality of the poem.
  - The line, “Never knowing who to cling to / When the rain set in”, is a good indicator of mood as the poet communicates emotions of uncertainty and isolation here. Norma Jean had no person to turn to when she was in pain (isolated), and she did not know whom she could trust to help her.
  - “Even when you died / The press still hounded you / All the papers had to say / Was that Marilyn was found in the nude” creates emotion as the speaker in the poem says how harsh and disrespectful the media is towards Marilyn Monroe, even after she died. These lines communicate clearly that the speaker is very disgusted or disappointed by the media’s insensitivity.
  - The mood of the poem is mournful; as the speaker is clearly fond of Norma Jean/Marilyn Monroe, and is using the poem to say good-bye to her after her death (“Goodbye Norma Jean...”), talking about how she was before her death and how the memory of her lingers (both good and bad aspects of her life).

### 2.3 Self-Assessment Key: Elements of Visuals Quiz

1. The two figures
2. Children walking towards or away from something
3. Holding hands, siblings/related/friends
4. Low, mid-level, children
5. Framing
6. Colour
7. Contrast, atmosphere/mood
8. Lighting, mood, atmosphere
9. Composition
10. The possibilities are endless here. Theme or purpose of the image could be one of the following:
  - Growing up involves a journey of experiences, both good and bad.
  - As we grow, people to whom we relate influence the outcome of our experiences in various ways.
  - Personal discovery does not have to happen alone.
  - Getting through dark experiences is easier when we are accompanied by a loved one.



## Akio's 2.4 Create a Visual: What? So What? Now What?

The reading I chose is . . . “Spilling Open” on pages 182 to 187 in ***Between the Lines 11***.

### What?—Details, events, effects, ideas

- What details and ideas are significant in this text?
- What ideas do you get from key elements of this text?
- What is the text creator’s message about humanity?

- *I think the girl say, be yourself, no matter what*
- *The girl Sabrina, she not real happy to be in the school ("I can feel so suffocated at school") or town she live in*
- *Want be in Italy or Florence (dream of new places of travel, be herself)*
- *Want to be herself, be free*
- *I think the author says we humanity need to be ourselves and be strong*

### So What? – Personal connection, different perspective

Explore the relevance of the text to you. Here are some questions to consider (you don’t have to answer them all).

- How do you relate personally to ideas in this text, or how has this text affected you?
- What memories or experiences did this text trigger?
- How did the text relate to the experiences of people you know?
- What connection did you see between this text with other texts you have read or viewed?
- *The line "I don't think anyone noticed me disappear" make me remember of school in Hong Kong. We wear the uniform to school make it hard for the "me-ish-ness" exist. No time for worry about identity at the school though—not important. Sabrina get her clothes, music, desires and slurpy (?) and be herself, what else? My clothes, guitar and band help me, but less time, more work. Success large part of my identity in Hong Kong. If not finishing school work every day first, no extra time for me! Succeed mean strict balance between—school & play. When come to Canada, this change. More time to be me, and more important to other people here than home. For me, was confusing at first!*
- *I think this essay remind me of many of friends here. Many people are trying to be themself but you know it is hard? Friends telling you how to act and what clothes you should wearing. My parents telling me what I do after school for job. I know it not just me who feel this. My other classmates, too.*

## Now What? Societal connection and/or universal effect

Explore the relevance of the text to society around us or to the world.

- How are the author's ideas relevant in the world today?
- Are the issues important to all people? If so, in what way are they important to all people?

- *Depression in the teenagers? Depression have lots of bad effect (self-critical of one-self)*
- *Pressure on the girls to be skinny and perfect*
- *Pressure on the teenagers to be "normal"*

Now that you have analyzed your poem, write your statement of theme that will be the basis of your visual representation. What message is the author trying to convey through the poem. Your theme should be a complete sentence with a subject and an opinion.

- *Having a happy time for the life means know and be yourself.*

## 2.4 Create a Visual: Representation

Attach your original visual representation to this space.

**A note from Akio:**



*This was challenge! I follow my creative plan, but for find pictures, it take long time looking for correct fit to theme. On Internet, I search key words of my theme or other word/idea around theme. I hope the teacher sees my theme this way, we will see!*



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## 2.4 Exploring My Work

Choose five of the elements below and explore how you used each of them in your visual response. Be sure to use the appropriate terminology. You must complete the “getting personal with my theme” response in the chart.

Subject	<p><i>The subject of my image is . . .</i></p> <p><i>Individuality</i></p>
Focus	<p><i>I want the viewer to focus immediately on . . .</i></p> <p><i>On person who is unique, standing out of crowd, smiling to show the happy in their life this way</i></p>
Framing	<p><i>I will frame the image to include or exclude . . .</i></p>
Angle	<p><i>To communicate my ideas effectively, I will use the following angles to show . . .</i></p>
Type of Shot	<p><i>A type of shot I will use to communicate my theme successfully is . . .</i></p>
Lighting	<p><i>The best lighting to suit the mood or atmosphere of my theme is . . .</i></p> <p><i>Lots of light on individual, highlight importance of the individuality</i></p>
Colour and Contrast	<p><i>I will use the following colours and contrast to emphasize my theme . . .</i></p> <p><i>Colourful for individual focus, show diversity of one person. Having the contrast on the person also be good. Blur or dark crowds of people — less positive.</i></p>
	

<p><b>Lines</b> (Vertical, horizontal, diagonal)</p>	<p><i>Directional lines to represent my theme best are . . .</i></p>
<p><b>Composition</b></p>	<p><i>I will arrange items in my visual representation to demonstrate the theme with the following layout:</i></p> <p><i>Focus on the one person, and attention to them being contrast from the other pictures of the other crowds of the peoples.</i></p>
<p><b>Getting Personal with my Theme</b> (paragraph response)</p> <ul style="list-style-type: none"> <li>• Write an introductory sentence to lead into your discussion.</li> <li>• Add three to four sentences to explain personal connections.</li> <li>• Attach a concluding sentence to complete your discussion.</li> </ul>	<p><i>I related personally to my statement of theme because . . .</i></p> <p><i>Read Akio's discussion in response to this theme on the next page.</i></p>

## Akio's 2.4 Getting Personal: Paragraph Response

*I enjoy this chance to make the comment about a difference in opinion. Still to talk about Sabrina is good, but to show another side to what makes us unique is useful in therefore understand the story.*



### Getting Personal With My Theme

Before I come to Canada, I go to a Hong Kong Secondary School, where all boys and the girls <sup>(wore)</sup> where school uniform. The pressures at Hong Kong school so high, because all the student try to do their best with school grade. Not wear the street clothes at school is positive, to deal with the pressure of getting high grade and good school, not have think about "oh my family is so poor, I wear rags", or "oh my clothes are not cool." In Canada, <sup>(this is not the same)</sup> is not same at all! When <sup>(walking into)</sup> walk to the school, I <sup>(can see)</sup> see who is rich kids, who is poor kids, who is middle-class kids. They have personal similarity, <sup>similarities (plural)</sup> but clothes or judgement make them not meet, be friends. In Hong Kong, <sup>(it is)</sup> so much easier make friends than Canada all because this! I know Sabrina <sup>(of)</sup> make like it hard wearing the uniform, but I cannot think same way. there more to self-identity than <sup>(the)</sup> clothes & slurpries. I do say same about music as Sabrina, music does give better <sup>(and)</sup> idea to the self-identity. Feeling, emotion, thinking, all is to the music, and not material. Persons get feeling, emotion thinking from hard work and follow of the beliefs too, means that these are important to person as hppy individual to.

*Akio, you need to resubmit this assignment because improvement is needed in the organization of your response as well as discussion about your visual decisions in the visual creation. Look carefully at your introductory sentence to make it refer to your paragraph topic right away. When using a word processor, remember that you can use tools such as "proofing", "writing style", and "grammar & style" as listed under the "Tools for Working with Office" in the help menu under File. (This is for Microsoft Office, specifically in Windows 7.)*









## Akio's 2.4 Create a Visual RESUBMISSION

### *Getting Personal with My Theme*

*My perception of individuality is differing from Sabrina in the photo essay. Before I came to Canada, I went to a Hong Kong Secondary School, where all the boys and girls wore school uniforms. The pressures at the Hong Kong school were so high, because all the students try to do their best with school grades. Not wearing street clothes at school makes it easier to deal with getting high grades, and into a good school. In Canada, this is not the same at all! When walking into the school, I can see who is rich, who is poor, and who middle class is. Students have personal similarities, but clothes or judgement stop them from relating well. In Hong Kong it is so much easier making friends than Canada because of this! I know Sabrina thinks it is hard wearing the uniform because it is not helping her show "me-ish-ness" but I cannot think the same way. There is more to self-identity than clothes and slurpies. In my visual creation, I show contrast of individuals to crowds of similar people. People dress the same, but still very different from each other in various ways one cannot see. Even more, people are dress the same, and still happy in my visual collage. The individual is still important, but important for more real reason. People have strong feelings of identity or unique thoughts from hard work or their beliefs, and even dreams or goal, like Sabrina. These are what contribute to the happy of an individual.*

*Akio, you have made great improvement here! I am glad you were able to make good use of the feedback. I see you added a few more insights to this as well, and you made more connections to the text. With these improvements, your ideas really shine!*

## Aikos's 2.4 Create a Visual Assessment

Value	W-SW-NW Chart, Theme, and Planning	Visual and Paragraph
 <b>Excellent</b>	<input type="checkbox"/> Your exploration shows a <i>thorough understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>insightful</i> and <i>skillfully</i> written. <input type="checkbox"/> Your planning demonstrates <i>perceptive</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>skillful manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>precise personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>confident</i> control of paragraph structure, sentence construction, and grammar.
 <b>Proficient</b>	<input type="checkbox"/> Your exploration shows <i>significant understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>meaningful</i> and <i>effectively</i> written. <input type="checkbox"/> Your planning demonstrates <i>accurate</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>knowledgeable manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>thoughtful personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>effective</i> control of paragraph structure, sentence construction, and grammar.
 <b>Satisfactory</b>	<input checked="" type="checkbox"/> Your exploration shows <i>adequate understanding</i> of the poem. <input checked="" type="checkbox"/> Your <b>theme</b> statement is <i>general</i> and <i>clearly</i> written. <input checked="" type="checkbox"/> Your planning demonstrates <i>basic</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>basic manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>appropriate personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>adequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Limited</b>	<input type="checkbox"/> Your exploration shows <i>incomplete understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>vague</i> and <i>inappropriately</i> written. <input type="checkbox"/> Your planning demonstrates <i>little</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>ineffective manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>underdeveloped personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>inadequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Resubmission Needed</b>	Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work	
<b>TOTAL: 15/25</b> = <b>60%</b>	<b>9/15</b>	<b>6/10</b>
 <b>Assessment</b>	<p><b>Areas of strength:</b> Akio, you demonstrated an appropriate and effective understanding of the photo collage from your text. This resulted in an effective statement of theme. In making visual decisions for your theme, you expressed some doubts but established your goals appropriately. Your visual response reflects these choices well for the most part, and it is effective!</p> <p><b>Might I suggest . . .</b> Please re-visit your paragraph response and read the suggestions I've made to help you re-work this part of your assignment. You have some great ideas here that need clarification. When you re-write your paragraph, keep your theme in mind and consider other ways you can connect your own ideas to those in "Spilling Open". After you make these improvements, please re-submit this paragraph to increase your mark on this assignment.</p> <p><b>Updated feedback:</b> Your re-submitted paragraph is much improved! You have shown adequate control over your paragraph structure, and you highlighted appropriate ideas and effective support here. Good work, Akio!</p>	



# Darcy's 2.4 Create a Visual: "What? So What? Now What?" Chart

**Read** "Spilling Open" a photo essay on pages 182 to 187 in *Between the Lines 11* so that you can follow along with featured student work.



*I found it really helpful to make little notes to myself about physical details of the "Spilling Open" photo essay first, before filling in the organizer. Having a list of all the visual aspects I was seeing made it easier for me to focus on what was going on. Plus, I noticed that this organizer is a little more focused in what it asks for, where the close reading chart is more for recording all observations, whether you "need" them or not. Having my beginning observations on scrap paper instead meant I was picking only the most important/relevant details for the organizer.*

The text book reading I chose is . . . "Spilling Open" on pages 182 to 187 (a photo essay)	
<b>What</b> <ul style="list-style-type: none"> <li>• details</li> <li>• events</li> <li>• effects</li> <li>• ideas</li> </ul>	<b>What is the text creator's message about humanity?</b> <i>My idea is that the purpose is to remind us of how important it is to be ourselves, no matter what obstacles or self-doubt we encounter.</i>
	<b>What details and ideas are significant in this text? What ideas do you get from key elements of this text?</b> <ul style="list-style-type: none"> <li>- <i>Seems like it's about a girl (Sabrina) who is feeling trapped by the place that she lives and uncomfortable in her school. She's showing the feelings and thoughts she has in a diary or a photo journal. It seems like she's not comfortable with herself at first, or she has been insecure in the past.</i></li> <li>- <i>Seems like she breaks free and is herself in the end, knowing it's important to be herself and have dreams.</i></li> </ul>
	<b>What effects specific to this text support ideas?</b> <ul style="list-style-type: none"> <li>- <i>On page 182, the girl with crossed wrists and a pained expression on her face vs. other one (same girl, but she's in a freer pose) supports the idea that Sabrina has a desire to break out and be free in her choices, decisions, and dreams, and that restraining herself causes her anxiety.</i></li> <li>- <i>She places a lot of importance on being oneself on pages 184 and 185, with the huge words across the page "belong to yourself". The colours are very warm, which might mean she is positive or joyful about the idea. In penciled smaller features of page 185, you can see where her little doubts come out ("Our bodies make us worry").</i></li> <li>- <i>Supporting the idea of not being afraid, are little words of strength all over the place, such as "brave", "unique", "me-ish-ness", "solitude", and "just relax". If this really was a kind of a diary entry, these little words might serve as reminders to Sabrina, but they end up being like reminders to us.</i></li> </ul>

<b>So What?</b> <ul style="list-style-type: none"> <li>• personal connection</li> <li>• another perspective</li> </ul>	<p><b>How do you relate personally to ideas in this text, or how has this text affected you?</b></p> <ul style="list-style-type: none"> <li>- Reminded me of being in grade 6 (where we were all incredibly insecure about who we were and being ourselves at that age. I was pulled in all directions by different people who wanted me to look or behave a certain way (I went along with it because at the time I just wanted to fit in.)</li> <li>- Can see it's not easy for Sabrina to "belong to herself" at all times because she has to remind herself of her "me-ish-ness" by hiding under a desk. It's important to not lose an idea of who you are. If I ever need reminding of who I am, I know all I have to do is go into the barn, climb onto my horse, Cohen, and hit the field.</li> </ul>
<b>Now What?</b> <ul style="list-style-type: none"> <li>• societal connection</li> <li>• universal effect</li> </ul>	<p><b>How are the author's ideas relevant in the world today?</b></p> <ul style="list-style-type: none"> <li>- I think advertising and media influence us a lot (the "bar" that media puts on girls, with what they should wear, look like, or act).</li> <li>- Author's ideas of "belonging to yourself" and being free applies to all teens (not just girls).</li> <li>- Real issues related to not being secure about ourselves as teens: bullying, anxiety, depression, eating disorders . . . these affect teens not comfortable in their own skins every single day.</li> </ul> <p><b>Are the issues important to all people? Explain.</b></p> <ul style="list-style-type: none"> <li>- The issues are important to teens and adults alike.</li> <li>- Some adults are really bad role models about the need for people to be happy with themselves. (Because of some adult behaviours, some kids think, "well, if they can do that, then it's normal to feel this or do that.")</li> <li>- Issues of identity are important because teens get into hairy situations sometimes, and they need help and reminders of who they are (sometimes from others).</li> </ul>

### Darcy's 2.4 Theme Statement

**I think the theme of this text is . . .**

*Being ourselves is important, no matter what obstacles or self-doubt we encounter in our lives.*

## Darcy's 2.4 Create a Visual



*I thought this would be a lot harder than it ended up being. I found a lot of really cool places to find pictures, such as Google Images or the National Geographic photo stock pages. Really though, I could get them from anywhere. I noticed too that I didn't follow my "plans" exactly, but didn't go too far away from them. And trust me when I say it was easier to plan it, then do it, not make the picture first. This is attempt two, and I used a Word document!*

*This umbrella shot definitely adds to your image, but it might be an unnecessary addition.*

*I'm not sure what the "head in the sand" represents when I think about your theme. Is there another image that might have communicated your meaning more effectively?*



Darcy's Exploring Visuals Chart"	
My theme statement is . . .	
<i>Being ourselves is important, no matter what obstacles or self-doubt we encounter in our lives.</i>	
I will include the following details in my visual:	
Subject	<i>The subject of my image is a teenage girl or boy to show an age group that is really sensitive to self-doubt and not being themselves.</i>
Focus	<i>The focus of my image is the teenager. They're in the middle of the image to show it is ALL about them and who they are. This shows that it is often external things that challenge us and our beliefs about ourselves.</i>
Framing	<i>The framing of the picture is to make sure the focus was right in the center of attention on my page. The other parts of the photograph can run over the edges of the picture, as long as the viewer can still tell what the object is.</i>
Angle	<i>I used a low angle shot to make the focus and subject look more significant, impressive, and I guess, confident.</i>
Type of Shot	<i>I used a mid-range shot, so I can have all the "influences" on a person's identity showing on either side or in front of the subject. This works well because the mid-range shot has the subject's facial expression stand out. Despite all the "distractions" around him or her, the subject has a facial expression of resolve.</i>
Lighting	<i>The lighting is really bright on the subject to draw the audience there, and then take away the light on the sides and background. This is a good way to give the idea of the external influences being bad, and that we must be brave and not compromise our beliefs or values.</i>
Colour and Contrast	<i>I made the subject brightly coloured with warm colours to communicate a positive outlook, but not too brightly coloured that it takes away seriousness. The "distractions from self" around the subject are dark (cool) colours, to give them a more serious mood. I used some contrast to draw attention to some more hazardous "distractions".</i>
Lines (Vertical, horizontal, diagonal)	<i>The standing subject is the only "vertical" line in the image (because they are strong and not going down the wrong path).</i>
Composition	<i>I have the subject in the middle. I know this is kind of dramatic, but it sgives the readers an impression of balance because the subject being in the middle has equal distances of space around it from left to right. It is clear that external influences can be overwhelming if we let them be (because some of the influences are in front of the subject, and on the left and right).</i>



## Darcy's 2.4 Create a Visual: Paragraph



When I was looking back at my "What? So What? Now What?" chart, I realized I had a lot of stuff to build from, and that I would just have to add important details to my notes. When I really got into this, it seemed easy to relate to "Spilling Open", which I think tells me I did a good job of figuring out the theme!

### Getting Personal With My Theme

This is a good way to introduce your paragraph, but identify your topic here as well. Is your paragraph only about your preteens?

Sabrina's photo essay reminded me a lot of hitting my pre-teens. When I was in Grade 5, we were all just normal boys and girls. In grade 6, all of this changed. Suddenly there was lots of pressure on us. Who you hung out with, what you wore, how you looked, how you acted, and even how you had fun, was much more important than it used to be. I remember feeling I was being pulled in all directions, because it felt like so important to be cool. To be weird or stand out was wrong, or "social suicide", unless doing it "on purpose". I can see that it's not easy for Sabrina either, to "belong to herself", because she has little reminders about how important "solitude" and "bravery" is. Once, she even hides under a desk, to remember her "me-ish-ness". I think we all have moments like that. At the end of the day, I know it's the things I value that are important... That is one thing Sabrina hints at in her photo essay, that being oneself despite all odds and obstacles is best realized by seeing how happy it can make you. In my composition, I chose to have girl who is happy as the focus for this reason. Everything around her is in a blue haze to show how they can be negative influences to a person's individuality and happiness if a person allows them to interfere. I portrayed some of these negative influences as anxiety (the screaming man), concern about body image (the girl with the tape measure), peer pressure (the chain), and the opinions or judgements of others (the pointing finger). The dandelion growing through the pavement is meant to suggest the idea of breaking free of these outside influences.

These three sentences seem choppy. Can you combine or change any of these to have your introduction flow better?

You start with the first person point of view (me, I, we, us) and should keep that consistent. "You" is second person point of view, which is an abrupt, inconsistent shift.







Extra word

Interesting! What would that mean? Can you elaborate?

Your subject is plural here (two things: solitude and bravery) so you need a plural verb "are".

Your sentence beginning is a bit awkward, but you conclude with a knowledge statement about your theme!

## Darcy's 2.4 Create a Visual Assessment

Value	W-SW-NW Chart, Theme, and Planning	Visual and Paragraph
 <b>Excellent</b>	<input checked="" type="checkbox"/> Your exploration shows a <i>thorough understanding</i> of the poem. <input checked="" type="checkbox"/> Your <b>theme</b> statement is <i>insightful</i> and <i>skilfully</i> written. <input checked="" type="checkbox"/> Your planning demonstrates <i>perceptive</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>skillful</i> <b>manipulation</b> of visual elements to convey your theme. <input checked="" type="checkbox"/> Your paragraph response demonstrates <i>precise</i> <b>personal connections</b> to your theme. <input checked="" type="checkbox"/> Your <b>writing</b> demonstrates <i>confident</i> control of paragraph structure, sentence construction, and grammar.
 <b>Proficient</b>	<input type="checkbox"/> Your exploration shows <i>significant</i> <b>understanding</b> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>meaningful</i> and <i>effectively</i> written. <input type="checkbox"/> Your planning demonstrates <i>accurate</i> understanding of <b>visual effects</b> .	<input checked="" type="checkbox"/> Your original visual demonstrates <i>knowledgeable</i> <b>manipulation</b> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>thoughtful</i> <b>personal connections</b> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>effective</i> control of paragraph structure, sentence construction, and grammar.
 <b>Satisfactory</b>	<input type="checkbox"/> Your exploration shows <i>adequate</i> <b>understanding</b> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>general</i> and <i>clearly</i> written. <input type="checkbox"/> Your planning demonstrates <i>basic</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>basic</i> <b>manipulation</b> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>appropriate</i> <b>personal connections</b> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>adequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Limited</b>	<input type="checkbox"/> Your exploration shows <i>incomplete</i> <b>understanding</b> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>vague</i> and <i>inappropriately</i> written. <input type="checkbox"/> Your planning demonstrates <i>little</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>ineffective</i> <b>manipulation</b> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>underdeveloped</i> <b>personal connections</b> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>inadequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Resubmission Needed</b>	Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.	
<b>TOTAL: 24/25</b> <b>= 96%</b>	<b>15/15</b>	<b>9/10</b>
 <b>Assessment</b>	<p><b>Areas of strength:</b> <i>Nice work here, Darcy! You explored “Spilling Open” carefully and gathered an in-depth idea and understanding of the main theme. Your application of this theme to plan and create your visual image was quite perceptive. I especially enjoyed your visual creation—you communicate your purpose clearly here. Your paragraph response in connection to your theme was also insightful. You seem to have gained some wisdom since junior high!</i></p> <p><b>Might I suggest . . .</b> <i>For future assignments, take time to choose effective images to represent your theme.</i></p>	

## Tyrone's 2.5 Essential Question Blog

*The Question I chose is . . .*

**What is the value of learning from and appreciating unfamiliar or opposing perspectives?**

Every day, we encounter many people from all different backgrounds, cultures, languages, values, morals, knowledge, and experiences. Each person has a unique way of viewing and experiencing the world around him or her. Why might it be good to learn and appreciate the perspectives of others? How can doing so be valuable for you or another person?

**A note from Tyrone:**



*This was tricky to approach at first. The question and the assignment are worded so there is a lot of freedom! I thought about conflicts and the characters in the texts I've read so far in the course. When I remembered that the thief from "Citizen's Arrest" was interesting, I looked at the key words in the question to give me points to start exploring. To get a better "real life" insight, I watched some news broadcasts and read some online news articles. Comparing the thief from "Citizen's Arrest" to someone in real life made for some very interesting discoveries!*



## Tyrone's 2.5 Essential Question Blog Response

Breaking the law is breaking the law. **p** people should never get away with **it but** I don't think people do bad things for the same reasons. The thief in **Citizen's Arrest** was a opportunist who wanted to make a buck and had a careful plan how to do it. He was **real** arrogant and even proud about it. **But in reality some** criminals might not even know what they're doing is wrong when they do **it**. Maybe they have a mental illness, or are **messed up** because of an addiction? Maybe **they** need to feed their family? It is still bad if **they** break the law, but if **they** didn't have those kind of problems, would **they** still break the law? I don't think so. Having **one** of these issues on top of dealing with normal garbage that "life" throws a dude might make it tougher to survive in the world. **By looking at real incidents on the news more closely,** I realized reasons for committing a crime are not just because of selfishness, greed, or "being evil". Sometimes they face desperate circumstances out of their **control I can't** just assume someone is "bad" if they have a darker issue that maybe influences their choices negatively (for a lot of different reasons). This was good to think on. I can be quick to judge sometimes, but being like that isn't helping anyone. Being understanding is. It seems to be a start anyways.

Always put the title of short stories in "quotation marks" ("Citizen's Arrest").

Avoid starting sentences with "But", "And" and "Also". "In reality" is a great way to go here.

"they" is used three times in one line. Be specific with your word choice.







One would be bad, but imagine two or three? Or more?

Great idea!

When they do what?  
Be specific.

Avoid casual language when addressing serious issues. What is a more accurate word here? (suffering? affected by? impaired?)

Maybe you should start a new sentence here.

Tyrone's 2.5 Essential Question Blog Assessment		
Value	Ideas	Impressions
 <b>Excellent</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>insightful</i> . <input type="checkbox"/> You provide <i>precise</i> <b>support</b> that <i>aptly</i> reinforces your ideas and impressions.	<input checked="" type="checkbox"/> You create a <i>distinct</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>precise</i> . <input type="checkbox"/> You <i>skillfully</i> develop a <b>unifying effect</b> .
 <b>Proficient</b>	<input checked="" type="checkbox"/> Your <b>discussion</b> of the essential question is <i>thoughtful</i> . <input type="checkbox"/> You provide <i>specific</i> <b>support</b> that <i>strengthens</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>convincing</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>specific</i> . <input checked="" type="checkbox"/> You <i>capably</i> develop a <b>unifying effect</b> .
 <b>Satisfactory</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>generalized</i> but relevant. <input checked="" type="checkbox"/> You provide <i>adequate</i> <b>support</b> that <i>clarifies</i> your ideas and impressions.	<input type="checkbox"/> You create an <i>ordinary, consistent</i> <b>voice</b> . <input checked="" type="checkbox"/> Your <b>stylistic choices</b> are <i>adequate</i> . <input type="checkbox"/> You <i>adequately</i> develop a <b>unifying effect</b> .
 <b>Limited</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>vague</i> and/or <i>superficial</i> . <input type="checkbox"/> You provide <i>imprecise</i> and/or <i>ineffectively</i> related <b>support</b> for your ideas and impressions.	<input type="checkbox"/> You create an <i>inappropriate</i> <b>voice</b> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>imprecise</i> . <input type="checkbox"/> You <i>inadequately</i> develop a <b>unifying effect</b> .
 <b>Resubmission Needed</b>	Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.	
<b>TOTAL: 11/15</b> <b>= 73%</b>	<b>7/10</b>	<b>4/5</b>
 <b>Assessment</b>	<p><b>Areas of strength:</b> Tyrone, you provided a considered and purposeful response regarding the identity and causes behind being a criminal. It is clear you put a lot of thought and deliberation into your observations and response. It's clear you enjoyed the exploration, and it was cool to see what you learned from this experience.</p> <p><b>Might I suggest . . .</b> When responding to a question with issues of a serious nature, please be sure the language you choose is appropriate. Another aspect of these responses to consider is providing specific support of your ideas. You did bring in support from "Citizen's Arrest" and noted that you had read some news articles, but make your support specific and consistent. Wherever you introduce a new idea, think of what kind of details you can find to further explain or support it.</p>	



## Module 1: Instruction Workbook 2

### Assignment List

Student Checklist ✓	Assignment Name	Score	Percentage %	Submitted to Moodle ✓
	2.1 Close Reading	/15		
	2.2 Figures of Speech Quiz	Self-Assessment		
	2.3 Visual Elements Quiz	Self-Assessment		
	2.4 Create a Visual	/25		
	2.5 Essential Question	/15		
	<b>TOTAL</b>	/55		

### Formative Assessment

#### *Student Work: Draft*

Pages marked **Student Work: Draft** in the border are not assessed formally. Please provide feedback to the student based on his or her submission.

#### *Student Work: Planning*

Pages marked **Student Work: Planning** in the border are not assessed formally unless it is stated in the assignment. Please provide feedback to the student based on his or her submission.

#### *Student Work: Self-Assessment*

Pages marked **Student Work: Self-Assessment** in the border are not assessed formally. Please provide feedback to the student based on his or her submission and direct the student to the answer key in the Appendix when appropriate.

### Summative Assessment

#### *Student Work:*

Pages marked **Student Work** in the border are assessed formally. Please use the descriptors in the rubric provided to assess the student's submission. These descriptors should be the focus of the comments you provide. Please indicate where the student has been successful, and identify an area of growth in the Assessment section of the rubric. Use the exemplar and accompanying rubric to guide your assessment.

Record the student's mark on the Assignment List and on back cover of the workbook.

