

Welcome to English Language 20-2



Module 3

CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2
Instruction Workbook 5
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<http://www.adlc.ca>

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English Language Arts 20-2

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Module 3 Instruction Workbook 5

My Place in the World

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 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 3, Instruction Workbook 5

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

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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Introduction to Graphic Novels

Not Just Picture Books

“The old brown dog walked on the slate sidewalk. Mysteriously, it started to run as it passed the yellow fire hydrant. At the end of the lush and green-treed street, a ginger-coloured cat sauntered casually across the road . . .”

When reading this text, can you picture in your mind what's happening because of the descriptive details?

In written texts, a reader must imagine the appearance of the character or setting based on the author's description. Graphic novels challenge readers just as written text does because readers interpret the *visual information* differently than they interpret written text. Instead of discovering meaning and understanding from words alone, a reader of a graphic novel must find meaning and relationships through visual images, limited text, and specific visual effects used to relate the story and description.

Work Bear: Just Another Hilarious Day in the Office!



Written and illustrated by Kid Kodiak



Where comic books or volumes of **manga** may have “to be continued” at the end, graphic novels are usually richer, with a more complex story presented visually in its entirety.

manga: serial comics originating in Japan (now commonly from Taiwan, China, and South Korea as well). (Manga comes in every imaginable genre possible, from sports, business, and soap operas to comedy, action, romance, and fantasy.)

plot: storyline, or events that lead to conflict, climax, and conflict resolution

character: a fictional person (Realistic characters are complex and believable, and stereotyped characters (such as a villain) are usually predictable and one-dimensional)

composition: the details that form the entire image, including elements of focus, angle, lighting, texture, contrast, and colour

sequencing: the order in which each image is shown (sometimes according to size, events, or the order in which the creator wishes the panels to be viewed.)



Graphic novels spend more time developing **plot** and character **details** and are seldom serialized. Images are drawn and arranged (**composition** and **sequencing**) on the page very deliberately so the attention of viewers is held by the “view”, enabling them to follow along and be entertained by the plot and characters of the story.

Many older written texts have been adapted into graphic novels, including many Shakespearean plays, novels, and even history books! Various graphic novels have been adapted to film, such as *Persepolis*, *Ghost World*, *Watchmen*, *The Losers*, *300*, and *V for Vendetta*.

In an English course, you will likely discover that the books are much better than the films are!

Preparing to Read and Study Graphic Novels

Use a “What? So What? Now What?” chart in your **Online Course Tools** or **Course Resource book** to monitor your observations as you read and study each section in the graphic novel. Record your observations in these categories as you did with your initial investigation of visual images in Workbook 2. Tracking your thoughts, questions, and observations will aid in your understanding of the story.



Time to Read

Read the following materials to prepare for the next assignment:

- **Online Course Tools** or **Course Resource book**:
 - **Unlocking the Mysteries of Visual Images**
 - **Reading Strategies**
- One of the three recommended graphic novels:
 - *American Born Chinese* by Gene Luen Yang
 - *How I Made it to 18* by Tracy White
 - *Book Two: Ghost Stories* (in Essex County) by Jeff Lemire

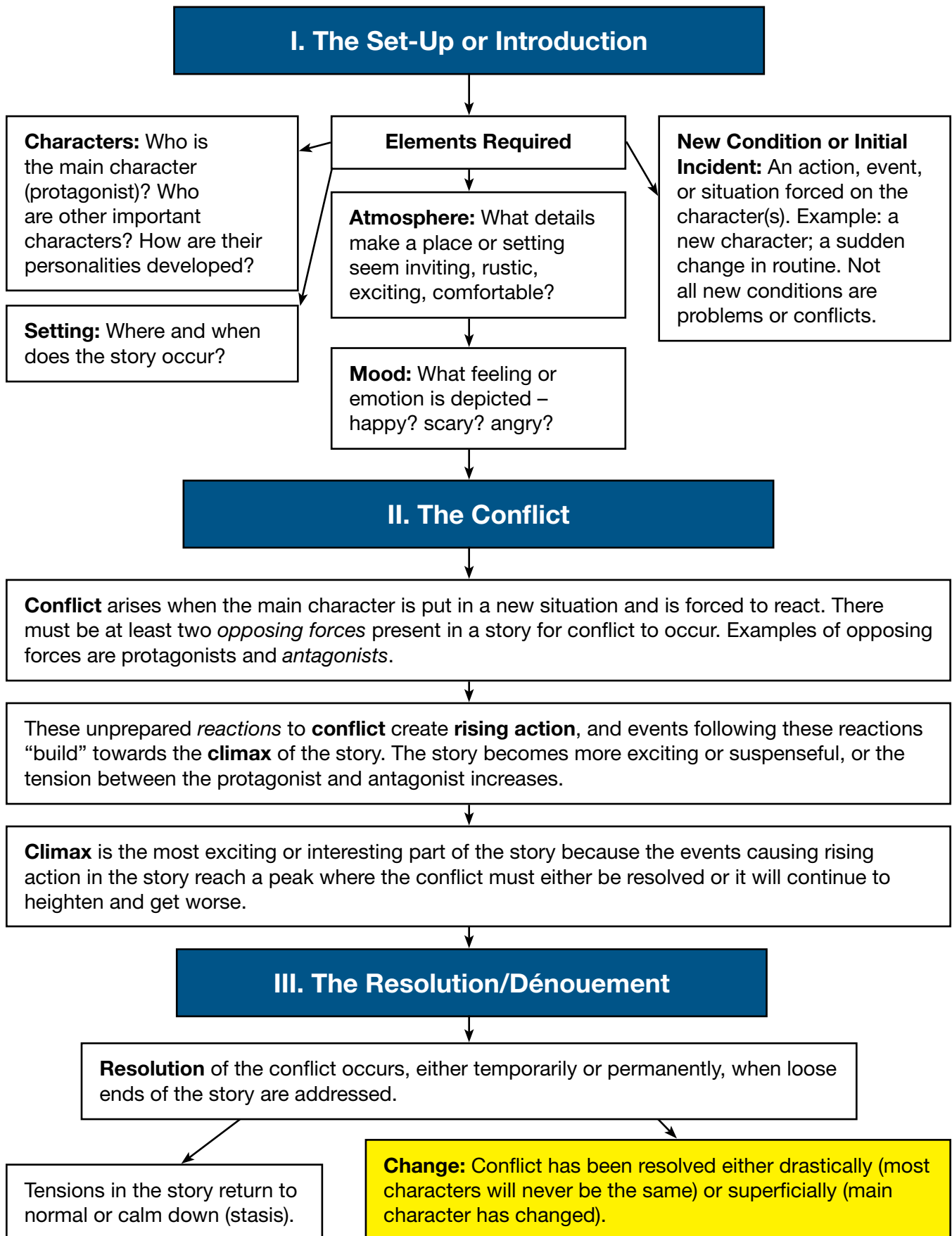
Read at least one half of your chosen graphic novel before beginning assignment **5.2 Hot Topic**.



The first tutorial reviews elements of graphic novels and tips for reading and understanding them.



Review of Story Structure



Simon's Guide to Understanding Graphic Novels



Simon's Guide to Graphic Novels

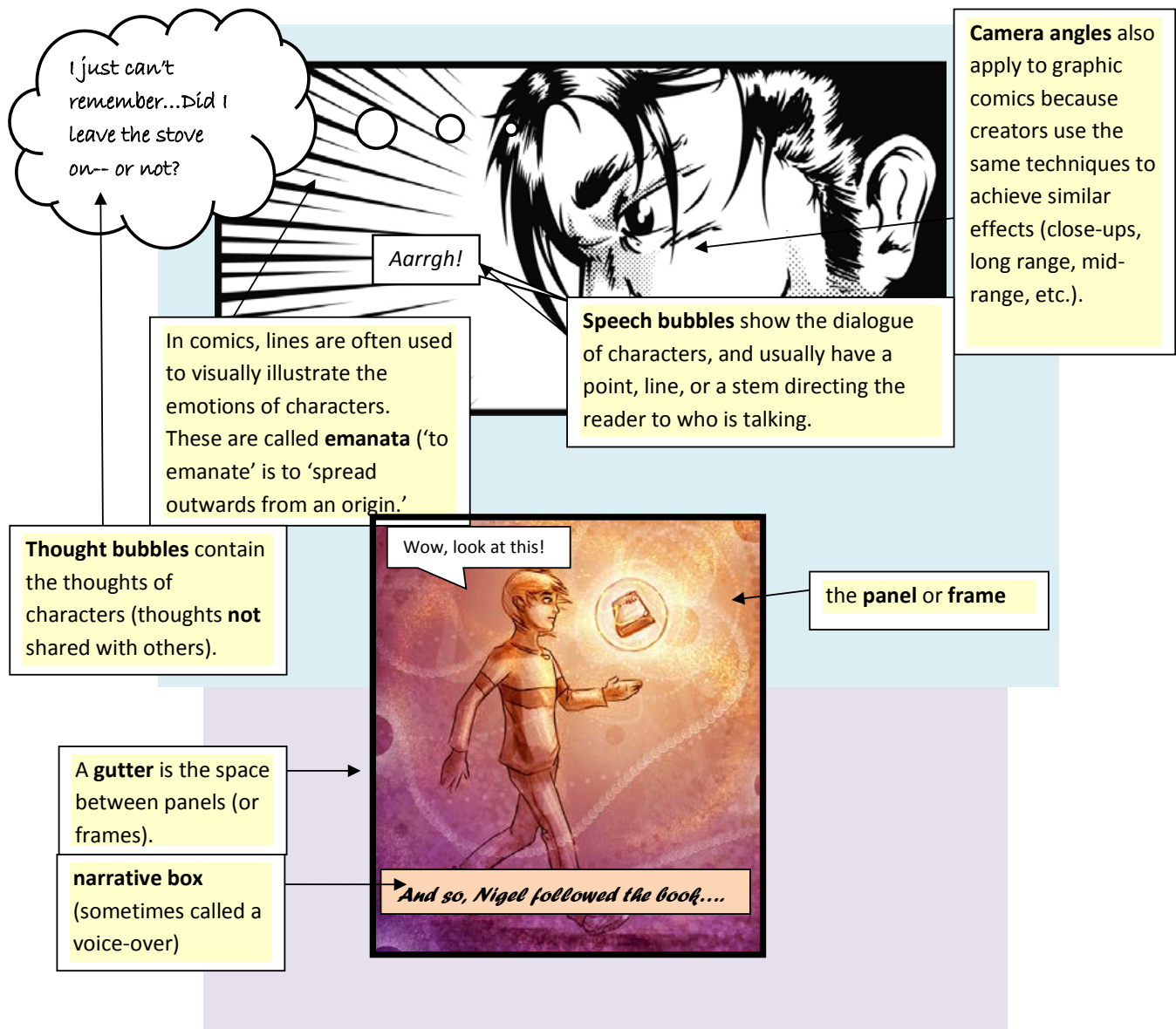
Just as novelists select **words** to **tell** stories, authors of graphic novels use illustrations to **show** stories. Written sound effects, dialogue, changes in **typeface** design, and texture in the piece provide clues to meaning.

Typeface is the formal name for “fonts”. Typeface or typography refers to the appearance or design of lettering—and a lot of thought goes into this! If you are interested in seeing, using, or even designing your own typeface, check out www.dafont.com.

Written Sound Effects	Dialogue
Typeface Changes	Texture or Sensory Detail
<p>Jo: I'm sorry but you weren't successful.</p> <p>Leo: WHAT! I TRIED MY HARDEST! I DON'T KNOW WHAT I COULD HAVE DONE BETTER!</p> <p>THIS SUCKS!</p> <p>...oh, wait; I didn't really want to work in that career. I hated that job! Yahoo!</p> <p>Now I can be something I like - a mattress-tester!</p>	

Reading and Studying Graphic Novels

The use of elements of graphic design is discussed on the following pages.



Time and Action in Graphic Novels

Comics and Graphic novels share key characteristics unique to visual storytelling, like the way that time, events, and action occur from frame to frame, or in between gutters.



Frames

- Frames are distinct segments of the page that contain both text and visual information.
- Frames illustrate how the story progresses in the order they're read, in how they show events, characters, and action, or in how time has changed between each frame.
- Graphic novel or comic creators maintain the reader's focus in each frame by using **graphic weight**. Artists create graphic weight by alternating *light or dark shades*, using *dark-toned images*, *high contrast images*, *patterns*, *repeated symbols or shapes*, or *vibrant colours contrasting* with those on the rest of the page or frame.

Graphic Weight describes the way some images draw the eye more than others to create a definite focus because of various colours and shading.

Gutters

- The line or gap between frames, or the “magic space” where the reader's imagination and interpretive skills are put to work.
- The gutter creates an interruption or a jump from one scene to another, much the same way a movie jumps from shot type to shot type. Readers viewing visual stories have to put together the unseen visual information about changes occurring frame to frame to follow the story. Gutters highlight selective information that is valuable to the reader's understanding of the story.
- The comic creator's artistic considerations in frames on each page determine whether the reader has enough information to understand details of the story.



How is the **graphic weight** formed in this set of three frames? How does the reader know what the focus is?

What information is the gutter highlighting here? *The passage of time is emphasized in a couple of ways; can you see how?*

Sample Analysis of Illustrations

Comic Terminology:

Full-bleed: image runs off page on all sides

Speech bubble: text written beside a character of what he or she speaks

Borderless panel: no white space around frame

Splash page: "splash," is a full-page drawing in a comic book



A life-sized Lou represents the present, while the tiny boy on top symbolizes a past memory that dominates Lou's reality. Impossibly, Lou's tears are noticeable under water. Tears are connected to the ice, implying the ice and hockey caused Lou's drowning pain.

126 | JEFF LEMIRE | ESSEX COUNTY

Lou's back is to the viewer, implying that we see this incident through his perspective. The lady is taller and larger than Lou, suggesting she's more powerful.

Background colours show the difference between fantasy and reality. Even in light, Lou cannot escape his shadows (regrets?), which drape across his body. The caregiver is the voice of reality and encouragement.



The first landscape shot establishes the setting inside a modest home. Is Lou hiding in the dark? His caregiver certainly is not hiding!

Irregular spelling and mixed upper and lower case letters (typeface) suggest that Lou does not speak normally.

Panel: images laid out within borders

Gutter: space between frames and panels

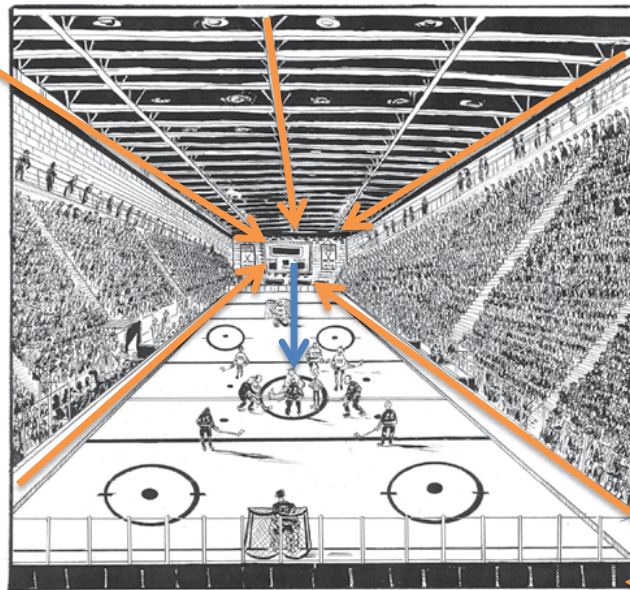
Frame: border or edge of a panel

In the final frame on this page, the caregiver has established her control over Lou.

Essex County © Jeff Lemire (www.topshelfcomix.com). Excerpt used with permission.

In the top frame, **diagonal lines** draw the eye from the edges to the centre back, emphasizing the huge size of the stadium. Then the eye focuses on the few players in and around the centre circle for a faceoff.

Texture is prominent in the gravelly look of seated fans, the horizontally spaced overhead beams, and the smooth ice surface.



Facing players, one in white, the other in black, with heads on **equal elevation**, suggest they are equal opponents. The referee's stripes (black & white) suggest neutrality and his elevation indicates his power over the players.

Note the natural **dividing line** between frames.



The uniform, colour, stick and puck, tell us which player won the faceoff.

Stick colour reinforces equality in the faceoff.

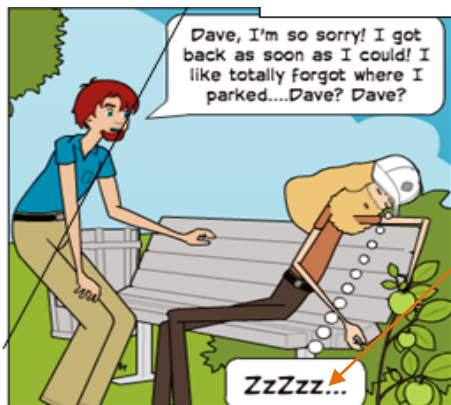
BOOK TWO: GHOST STORIES | 145



Narrative box: (voice over) information about the plot, not directly stated by a character

These frames **contrast** life in the **city** (busy, cluttered, noisy, oppressive – tall buildings make people feel small, perhaps insignificant; dark section on right seems to be squeezing out space) with life in the **country** (open, expansive, bright, quiet) The bottom frame is larger, perhaps suggesting its preferred for the main character.

Essex County © Jeff Lemire (www.topshelfcomix.com). Excerpt used with permission.



Emanate: symbols in a thought bubble or around a character's head representing a message.

- Zzzzz = sleeping
- Lightbulb above head = idea
- EEEEEEEE = scream



Essex County © Jeff Lemire (www.topshelfcomix.com). Excerpt used with permission.

Notice how the graphic novelist shows **passage of time**: same characters wear different clothes, and grow increasingly thinner, more slouched, wrinkled, and older in frames 1, 2, and 3. The sofa gets more worn from frame to frame. Characters' lifestyles haven't changed over time; they still gather around TV watching the hockey game. Viewers see Jimmy Lebeuf as the central figure in the middle of each frame. First, he's a young fan, then a teen watching hockey, then he's on the other side of the TV screen, finally a professional hockey player.

Character

A novel, graphic novel, or short story always has at least one character. Consider the following qualities when analyzing characters:

- A good writer creates believable characters who seem real and alive to the reader.
- Characters, like real people, have many character traits or qualities that make them distinctive, such as a combination of positive *and* negative qualities.
- Characters “experience” real life feelings, such as hope, despair, joy, sorrow, confusion and understanding.
- A well-written character has experiences that make the reader identify with, and even care, about what happens to the character.



Authors tell readers about qualities or traits of characters *through* a variety of ways: **what the character says, what the character does, what the character thinks, what other characters say about that character, and what the narrator says about the character.** This applies to both graphic and text-based novels.



Protagonist: The main character who has a goal to accomplish. Protagonists are often “heroes” of a story, or they get the most attention—their character development, actions, and growth are the focus of the story.



Antagonist: The character or force that opposes the protagonist *or* causes trouble or conflict for the protagonist.

"Force" here means anything that opposes the protagonist or causes them grief. That could be nature, themselves, or other people/ things.

Other Common Character Types

Stock Characters: Readers easily “recognize” these characters because they are based on ideas, common stereotypes, or generalizations made of people or the roles people fulfill (these are very commonly used in commercials).



Flat or Static Characters: These characters are deliberately written to be uncomplicated, and usually serve a single purpose or role, such as adding depth to the protagonist (through the interactions they share, or shared events or incidents), or to enhance other story details. These characters seldom change in the duration of a story and have uncomplicated traits.



Round/Dynamic Characters are characters who are detailed and unique. Sometimes, they wear long underwear as part of their costume. Often these characters are **protagonists**, and will experience change or personal growth of some kind in the duration of a story,



Other Story Elements

Flashbacks: These occur when a text brings the reader or viewer “back” in time to revisit a certain time period, experience, or incident important to build interest in the story.



- In **graphic novels**, flashbacks can take many visual forms; usually a whole frame is used to help the viewer make the transition from the present to the “past”.
- Flashback frames can look surreal (abstract), or very simple, sometimes using a different shaped frame (wobbly instead of straight edge) or a different coloured gutter. Sometimes the colour of frame contents will be black and white, or done with softer lines or softer shades of color.
- In **text-based novels**, flashbacks are sometimes written in *Italics*, or the author will have writing leading up to the “jump” (sometimes an event or reflection of the protagonist will lead to a flashback that “reminds” him or her of the past).



Atmosphere & Mood: The **atmosphere** is the description of the character’s *environment*. Atmosphere can be physical or psychological and can change at any time in any text. Characters can *affect* or be *affected* by atmosphere (e.g.: A character may get scared by a dark forest and become fearful, or a character can cause the atmosphere that affects him, her, and others). **Mood** is the emotion the character feels because of the atmosphere or surroundings.

A character’s environment, which can change many times throughout a text, often offers more detail or complexity to the story.

- In **graphic novels**, colours, varying line thickness, shape, drawing style, character expressions, or emotions are used to indicate mood and atmosphere.
- In **novels** and **short stories**, authors use descriptive words, figurative language, or imagery to establish mood and atmosphere.
- In **film**, music often helps to create the mood (suspenseful, romantic, scary, or other states). **Atmosphere** is often shown in film *visually* or with *sound* as well.

Online Resources for Developing Original Comics

You may find the following sites useful for developing original comics or graphic novels:

- Pixton (www.pixton.com)
- Super Action Comic Maker
(<http://www.artisancam.org.uk/flashapps/superactioncomicmaker/>)
- Bit Strips comic creator (www.bitstrips.com)
- Strip Comic Generator (<http://stripgenerator.com/>)
- Comic Master (<http://www.comicmaster.org.uk/>)
- Make Beliefs Comix (<http://www.makebeliefscomix.com/Comix/>)
- Professor Garfield's Comics Lab (http://professorgarfield.org/pgf_comics_lab.html)
- Witty Comics (<http://www.wittycomics.com/>) (hilarious)
- ToonDoo (www.toondoo.com)

Simon's “What? So What? Now What?” Analysis Chart for Graphic Novels

Source: *Essex County Ghost Stories*, p. 126



Simon's “What? So What? Now What?” Analysis Chart for Graphic Novels (continued)

<p>What?</p>	<ul style="list-style-type: none"> • <i>Black and white—emphasizes emotion in the image (top part is mostly white because it depicts an innocent time, like Vince's childhood)</i> • <i>High contrast image with dark lines and dark shading (illustrates contrast of young vs. old, the past vs. the present)</i> • <i>Dark lines and shading emphasize Vince's age (wrinkles) and frailty (he is angular, skinny, with the disproportionate features of an old man)</i> • <i>Image is abstract, giving the impression that Vince is "submerged" in a memory (he appears as though he's underwater, but we know he's only standing in the river up to his knees, from the frame on p. 125)</i> • <i>He is crying and the tears are flowing upwards - the tears are white and they flow towards the memory in his mind at the top of the page. The tears act as a visual cue to the reader—it is this innocent memory that is sad to Vince, his sorrow is connected to it.</i> • <i>Vince is sad here, because this memory represents a time where he and his brother had a good relationship, in contrast to the rocky relationship they have as grown men. Their connection growing up was always hockey, hence the significance of the river (played hockey here in the winter as kids).</i> • <i>The overall image is sad instead of happy because Vince regrets how the relationship with his brother has changed.</i>
<p>So What?</p>	<ul style="list-style-type: none"> • <i>I can connect this to the relationship I had with my own brother</i> • <i>When we were little, we were best friends and did everything together (invent stuff or make crazy vehicles (go-carts out of toboggans) together and test them out, or go on long hikes in the woods)</i> • <i>Things changed when we became teenagers</i> • <i>My brother was one of the "cool" kids at school, and I wasn't</i> • <i>caused a big rift so we didn't hang out, we didn't support each other anymore</i> • <i>it was heart-breaking, but as we became adults and all the silly high school stuff fell away, we started to be friends again and are best friends again now</i> • <i>My experience relates to Vince's situation with his own brother and all the ups and downs they experience</i>
<p>Now What?</p>	<ul style="list-style-type: none"> • <i>Issues with relationships happen in the world all the time, especially between siblings</i> • <i>Conflict between siblings is common in TV shows and literature, and in real life</i> • <i>historically, Mary and Anne Boleyn and their rivalry for King Henry the VIII's attention</i> • <i>Madonna and her brother Christopher Ciccone -were close and worked on Madonna's career until right before he published a "tell-all" memoir with some negative details about Madonna</i> • <i>The overall message in the frame the graphic text creator has created is: The passage of time and our personal decisions as we grow can negatively or positively affect the dynamic of our relationships. Though these changes are inevitable, memories may remain of the past, to either reflect on or regret.</i>

Preparing for the Graphic Novel Quiz

On the next page, you will write a quiz on all the concepts of graphic novels that you have learned in the course thus far. At this point in time, it is recommended that you review the tutorial in the previous pages, as well as the [Mysteries of Visual Images](#) tutorial (found in your [Online Course Tools](#) or [Course Resource Book](#)).



Before and during the writing of your quiz, consider the following guidelines:

- Most short answers should be written as paragraph responses. This means you should be writing in full sentences. Ensure you are supporting all of your ideas with specific details and explanation.
- If you have any issues while writing the test (either during, or issues that arise afterwards) call your teacher immediately to ensure your issues are not overlooked and your work is properly and fairly assessed.
- **Plagiarism is not tolerated in English 20-2.** Ensure all your answers within the quiz are written in your own words. Ensuring you are writing answers in your own words is not only avoiding plagiarism, but it is also helping you to remember and understand things in the terms you are most familiar with (the way you think and speak).



©iStock

5.1 Graphic Novel Quiz

Complete each of the quiz sections below.

/19 marks Part 1. Matching (1 mark each)

- | | |
|----------------------|---------------------|
| A. Typeface | K. Atmosphere |
| B. shot angles | L. Low-angle-shot |
| C. Character | M. Long shots |
| D. Protagonist | N. Mood |
| E. Static characters | O. Gutter |
| F. Flashbacks | P. “birds-eye-view” |
| G. High-angle shot | Q. antagonist |
| H. Texture | R. Close-up shots |
| I. Panel/frame | S. Mid-ground shots |
| J. composition | |

- _____ 1. The interruption or “magic space” between frames in a graphic novel where the reader’s imagination and interpretive skills are put to work.
- _____ 2. Refers to the appearance or design of lettering—and a lot of thought goes into this!
- _____ 3. Subjects are framed closely to emphasize emotions, physical communication or relationships.
- _____ 4. The point of view or position a visual artists chooses to capture an image.
- _____ 5. The description of the psychological or physical environment a character is in. Influences the mood of the character.
- _____ 6. A novel, graphic novel or short story always has at least one of these. There are many different types.
- _____ 7. Illustrate the progression of a story in the order they’re read, showing events, characters, actions and time lapses.
- _____ 8. The character who has a goal to accomplish in the storyline. Their growth is the focus of the story. Often referred to as round or dynamic characters.
- _____ 9. An element that can add complexity, sensory detail and depth to the appearance of a frame.
- _____ 10. These characters are uncomplicated and usually serve a single purpose or role. They don’t change.
- _____ 11. Shots taken from a distance to encompass the entire subject and background area to describe setting and the character’s relation to it.

- _____ 12. This viewpoint makes the biggest and mightiest object look small and fragile.
- _____ 13. The emotion a character feels or experiences because of their surroundings or atmosphere.
- _____ 14. This occurs when the text brings the viewer or reader “back” in time to revisit a certain time period, experience or incident important to the storyline.
- _____ 15. This shot gives an idea of common ground or equality between the subject and the viewer. Draws attention to conflict or body language.
- _____ 16. Through arrangement of details, this concept ensures a visual image is well balanced, clear and easily understood. Also reveals mood and atmosphere.
- _____ 17. Shots used to capture large numbers of objects in a frame, for an “all-seeing” or condescending view.
- _____ 18. The character or force that opposes the protagonist or causes conflict.
- _____ 19. Shots used to give the subject a sense of power or immense size.

Part II. Short Answer

Use the image below to answer the 3 questions that follow. The protagonist here is Lou, the old man.



Source: *Essex County: Book II Ghost Stories* by Jeff Lemire

- /5 marks 20. Using your understanding of the frames presented above, identify at least **two conflicts revealed by the visual details** and **two conflicts revealed by the dialogue**.

/6 marks 21. List and explain 3 significant visual elements at work in the six frames.

/3 marks 22. Describe what the dialogue informs you about each character featured here.

Part III. Fill in the Blank

- /3 marks** 23. The **three** sections within a frame that must be considered when thinking about the composition of the frame are _____, _____ and _____.
- /2 marks** 24. Vertical lines can contribute an idea of _____ or _____ to the composition of a frame.
- /2 marks** 25. Diagonal lines can pull the viewer's eye through an image and give the illusion of _____ or _____.
- /3 marks** 26. Horizontal lines give a sense of _____, _____ or _____.
- /2 marks** 27. A different use of line in comics (and frequently manga) is when it is used to convey _____ of characters. These markings are called _____.

Part IV. Short Answers

/6 marks 28. What is the difference between a speech bubble and a thought bubble? Why is it important to include both for a character in a graphic novel? Give an example, either out of your graphic novel or a comic you find online, to act as support for your explanation.

/1 mark 29. How are atmosphere and mood achieved in:

a. Graphic novels:

/1 mark b. Novels and Short Stories

/1 mark c. Movies/Films:

Total Quiz marks: /54 marks

Graphic Novel Showcase

Assignment Instructions

Take this time to experiment with the medium of comic creation on your own. Consider all the elements of story that you now know are required to create comics and graphic novels, and create your own brief visual story, comic, or piece of graphic art.

1. Choose one of the following templates or browser programs to create and assemble your chosen text:

Templates:

My Comic: Profile Option 1 (<http://bit.ly/2buTtJy>)
My Comic: Profile Option 2 (<http://bit.ly/2bMe0v9>)
My Comic: Profile Option 3 (<http://bit.ly/2bmnIci>)
My Comic: Profile Option 4 (<http://bit.ly/2bMdVI7>)
My Comic: Profile Option 5 (<http://bit.ly/2bG7MOK>)
My Comic: Profile Option 6 (<http://bit.ly/2blGnwp>)

Programs:

Pixton (www.pixton.com)
Super Action Comic Maker (<http://www.artisancam.org.uk/flashappssuperactioncomicmaker/>)
Bit Strips (www.bitstrips.com)
Strip Generator (<http://stripgenerator.com/>)
Comic Master (<http://www.comicmaster.org.uk/>)

2. Post your created work in the discussion board postings in the “Student Showcase” located in the discussion boards in the online Moodle course. Look at the submissions of other students and comment on what they have created. Keep comments polite and appropriate.

This assignment is an OPTIONAL activity and not for marks.



Learning from Controversy

Turning a Negative into a Positive

We learn from experiences in our daily routine as well as those in literature and the media – even the negative ones! A real or imagined negative, or **controversial**, experience can be a learning opportunity if we take time to think about it.



*If something is **controversial**, it is not necessarily negative, but it may attract opposing views, argument, or debate.*

It does not mean, “viewed negatively by the majority”.

*To **empathize** is to demonstrate understanding with another based on personal experience.*



Various mindsets, opinions, and beliefs become accessible to **all** people in created texts. Learning from other people's ideas, viewpoints, mistakes, misfortune, trials, and victories can help us live, **empathize**, or cope with the reality of life events or experiences. Situations presented in literature can help any reader think about a personal issue or treatment of others more closely. Literature can help us understand

complexities of issues or events we struggle with in our own lives, and guide us in appropriate decision-making.

Text creators use realistic conflicts, characteristics, and language to engage readers, giving them glimpses of experiences they may or may not encounter. Even if a text is negative or **controversial** in some way, readers can gain valuable awareness and understanding of various perspectives presented. Sometimes, “It is better to know than to not know,” as the old saying goes!



5.2 Hot Topic

Assignment Instructions

To gain understanding of a theme in your chosen graphic novel, investigate one “hot topic” from the list on the following page.

1. Research: Investigate one topic you are least familiar with in the space provided on the following pages.
 - a. Complete research for your topic by using three different reputable sources and recording your research information in the space provided.
 - b. Cite information about the sources you use for research in the space provided.
2. Complete the essay planning organizer (using point-form) for a 5 paragraph essay on your topic by filling in the planning sheets on [pages 31–32](#).
3. Referring to your planning organizer, write your complete short essay on [pages 33–34](#).

Submit your polished work in this workbook or to the **5.2 Hot Topic** dropbox.



Assessment: Review the rubric on [page 35](#) to see how your work will be assessed.

EXTRA HELP

1. **View Tyrone’s 5.2 Hot Topic** assignment and assessment in the [Appendix](#) on [page 63](#).



Hot Topics

<i>American-Born Chinese</i> by Gene Luen Yang	<i>Book 2: Ghost Stories</i> by Jeff Lemire	<i>How I Made it to Eighteen</i> by Tracy White
racism and racial stereotypes	dementia or Alzheimers	eating disorders
discovering identity	alcoholism or other substance abuse	
social or culture based alienation	effects of isolation and loneliness	depression or other mental illnesses
bullying	family feuds or dysfunction	unhealthy personal relationships (friendships or otherwise)
self-acceptance	disabilities (loss of hearing, paraplegia, etc.)	negative self-perception
bi-racial relationships	sibling betrayal	mental health
laughing at assumptions about others	aging	self-harm
importance of a positive outlook		
significance of hope		
healthy role models		
healthy relationships		



5.2 Hot Topic

Provide an informative overview of your chosen topic by answering the following questions. Use detailed, point-form notes of information from various sources.

The topic I chose is:

Research

Article 1 Title:

Source:

Article 2 Title:

Source:

Article 3 Title:

Source:

5.2 Hot Topic (continued)

Five-Paragraph Essay Planning

Paragraph 1: Introduction

- Statement of theme (what message is the graphic novel conveying about your topic?):

Paragraph 2: Research

- Which of your three articles will you be discussing?

- What are some of the key ideas on the topic from your article?

Paragraph 3: Graphic Novel

- How is the topic explored in your graphic novel? Provide details about the characters, events, and theme.

Paragraph 4: Personal Experience

- Have you experienced something firsthand that is related to the topic? Has anyone you know experienced something similar? What have you read or watched that is relevant?

Paragraph 5: Conclusion

- How can you restate your statement of theme without using the same words?

- What is a strong ending statement you might use? You could end with a rhetorical question, a quotation, or a hook.









Student Work

[illegible]

Five-Paragraph Essay (continued)

Lined area for writing the Five-Paragraph Essay.

5.2 Hot Topic Assessment

Value	Ideas and Support	Presentation
 Excellent	<input type="checkbox"/> Your ideas are <i>perceptive</i> . <input type="checkbox"/> You provide <i>varied, purposefully chosen</i> support .	<input type="checkbox"/> You use <i>frequently effective</i> words and structures , resulting in a <i>unique</i> voice. <input type="checkbox"/> Your presentation is <i>skillfully</i> organized (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>impressive</i> evidence of editing and revision .
 Proficient	<input type="checkbox"/> Your ideas are <i>well-considered</i> . <input type="checkbox"/> You provide <i>significant</i> support .	<input type="checkbox"/> You use <i>effective</i> words and structures , resulting in a <i>confident</i> voice. <input type="checkbox"/> Your presentation is <i>effectively</i> organized (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>substantial</i> evidence of editing and revision .
 Satisfactory	<input type="checkbox"/> Your ideas are <i>appropriate</i> . <input type="checkbox"/> You provide <i>adequate</i> support .	<input type="checkbox"/> You use <i>occasionally</i> effective words and structures , resulting in an <i>ordinary</i> voice. <input type="checkbox"/> Your presentation is <i>reasonably</i> organized (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>appropriate</i> evidence of editing and revision .
 Limited	<input type="checkbox"/> Your ideas are <i>vague</i> or <i>undeveloped</i> . <input type="checkbox"/> You provide <i>insufficient</i> or <i>irrelevant</i> support .	<input type="checkbox"/> You use <i>limited</i> or <i>ineffective</i> words and structures , resulting in an <i>inconsistent</i> voice. <input type="checkbox"/> Your presentation <i>lacks</i> organization (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>little</i> or <i>no</i> evidence of editing and revision .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /30 = %	/15	/15
 Assessment	Areas of strength:	
	Might I suggest . . .	

5.3 Tracing Understanding

Assignment Instructions

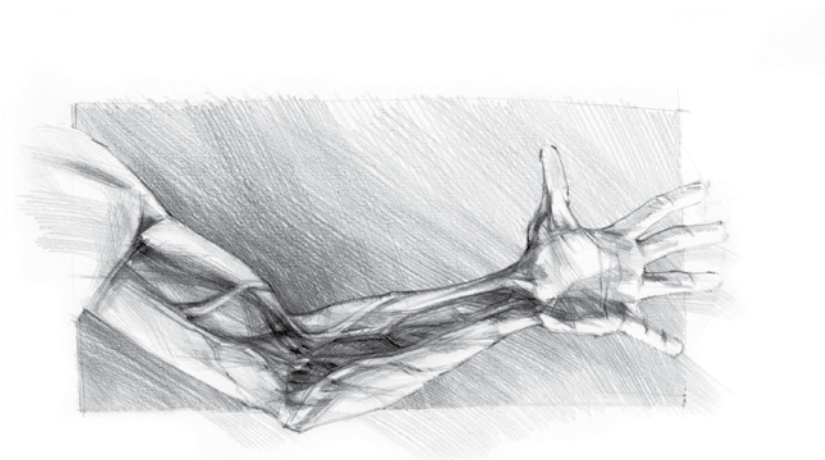
At this point in the course, you should have read at least half your chosen graphic novel. You will analyze a set of frames from your chosen graphic novel to understand key visual elements and the theme.

1. **Choose** one group of frames from the list in **Extra Help**. These images are significant to key elements and themes in your chosen graphic novel.
2. **Find** the corresponding annotation page for your chosen frames in **pages 39-45**. You will use this page for the analysis in your assignment.
3. **Analyze** and explain the significance of various elements in the frame(s) making clear notes over and around the frames.
4. **Complete** a “**What? So What? Now What?**” chart for close reading to submit with your annotated image.
5. **Discuss** your understanding of theme in a paragraph in the “**So What**” and “**Now What?**” sections of your chart.

Submit your **5.3 Tracing Understanding Annotations** and the **5.3 “What? So What? Now What?”** chart worksheets for assessment.



Assessment: Review the rubric on **page 48** to see how your work will be assessed.



EXTRA HELP

1. **Choose one** group of frames from your chosen graphic novel. These images are significant to key elements and themes in the graphic novel.

<i>American-Born Chinese</i> by Gene Luen Yang	<i>Book 2: Ghost Stories</i> by Jeff Lemire	<i>How I Made it to Eighteen</i> by Tracy White
p. 193-194	p. 133	p. 60
p. 211-213	p. 229	p. 141
	p. 230	

2. Explain the significance of various visual elements in the image(s) by making notes over and around the frames.
3. Answer any close-reading questions you have about your annotated image, using a different colour. Call your teacher if you need help with this!
4. Analyze elements in your chosen graphic novel to discover theme and how it relates to the world around us. Take the following steps:
 - a. Complete a **“What? So What? Now What?”** chart.
5. In the “So What?” section, discuss (in a paragraph) information you discovered in the image to answer these three questions:
 - a. How can you relate to ideas in this image with your own experiences? If you cannot relate, Identify other texts in which you saw similar ideas and explain the similarity.
 - b. How are the author's ideas demonstrated in the world today?
 - c. Which visual element was particularly effective in your images? Explain how this element was effective in contributing to the theme.
6. View **Karinn's 5.3 Tracing Understanding** assignment and assessment on [page 67](#) of the [Appendix](#).

EXTRA CHALLENGE

Typeface is the formal name for “fonts”. Typeface or typography always refers to the appearance or design of lettering—and extensive thought goes into this! If you are interested in seeing or using or even designing your own typeface, check www.dafont.com.

Typeface like this gives a different impression about a character than typeface like this, especially when you see changes in typeface for the dialogue of certain characters.

Graphic novels emphasize visual and textual properties of a story through written sound effects, dialogue, changes in **typeface** to imply various “voices”, and careful attention to texture or sensory experiences in the art presented. For this extra challenge, substitute **one** of the following suggestions for the “Now What?” paragraph:

- a. Assemble a musical soundtrack for your graphic novel consisting of 10 songs.
 - List the song title and artist’s name for each song.
 - Write a sentence to explain where you would place it and why.
- b. Replicate one frame of your graphic novel in a photographic image.
 - Explain your decisions about composition in consideration of events in the graphic novel.
- c. Design an interesting project focusing on sensory impressions. Contact your teacher to discuss details and gain approval.



Frame Sheets

5.3 Tracing Understanding panel option from *How I Made it To 18* by Tracy White (p. 60)

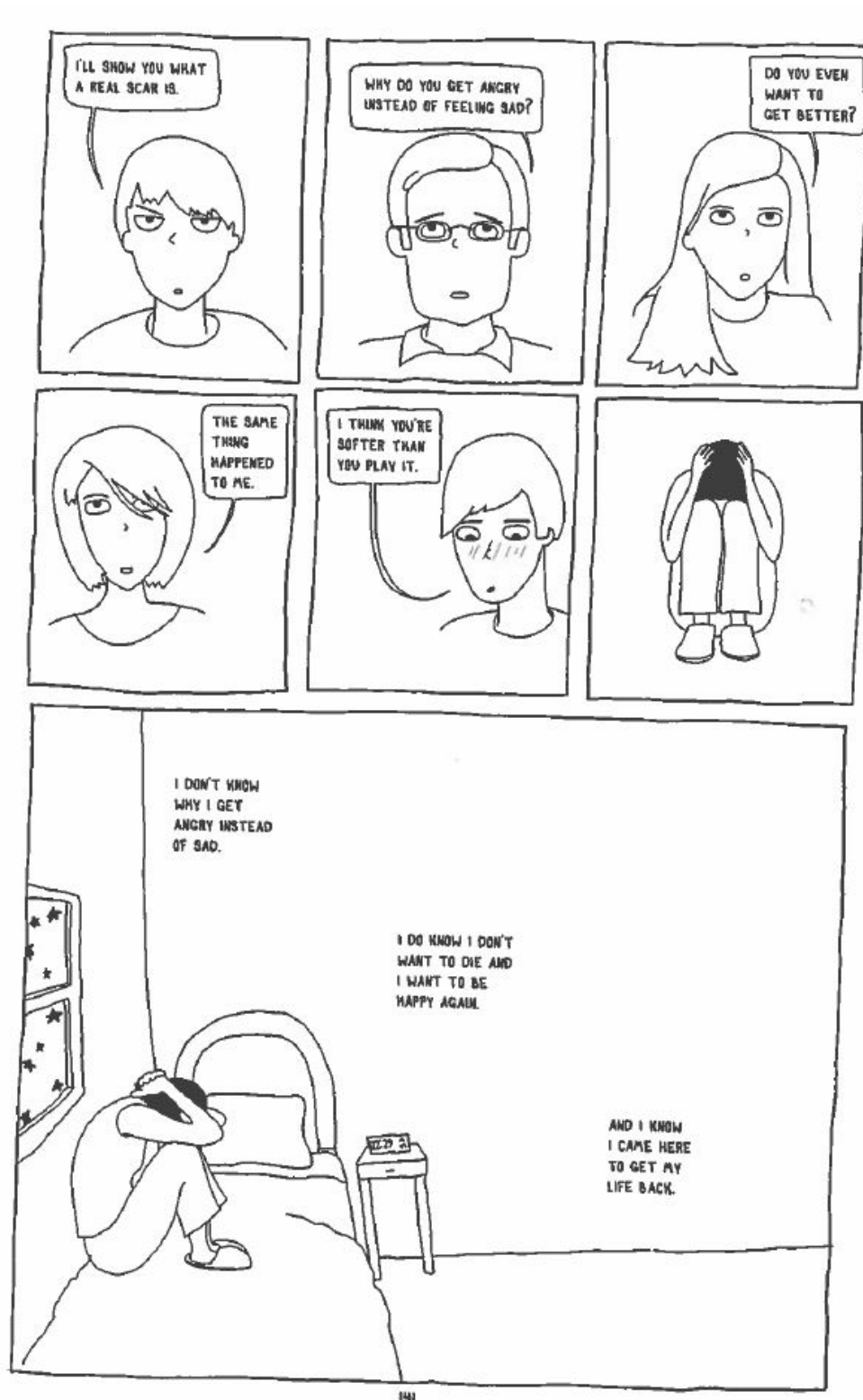
Use the frame below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.



Frame Sheets (continued)

5.3 Tracing Understanding panel option from *How I Made it To 18* by Tracy White (p. 141)

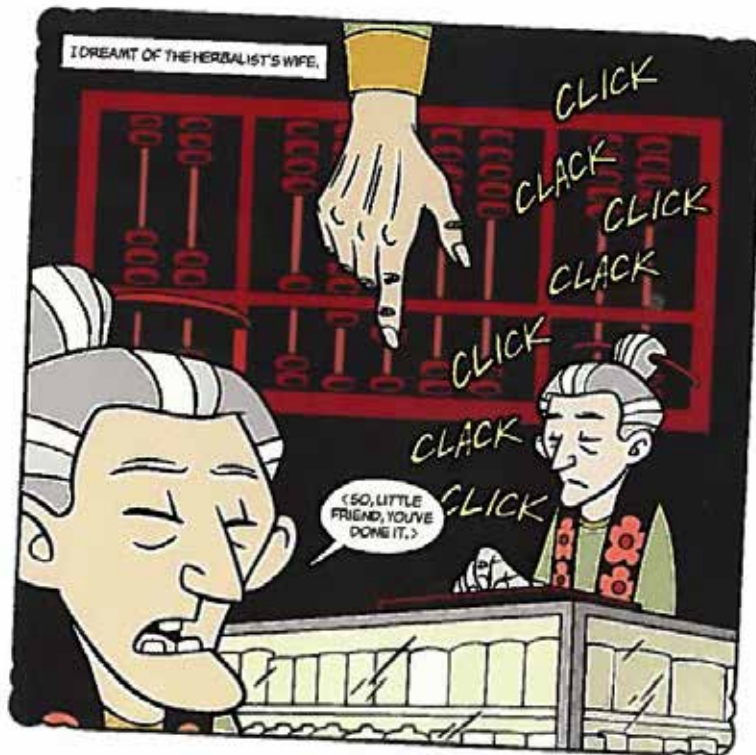
Use the frame below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.



Frame Sheets (continued)

5.3 Tracing Understanding panel option from *American Born Chinese* by Gene Luen Yang (p. 193-194)

Use the frames below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.



Frame Sheets (continued)

5.3 Tracing Understanding panel option from *American Born Chinese* by Gene Luen Yang (p. 211-213)

Use the frame below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.



Frame Sheets (continued)

5.3 Tracing Understanding panel option from *Essex County: Ghost Stories* by Jeff Lemire (p. 133)

Use the frame below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.



Frame Sheets (continued)

5.3 Tracing Understanding panel option from *Essex County: Ghost Stories* by Jeff Lemire (p. 229)

Use the frame below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.



Frame Sheets (continued)

5.3 Tracing Understanding panel option from *Essex County: Ghost Stories* by Jeff Lemire (p. 307)

Use the frame below to note your understandings of the visual elements (annotate) and analyze the themes of your graphic novel.









What? So What? Now What?

<p>What</p> <ul style="list-style-type: none">• details• events• effects• ideas	<p>Consider the text:</p> <ul style="list-style-type: none">• What details and ideas are significant in this text?• What ideas do you get from key elements of this text?• What effects specific to this text support ideas?• What is the text creator's message about humanity?<ul style="list-style-type: none">– <i>You can apply this to a section or the entire text.</i>
<p>So What?</p> <ul style="list-style-type: none">• personal connection• different perspective	<p>Explore relevance of the text to you:</p> <ul style="list-style-type: none">• How do you relate personally to ideas in this text, or how has this text affected you?<ul style="list-style-type: none">– <i>What memories or experiences did this text trigger?</i>– <i>What connection did you make with experiences of people you know?</i>– <i>What connection did you make with other texts?</i>

What? So What? Now What? (continued)

<p>Now What?</p> <ul style="list-style-type: none">• societal connection• universal effect	<p>Explore relevance of the text to society or the world:</p> <ul style="list-style-type: none">• How are the author's ideas relevant in the world today? Discuss this in a paragraph format<ul style="list-style-type: none">– <i>How are these ideas unfolding in the world around us?</i>– <i>Where are they occurring? When? Why?</i>• Are the issues important to all people?<ul style="list-style-type: none">– <i>If so, in what way are they important?</i>– <i>Who may be affected by these issues?</i>
---	---

5.3 Tracing Understanding Assessment

Value	Tracing Notes and Observations	“So What? Now What?” Paragraphs
 Excellent	<input type="checkbox"/> Your notes for each frame are <i>thorough</i> and demonstrate <i>insightful</i> understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>impressive</i> learning skills.	<input type="checkbox"/> You provide <i>perceptive</i> ideas with <i>precise</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present a <i>logical</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>frequently effective</i> words, sentence structure, and grammar .
 Proficient	<input type="checkbox"/> Your notes for each frame are <i>detailed</i> and demonstrate <i>thoughtful</i> understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>effective</i> learning skills.	<input type="checkbox"/> You provide <i>thoughtful</i> ideas with <i>convincing</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present an <i>appropriate</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>effective</i> words, sentence structure, and grammar .
 Satisfactory	<input type="checkbox"/> Your notes for each frame are general and demonstrate basic understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>adequate</i> learning skills.	<input type="checkbox"/> You provide <i>appropriate</i> ideas with <i>adequate</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present a <i>general</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>basic</i> words, sentence structure, and grammar .
 Limited	<input type="checkbox"/> Your notes for each frame are <i>incomplete</i> and demonstrate <i>weak or confused</i> understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>superficial</i> learning skills.	<input type="checkbox"/> You provide <i>questionable</i> ideas with <i>incomplete</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present an <i>undeveloped</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>frequently ineffective</i> words, sentence structure, and grammar .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /30 = %	/15	/15
 Assessment	Areas of strength:	
	Might I suggest . . .	

5.4 Personal Connection to Theme

Personal Response Essay Prompts



Read the Essential Question and writing prompts, for your Personal Response assignment.

Essential Question:

How can one begin to understand and respect the viewpoints, perspectives, or morals of someone termed an *outsider*?

Personal Response: Prompts

1. Why is understanding and respecting the viewpoints, perspectives, and morals of someone termed an *outsider* necessary?
2. How *can* understanding and respecting the perspectives of an *outsider* be difficult?
3. How *might* understanding and respecting the morals of an *outsider* be difficult?
4. How might being termed an *outsider* result in difficulties in life?
5. How can choices about identity be complicated?
6. Why is staying true to one's identity not easy?
7. How can not knowing oneself result in issues?

Preparing for a Personal Response Assignment

Have you ever really connected to a key idea or message in a book, blog, **or** a movie? Have you ever thought a song was written for exactly what you experienced?

Themes in all created texts communicate ideas about life experience. Speaking or writing about a theme helps us make connections with that idea because suddenly, internal thoughts are made external—we put them on paper!



Personal response assignments give us opportunities to exam how our personal experiences and knowledge connect to the experiences and knowledge of other people; this is essentially what you are doing when you connect with the themes in a text.

You have been exposed to valuable experiences and have a tremendous amount of knowledge about life, living, and learning. A personal response assignment gives you a unique opportunity to present a snippet of your most valuable learning.

Personal Response: Main Idea

Prompts such as those on the previous page give direction about where to start working on a response. Consider these directions when first reading a prompt:

1. Focus on key words to understand the question and to find ideas or hints about how to focus the discussion.

- Examples of key words and phrases in these prompts are *understand*, *respect*, *viewpoints*, *perspectives*, *morals*, and *termed an outsider*. Consider your understanding of these words based on your knowledge and personal experience. Knowledge of these words will shape an answer to the question. The dictionary definition of a word often introduces new ideas about the prompt.



2. Consider your personal position on the question. Explore what you know or think the answer could or should be based on your own thoughts, opinions, or experiences.

- The answer to this question is the main idea, or topic, that directs your discussion. Developing details of this idea is the goal of the assignment. Focussing on a specific idea to start with requires some brainstorming.



3. Consider texts you studied in the course that may provide support for your opinion. Such details may strengthen and enhance your discussion about your main idea.

- Consider what you learned from the graphic novel. What events, conflicts, or ideas from the graphic novel could support your main idea, or answer, to the question? What support from the graphic novel, whether you agree or disagree with it, could help you explain your idea in further detail?



A Tip about Thesis Statements

Think about **thesis statements** as a set of directions. We establish the direction of every discussion right away so people understand how to follow ideas and respond. We can do this in a very specific way (some theses are quite complex and detailed) or in a general way.

A thesis statement always identifies the subject or topic and how it will be discussed.

1. **What** is your subject or topic? What statement did you develop to answer the essay prompt?

2. **How** will you arrange your ideas? What **vehicle** will you use to discuss your topic? What references will you use? In your personal response, you will use your chosen graphic novel as well as personal experience. When writing your thesis, you will name the text and its author, and you will identify your personal experiences in a general way when talking about how you will speak about your topic.



This sounds more complicated than it is. If you have to make a highway journey, will you use an all-terrain vehicle to make the trip? Will you use a bicycle? Or will you use a car? When you are talking about the vehicle to discuss your topic, you are talking about information you will refer to or use to discuss your topic.

- **Sample General Thesis Statement:**

“People do not benefit from our help if they have not asked for our involvement.”

References or Supporting Details:

Personal experience: Helping others in my youth group

Literature: “The Wedding Guest” by Lois Simmie

I will explore the idea in my thesis statement through my personal experiences of helping others, as well as the text “The Wedding Guest” by Lois Simmie.

- **Sample Specific Thesis Statement:**

People may not immediately realize the benefit of our help, especially if they have not asked for our involvement; however, the future generally provides a different, appreciative perspective.

References or Supporting Details:

Personal experience: “The Wedding Guest” by Lois Simmie

I will explore my thesis through personal experience with a stubborn child, as well as the text “The Wedding Guest”, by Lois Simmie.

Preparing for a Personal Response Assignment

Your main idea is a corner stone for your personal response. It is the basis or starting point of other ideas, such as why you believe what you do about the subject.

To examine your main idea or statement further . . .

1. Brainstorm reasons for believing your main statement is accurate.
2. From your brainstorming, take at least three appropriate explanations that you can explore further. You can explore these three ideas in your discussion.
3. Find evidence from your own experiences and evidence from a text in the course to support these ideas and your discussion.

A good way to plan your personal response is to make a visual mind map.



Time to Read

Read the **Organizers and Mind Mapping** tutorial in your **Online Course Tools** or **Course Resource book**.



CONGRATULATIONS!

You have completed Instruction Workbook 5!

Use this time to applaud your stupendous self, and double-check to ensure you have submitted all required assignments for this workbook.

Tag Space

Do you have any questions, comments, concerns, or thoughts to share about this Workbook, or life in general? To leave your marker a question, a rant, a picture, a random thought or comment, use 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.



Time to Read

Before beginning **Instruction Workbook 6**, ensure you have chosen and located one of the novels for use in the course. Now is a good time to start reading your novel in anticipation of the next set of assignments. Choose **one** of the following novels to study. (You are welcome to read more, of course!)

- *Forbidden City* by William Bell
- *Of Mice and Men* by John Steinbeck
- *Hate List* by Jennifer Brown
- *Hole in My Life* by Jack Gantos



If you have not yet chosen a novel, view the novel summaries in the **Online Course Tools** or **Course Resource book**. If you want further insight, contact your teacher.

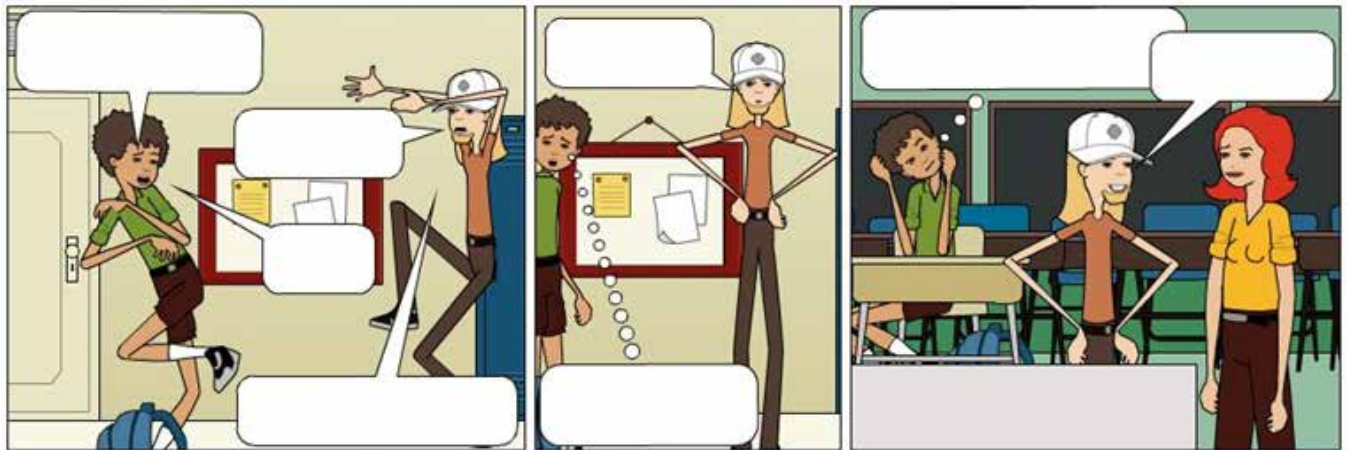
Appendix

Targeted Course Learning Outcomes

1. You will explain how choices and motives of characters and people presented in texts may provide insight into the choices and motives of self and others.
2. You will assess the significance of a text's theme or controlling idea and the effectiveness of the content in terms of adequate and relevant supporting details, examples, or illustrations.
3. You will form generalizations by integrating new information with prior knowledge.
4. You will reflect on the purpose for text creation and on your own motives for selecting strategies to engage an audience and consider potential consequences of choices regarding text creation.
5. You will understand the concept of convention, and you will apply it to oral, print, visual, and multimedia text forms when appropriate.
6. You will develop content to support a controlling idea or produce a unifying effect.
7. You will review the accuracy, specificity, and precision of details, events, images, facts, or other data intended to support a controlling idea or to develop a unifying effect; you will add to details, events, images, facts, or other data as needed to provide sufficient support or development.
8. You will assess relationships among controlling idea, supporting ideas, and supporting details, and you will strengthen relationships as needed to enhance the unity of texts.

Graphic Novel Showcase

Title:



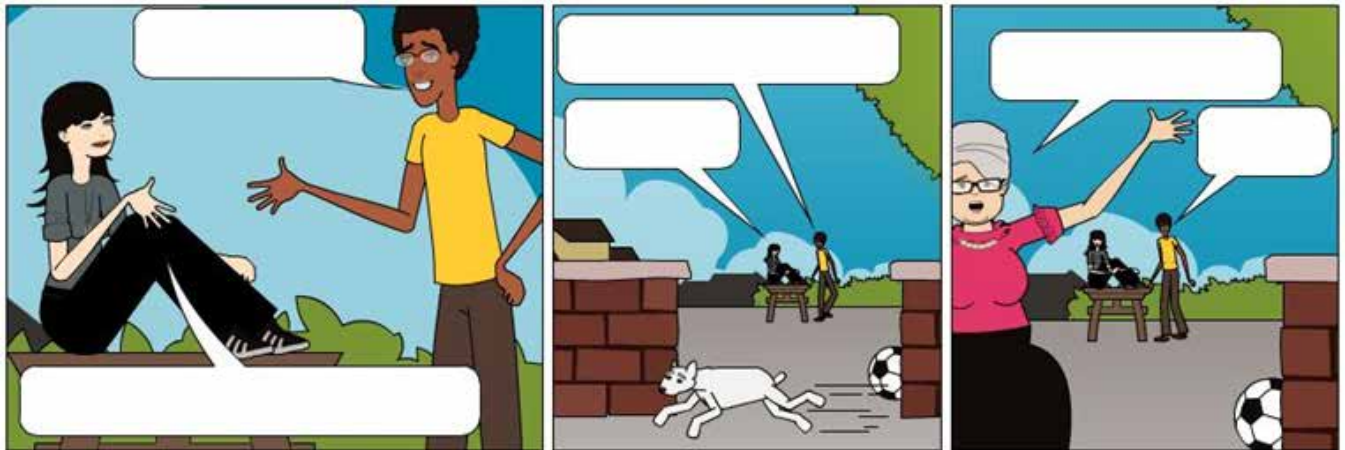
Graphic Novel Showcase

Title:



Graphic Novel Showcase

Title:



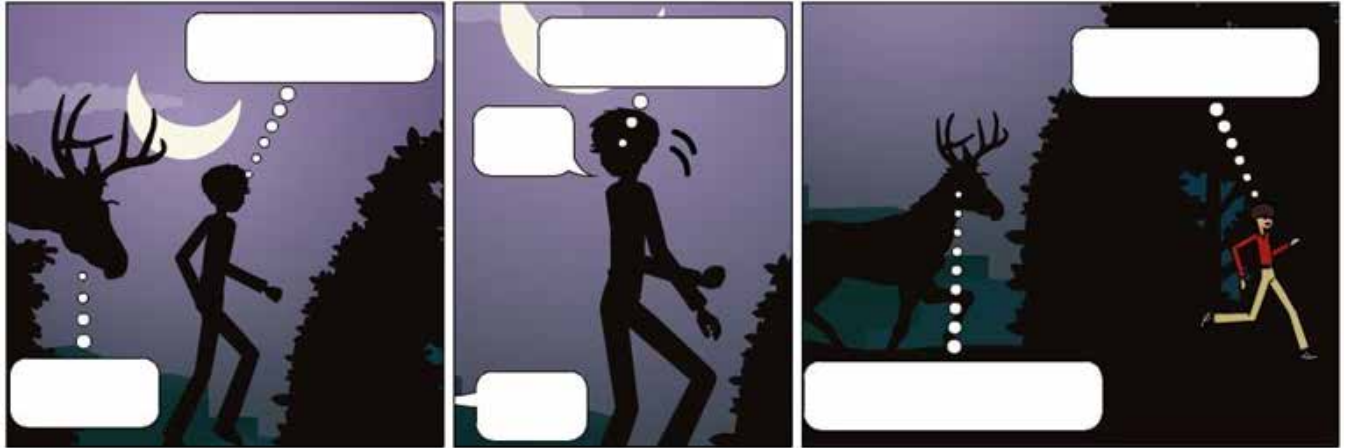
Graphic Novel Showcase

Title:



Graphic Novel Showcase

Title:



Graphic Novel Showcase

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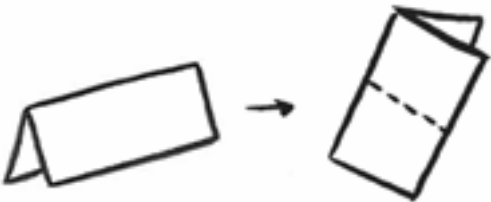
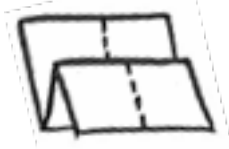

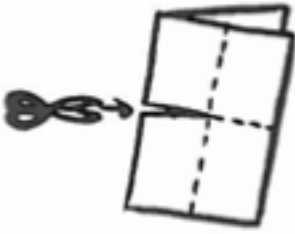
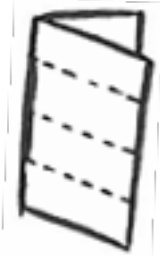
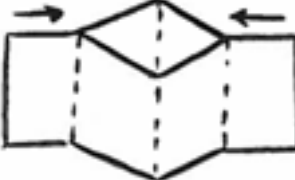

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Constructing a Six-Page Sketchbook

You may wish to construct a six-page sketchbook for your illustrated comic. If so, you may submit your 'comic book' with your workbook for assessment.

<p>Step 1 Fold a sheet of 18 x 24" (46 cm x 61 cm) drawing paper in half lengthways or vertically. Crease well and unfold. Fold paper in half horizontally. Crease well.</p>	
<p>Step 2 Fold one horizontal edge back toward the middle crease. With the corners together, crease well.</p>	
<p>Step 3 Fold the other horizontal edge back toward the middle crease. With the corners together, crease well.</p>	
<p>Step 4 Open your last two folds. Holding the middle horizontal crease, cut along the folded centre line to the first vertical fold (widthways).</p>	
<p>Step 5 Open the paper and refold the paper lengthways (or vertically). Hold on; there is a method in the madness . . .</p>	
<p>Step 6 Holding each side of the cut, push the ends together gently to form the pages of the book.</p>	
<p>Step 7 Fold the front and back covers around so that the corners meet. Crease well.</p> <p>Optional: Secure two staples to the middle of the book (lengthways along the spine) to hold it together.</p>	

Tyrone's 5.2 Hot Topic

Provide an informative overview of your chosen topic by answering the following questions. Use detailed, point-form notes of information from various sources.

The topic I chose is: *The significance of hope*

Research

Article 1 Title:

"The Will and Ways of Hope"

Source:

Retrieved from <https://www.psychologytoday.com/blog/beautiful-minds/201112/the-will-and-ways-hope>. April 6, 2016.

Article 2 Title:

"The Importance Of Hope In Addiction Recovery"

Source:

Retrieved from <http://www.bellwood.ca/blog/addiction-treatment/the-importance-of-hope-in-addiction-recovery/>. April 6, 2016.

Article 3 Title:

"On the Nature of Hope and Its Significance on Innovation"

Source:

Retrieved from <https://www.psychologytoday.com/blog/the-tyao-innovation/201402/the-nature-hope-and-its-significance-in-innovation>. April 6, 2016.

Tyrone's 5.2 Hot Topic (continued)

Five-Paragraph Essay Planning

Paragraph 1: Introduction

- Statement of theme (what message is the graphic novel conveying about your topic?):

Hope is important in recovering from difficult things in your life.

Paragraph 2: Research

- Which of your three articles will you be discussing?

"The Importance of Hope in Addiction Recovery"

- What are some of the key ideas on the topic from your article?

• Hope is necessary in addiction recovery; hope leads to motivation then action = change!

• Hope is "the expectation that things in the future will be better" but we all define hope differently

• You need to hope when you are having problems; you could listen to other people's success stories, think of the future, or make a plan. There are lots of strategies you could use.

Paragraph 3: Graphic Novel

- How is the topic explored in your graphic novel? Provide details about the characters, events, and theme.

Stacy in How I Made it to Eighteen struggles with lots of mental health issues and checks herself into a mental hospital. It isn't until the end of the novel that Stacy seems to be hopeful about her future.

Paragraph 4: Personal Experience

- Have you experienced something firsthand that is related to the topic? Has anyone you know experienced something similar? What have you read or watched that is relevant?

I don't know anyone who has had an addiction but my grandmother had knee surgery recently and she has had a hard time recovering because she is depressed. Right now, she doesn't have any hope and is feeling crappy all the time.

Tyrone's 5.2 Hot Topic (continued)

Paragraph 5: Conclusion

- How can you restate your statement of theme without using the same words?

When facing a problem, you need to have hope.

- What is a strong ending statement you might use? You could end with a rhetorical question, a quotation, a hook.

"Everything that is done in the world is done by hope."—Martin Luther

Tyrone's 5.2 Hot Topic Five-Paragraph Essay

Sometimes we think of hope as something corny like rainbows and unicorns. But it really is something we need to have in life because life is full of problems. We are often faced with tough moments whether it is a mental health issue, the death of a loved one, or another crisis. **Hope is important in recovering from difficult things in your life.**

Good statement of theme!

In the article "The Importance of Hope in Addiction Recovery", the author writes about how hope is the first step to recovery. Without hope, you don't have any motivation. And without motivation, there is no action. When you have hope, you start the process that will lead you to change. In order to have hope, though, you need to expect that "things in the future will be better". This can be hard to do when you are in a tough time so you have to use strategies to find **hope**.

You need to provide details about what these strategies might be. You had some listed in your outline that you could have used, Tyrone!

In How I Made it to Eighteen, Stacy struggles with a lot of issues and checks herself into a mental hospital because she tried to commit suicide. During most of the **comic book**, Stacy doesn't seem to have any hope that she will improve. She hates her mom, and her boyfriend never comes to visit her at the hospital. Her friends at the hospital, Ashley and Dean, are very supportive but she isn't always ready to let them help her. It isn't until she admits to her doctor that she is still bulimic that she makes any progress. After that, she seems to have hope for the future. At the end of the book, Stacy even has plans to go to college the next year.

This is a graphic novel, not a comic book. A comic book is published monthly while a graphic novel tells a single story in one book.

I don't know anyone who has had an addiction or has tried to commit suicide. But my **Grandma** recently had knee surgery and she has been having a really tough time with her recovery. She is depressed because she can't move around very well and is in a lot of pain. She always feels crappy and I guess she is tired of feeling that way. I don't think she has any hope that she will get better. I told her that maybe she should talk to some friends who have had knee surgery before so she knows that things will get better. She should also talk to her doctor so she has a recovery plan and will know how long it might take to start feeling better.

No need to capitalize grandma here as it isn't being used as a proper noun.

When facing a problem, you need to have hope. If you don't, you won't be able to find a solution. It is like Martin Luther said, **"Everything that is done in the world is done by hope"**.

This is a good quotation to end with, Tyrone! Your conclusion could be a little longer, though. Maybe include one sentence that sums up the body paragraphs.

Karinn's 5.3 Tracing Understanding

A note from Karinn: *I am reading the graphic novel "Book 2: Ghost Stories" by Jeff Lemire. I chose the image on p. 129. My teacher photocopied it so I could trace a rough image. It's not as good as Jeff Lemire, but it's something to work with. Most of this page is for the What section of the "What? So What? Now What?" chart.*

Lou's face is creased and lined sharply with dark lines and shadows to show his age (he is quite old), and his unhappiness, unhealthiness

Lou's eyes are wide open and alert, looking straight ahead in frame 1 and 2—like he's looking at the world again, and is out of his head/memory and in reality

close up view of Lou's face

before this, Lou has flashback to when him an Vince were kids playing ice hockey

Lou has a dark shadow attached to him, dark shadows on his face and in his environment—a seriously desolate atmosphere

close up brings me to reality at same time Lou "returns" to reality from being spaced out.

shadows make the lines on his face stand out—emphasize his old age? Wrinkles are a sign of aging

Lou is only standing up to his ankles in the river where he played hockey as a kid in the winter—in frames p. 128, 127, he was "drowning" in the same river. Shows he isn't aware of reality, is potentially unsafe—Where is Vince, his younger brother? Vince is dead—Lou is retelling a story about him and his brother.

Lou seems haunted by his past and maybe not a happy person (he just "returned" from having a memory about his younger brother Vince)

River: maybe metaphor for Lou being drowned in a childhood memory about him and his bro.

Lou- skinny and fragile

The reality is that Lou drownnd in a memory, not the real river, but this is still unsafe—who looks after Lou? No one has, except him.

Forgot to draw it here, but Lou is smiling in this frame, like he enjoyed the memory even if up to his ankles in the river.

On p. 126-128—Lou talks about memory, age (having a hard time remembering things or having clarity in old age)—is going senile? Maybe, because of old age.

Graphic weight here—Lou is centered in composition of each frame (the focus of 1, 2, and 3). Could mean Lou has found focus or feels good? He is smiling in frame 2 about the nice memory about ice hockey + Vince.

Only text on page—Lou is pretty deaf—are "slosh" noises here cuz Lou hears them in this moment, or to show no one else is around to hear the funny sound? Kinda sad, cuz it shows Lou's loneliness and isolation. No one else is there!

Lou is "back" now, from his happy memry—Gutter tells reader that between frame 2 and 3, Lou must have exited the water, and made it back to the house in his soggy boots like nothing happened.

Essex County © Jeff Lemire (www.topshelfcomix.com).
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Karinn's 5.3 Tracing Understanding (continued)

- main purpose—character and story development (Lou is the main character or narrator)
- After first memory about relationship between Lou and Vince as kids) — establishes setting, characters and relationships

So What? *Granma started having Alzheimer's when I was younger*

- at first she remembered me when we visited
- later, she only remembered sometimes, then eventually never (had times like Lou, where she was just somewhere else in her own mind)—made relationship tough
- hard on my mom—she couldn't talk to my grandma like a mom anymore
- hard on my granma too—illness isolated her mentally from family as her ability to communicate broke down—Lou finds it frustrating to verbally speak with others because of his deafness—he writes things down that are short and choppy—keeps his feelings of loneliness and isolation to himself.

Now What? *Text draws attention to the effects of age in this image*

- effects on mental state, personal relationships, and unsafe effects of isolation on elderly
- elderly need more help, love and attention than they sometimes get.

Hi Karinn,

*There wasn't enough room on your diagram page to make any notes, so I will leave you a few here about this part of your work. Good work on spotting the visual metaphor of the river that occurs on p. 124-126. That is a very complex idea, but graphic novel artists use visual metaphors all the time—they are mainly identified by **abstract visual details**. Your first clue, for instance, is on p. 125 when you can see Lou's tears, despite him being "underwater" in the river. On p. 126, Lou's tears are shown as creating the hockey ice in the beginning of his memory. This is physically impossible, but it brings the reader into this flashback effectively. You have made some very solid observations about the visual details in your chosen images and how they affect the story, and it is clear you understand graphic weight, and how the gutters in graphic novels work.*

One part of your work that is unclear is your idea about theme. You mentioned many small themes running throughout the book, like issues around old age and isolation, but if you had to pin down the main message or theme of the book with what you've observed and read, what would it be?

Abstract visual details are visual details that do not make sense in reality. Salvadore Dali painted scenes of wristwatches that looked as if they were melted in a hot sun—painting the watches unrealistically created abstract visual details.

Karinn's 5.3 Tracing Understanding: Paragraphs

Paragraph 1

[1] My grandma had times where she remembered everything, and you could tell by the look on her face if she was in reality or not in reality in her brain.

[2] My grnama was old and went through things like Lou does mentally. [3] Hers was more permanent, and called Alzheimers and I think Lou is just having moments where his thoughts are very distracting and making him forget stuff (like what he's doing, or where he is). [4] This reminds me of Lou in frame one, where you can see he is back in reality after having a flashback to a memory in his past.

The author's trying to show problems that elderly people have. When people get old, things start to change, physically and mentally. These changes affect their relationships with people, because they can't communicate good anymore like my Grandma or no one will really pay attention to them like Lou. It's weird because children aren't mentally or physically all there and they get loads of help with everything mostly, and the elderly don't, and some need it just as much. The visual element effective to me, was the "slosh-slosh-slosh" noise because Lou can't hear it. No one else around to hear that funny noise and know that he might need help getting his feet dry. Lou was senile enough to unwittingly step into the river, where he could have drownd, but no one is there to look after him.

In your paragraph, you write about your grandmother, then Lou and the similarities they share, as well as the issues that older people have. Your concluding sentence does not bring your conversation to a close effectively. Think of a way to sum up what you said that states the most important point you want your reader to realize at the end of your paragraph. Use this as a concluding sentence here.

Is Lou senile? Reconsider your word choice—you may need to look further into this.

Karinn, you have some good ideas here, I think, but it seems like they could be organized more effectively. I numbered your sentences so you can see what I mean. Sentence 2 would be a good way to start your paragraph because you are introducing your grandma and Lou and saying there is a connection. From that, you could use sentences 1 and 3 to elaborate further. Sentence 4 could still come last, but can you elaborate any further on this?







The elderly have already lived the parts of life that you and I currently are living—I do not think they want to be helped in all the same ways we help children. You may need to clarify this comparison.

This sentence reads awkwardly because it needs transition from your previous sentence.

This is a large and awkwardly worded sentence that is run-on. Identify individual ideas (clauses) and delete the comma before "because". Consider re-wording it so it reads smoothly and clearly.

That you chose this is interesting, despite lots of bigger visual effects at play in these three frames. This is a good idea, Karinn, and emphasizes Lou's isolation.

Karinn's 5.3 Tracing Understanding Assessment

Value	Tracing Notes and Observations	“So What? Now What?” Paragraphs
 Excellent	<input checked="" type="checkbox"/> Your notes for each frame are <i>thorough</i> and demonstrate <i>insightful</i> understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>impressive</i> learning skills.	<input type="checkbox"/> You provide <i>perceptive</i> ideas with <i>precise</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present a <i>logical</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>frequently effective</i> words, sentence structure, and grammar .
 Proficient	<input type="checkbox"/> Your notes for each frame are <i>detailed</i> and demonstrate <i>thoughtful</i> understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>effective</i> learning skills.	<input checked="" type="checkbox"/> You provide <i>thoughtful</i> ideas with <i>convincing</i> support about theme in the graphic novel studied. <input checked="" type="checkbox"/> You present an <i>appropriate</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>effective</i> words, sentence structure, and grammar .
 Satisfactory	<input type="checkbox"/> Your notes for each frame are general and demonstrate basic understanding of story elements and visual effects communicating theme. <input checked="" type="checkbox"/> Your inquiry questions and answers demonstrate <i>adequate</i> learning skills.	<input type="checkbox"/> You provide <i>appropriate</i> ideas with <i>adequate</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present a <i>general</i> idea about relevance of the author's theme in the world today . <input checked="" type="checkbox"/> You use <i>basic</i> words, sentence structure, and grammar .
 Limited	<input type="checkbox"/> Your notes for each frame are <i>incomplete</i> and demonstrate <i>weak</i> or <i>confused</i> understanding of story elements and visual effects communicating theme. <input type="checkbox"/> Your inquiry questions and answers demonstrate <i>superficial</i> learning skills.	<input type="checkbox"/> You provide <i>questionable</i> ideas with <i>incomplete</i> support about theme in the graphic novel studied. <input type="checkbox"/> You present an <i>undeveloped</i> idea about relevance of the author's theme in the world today . <input type="checkbox"/> You use <i>frequently ineffective</i> words, sentence structure, and grammar .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of work.	
TOTAL: 22.5/30 = 75%	12/15	10.5/15
 Assessment	<p>Areas of strength: You have a great understanding of visual elements in graphic novels. Visual cues you noted about shading, lines, and centring of the character in the frame as well as your explanations are very perceptive.</p> <p>Might I suggest . . . Your inquiry questions were great, but I was hoping you might develop your answers more thoroughly. Read feedback comments for suggestions about wording, sentence structure, and organization. Paragraphs should be organized as conversations—with a beginning, middle, and end (conclusion). Please give more attention to the editing process, especially for your personal response in the next workbook.</p>	

Module 2: Instruction Workbook 5

Assignment List

Student Checklist ✓	Assignment Name	Score	Percentage %	Submitted to Moodle ✓
	5.1 Graphic Novel Quiz	/54		
	5.2 Hot Topic	/30		
	5.3 Tracing Understanding	/30		
	TOTAL	/114		

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.

Student's Questions and Comments	FOR STUDENT USE ONLY	FOR ADLC USE ONLY															
	(if label is missing or incorrect) File Number: 	Assigned to Marked by Date received 															
	Apply Assignment Label Here	Summary															
		<table border="1"><thead><tr><th></th><th>Submitted in Print</th><th>Submitted in Moodle</th></tr></thead><tbody><tr><td>W5—5.1 Graphic Novel Quiz</td><td></td><td></td></tr><tr><td>W5—5.2 Hot Topic</td><td></td><td></td></tr><tr><td>W5—5.3 Tracing Understanding</td><td></td><td></td></tr><tr><td colspan="3">Total Lessons: 3</td></tr></tbody></table>		Submitted in Print	Submitted in Moodle	W5—5.1 Graphic Novel Quiz			W5—5.2 Hot Topic			W5—5.3 Tracing Understanding			Total Lessons: 3		
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	Name Address City/Town Province Postal Code																
	Please use the pre-printed label for this course and Assignment Workbook.																

Teacher's Signature