Comprehend and respond to texts slide deck

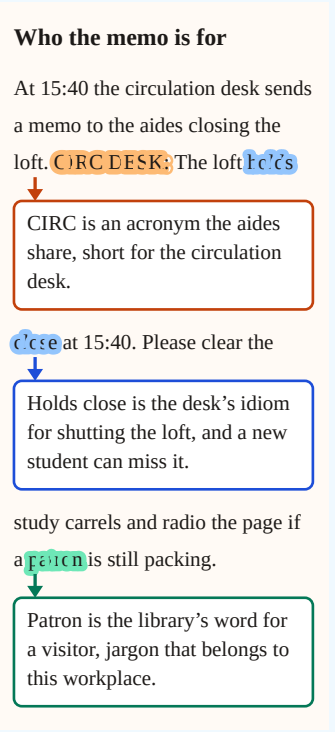
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Unit 2: Comprehend and respond to texts

Context and situation

A memo for a narrow audience

- At 15:40 the school library’s circulation desk sends a memo to the student aides who close the loft, the upstairs study area. CIRC DESK: The loft holds close at 15:40. Please clear the study carrels and radio the page if a patron is still packing.
- CIRC is an acronym the aides share, short for the circulation desk.
- “Holds close” is the desk’s idiom for shutting the loft, and a new student can miss it.
- Patron is the library’s word for a visitor, jargon that belongs to this workplace.



Audience and shared vocabulary

- The purpose is to get the loft closed safely at 15:40.
- The audience is the student aides who already use the desk's labels.
- Jargon, an acronym, and an idiom are clues to that situation, and the situation explains the clues.

Key terms

context

The situation in which a text is made and used, including purpose, audience, place, and shared knowledge.

jargon

Specialized wording that a particular group uses for its own work, clear to insiders and opaque to newcomers.

acronym

A short label built from the first letters of a longer name, such as CIRC for circulation.

Annotated example

- Purpose line: direct aides to close the upper study area.
- Audience line: student workers who know carrel, patron, and the page radio.
- Language line: CIRC is an acronym, patron is jargon, and “holds close” is the desk’s idiom for shutting.

Example

- At 15:40 the circulation desk sends this memo to the aides: CIRC DESK: The loft holds close at 15:40. Please clear the study carrels and radio the page if a patron is still packing.
- Purpose: get the loft closed safely. Audience: aides who already know carrel, patron, and the page radio.
- CIRC is their acronym for the desk, “holds close” is their idiom for shutting, and patron is their word for a visitor.

Practice with a note

- At 18:50 the stage manager pins this note by the door: STAGE: House lights go to half at 18:50. ASMs, sweep the wings and call the SM if a guest is still in the vom.
- Name the purpose, the audience, and what ASM, SM, and vom mean in this theatre.

Review

- At 11:10 the cafeteria lead posts this note: LINE: The special starts at 11:10. Servers, plate the feature and flag the cashier if the tray rail jams.
- Write the purpose, the audience, and the workplace meaning of flag and feature.

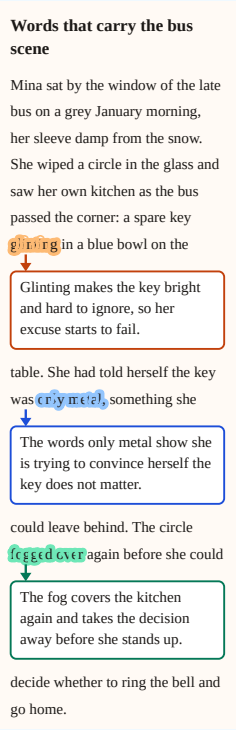
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Unit 2: Comprehend and respond to texts

Close reading and paraphrase

A short passage for close reading

- Mina sat by the window of the late bus on a grey January morning, her sleeve damp from the snow. She wiped a circle in the glass and saw her own kitchen as the bus passed the corner: a spare key glinting in a blue bowl on the table. She had told herself the key was only metal, something she could leave behind. The circle fogged over again before she could decide whether to ring the bell and go home.
- Glinting makes the key bright and hard to ignore, so her excuse starts to fail.
- The words only metal show she is trying to convince herself the key is unimportant.
- The fog covers the kitchen again and takes the decision away before she stands up.



From annotation to paraphrase

- A question, a prediction, and a note on diction are tools for staying with the sentences.
- Connotation is the extra feeling in a word, beyond its dictionary meaning. Only tries to make the key sound unimportant.
- The controlling idea is the main understanding the details build. A paraphrase says that idea in your own words and keeps one supporting detail.
- Subtext is a meaning suggested under the events. The unfinished decision about the bell suggests Mina is still tied to that kitchen.

Key terms

controlling idea

The main understanding a passage is building, the point the details work together to support.

connotation

The feeling or association a word carries beyond its plain dictionary meaning.

subtext

A meaning suggested underneath the stated events, available through detail and tone.

Annotation frame

- Ask a question the sentences can face: why does Mina call the key only metal?
- Predict only what the passage will let you check. Here, you can predict she stays on the bus because the fog returns before she rings the bell.
- The words only metal show she is trying to convince herself the key is unimportant.
- Glinting makes the key bright and hard to ignore, so the excuse starts to fail when the bus passes her kitchen.

Worked paraphrase

- Worked move on the bus passage: mark the word, say its effect in a full sentence, then paraphrase.
- The words only metal show she is trying to convince herself the key is unimportant.
- Glinting makes the key bright and hard to ignore, so that excuse fails as the kitchen goes past the window.
- Paraphrase: Mina wants the spare key to feel unimportant, but the blue bowl and the fogged circle show she is still tied to that kitchen.

Paraphrase practice

- Jordan stood alone in the choir room after rehearsal, beside the piano. The black folder lay open, and a name was written inside in pencil. Jordan shut the cover, then opened it again. The pencil line looked freshly pressed, as if someone had just left.
- Use the same move: mark one word, say its effect in a full sentence, and paraphrase the controlling idea with one detail from the room.

Review

- The new passage below is the text for this check. Work from these sentences.
- Amira stood at the empty community rink after the other skaters had gone. One floodlight stayed on. Her skates knocked together in her bag, and she told the dark boards she was fine. The light made a small stage of the ice.
- Paraphrase the controlling idea in your own words and name one supporting detail.

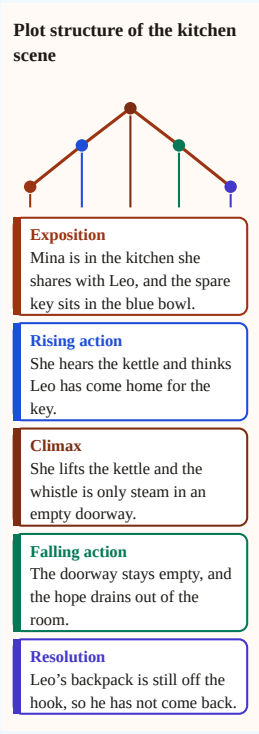
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Unit 2: Comprehend and respond to texts

Narrative and character

An opening scene

- Mina stood in the kitchen of the house she shares with her brother Leo. The spare key sat in the blue bowl on the table. She heard the kettle and thought Leo had come home for the key, because she had promised their mother she would keep the house ready. When she lifted the kettle, the whistle was only steam in an empty doorway. Leo's backpack was still missing from the hook.
- Exposition. Mina is in the kitchen she shares with Leo, and the spare key sits in the blue bowl.
- Rising action. She hears the kettle and thinks Leo has come home for the key.
- Climax. She lifts the kettle and the whistle is only steam in an empty doorway.
- Falling action. The doorway stays empty, and the hope drains out of the room.
- Resolution. Leo's backpack is still off the hook, so he is still out.



Plot and character

- Plot structure is the shape of the events: exposition, rising action, climax, falling action, and resolution.
- Exposition is who and where at the start. Rising action builds the tension. The climax is the turning point. Falling action follows it, and the resolution is how the scene settles.
- Conflict is the pull between Mina's promise and Leo's absence. Motivation is why she acts: she promised their mother she would keep the house ready.
- Tone is the quiet attitude of the sentences, heard in empty doorway. Mood is the lonely feeling that kitchen creates for a reader.
- An archetype is a familiar character pattern. Mina fits the caretaker, the person who keeps a place ready for someone else.

Key terms

conflict

The tension between two pulls in a narrative, such as a promise and an absence.

archetype

A familiar character pattern, such as the caretaker, that readers recognize across many stories.

tone

The attitude a text creator takes toward the subject, heard in word choice and shaped for a purpose and an audience.

Character frame

- A trait needs an action. Responsible fits because Mina lifts the kettle and checks the hook.
- Her motivation is the promise to their mother, and she treats keeping the house ready as a duty.
- She is Leo’s older sibling. That relationship, and the caretaker archetype, come from what she does.

Worked theme and tone

- Worked move on the kitchen scene. Exposition: Mina is in the kitchen, and the spare key is in the blue bowl.
- Rising action: she hears the kettle and thinks Leo has come home. Climax: the whistle is only steam.
- Falling action: the doorway stays empty. Resolution: the backpack is still off the hook, so Leo is still away.
- Conflict is the promise against Leo’s absence. Her motivation is that promise. The theme is that care can stay in the objects after the person leaves.
- The tone is quiet, heard in empty doorway, for classmates who know a small kitchen.

Practice with a scene

- Amira stood under the one floodlight at the community rink after the other skaters had gone home. She had told her coach she would run the drill alone. She tied her skates, and the dark boards gave nothing back.
- Use the same move: name the exposition, rising action, climax, falling action, and resolution. Then state the conflict, one trait with an action, and the tone with a phrase from the scene.

Review

- The new passage below is the text for this check. Work from these sentences.
- Jordan stood in the empty choir room after rehearsal and set a black folder on the piano. The name inside was written in pencil. Jordan had promised the folder would be safe. The empty chair faced the music.
- Name the conflict, one trait with evidence, the relationship or archetype, and the tone.

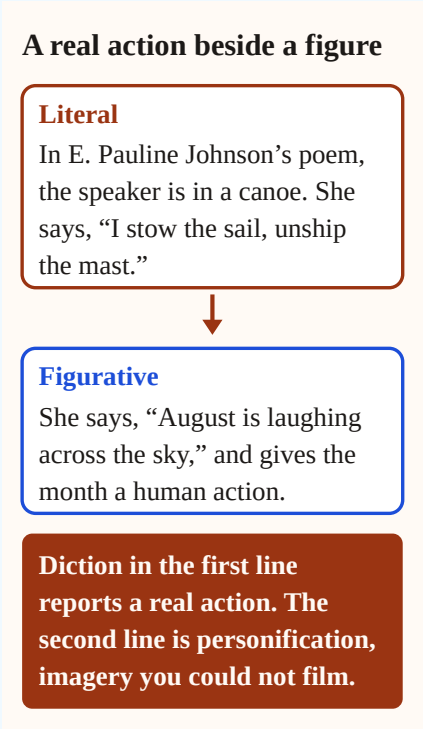
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Unit 2: Comprehend and respond to texts

Figurative language and performance

Figurative language in a poem

- Literal. In E. Pauline Johnson's poem, the speaker is in a canoe. She says, "I stow the sail, unship the mast."
- Figurative. The same speaker says, "August is laughing across the sky," and gives the month a human action.
- Diction in the first line reports a real action. The second line is personification, a picture no camera could film.



Figures and readings

- Literal statements report what could occur, and figurative statements ask you to carry meaning across.
- A symbol is a thing, such as the paddle, that stays itself and gathers a further meaning.
- An audience can admire a poem's content and still struggle with a performance, or the reverse.

Key terms

figurative language

Wording that asks a reader to understand one thing through another, as when a month is said to laugh.

symbol

A concrete thing in a text that also carries a further meaning the text supports.

allusion

A brief reference to a person, place, or text the audience is expected to recognize.

Kinds of meaning

- Literal: “Be strong, O paddle! be brave, canoe!” still addresses tools, and the bravery asked of them starts to figure.
- Symbol: the paddle remains a blade in the water and also gathers courage and song.
- Allusion: calling a bright afternoon “my summer’s day” borrows Shakespeare’s comparison if the class has just read “Sonnet 18.”



Text and performance

- In E. Pauline Johnson's poem the speaker is in a canoe and says, "I stow the sail, unship the mast." The same speaker says, "August is laughing across the sky."
- The first line is literal: a person could do it. The second is personification: the month is given a human action.
- A shouted reading of Be strong, O paddle! makes the poem's soft opening, gentle as a lullaby, hard to remember, so the performance changes the response.

Practice with a river sentence

- Between classes, Maya writes: The hallway current tugged our sleeves, and the bell was a thin whistle downstream. She then reads the line in a rush, almost shouting the bell.
- Label the literal tug and the figurative current and whistle, then say how the rushed reading changes a listener’s response.

Review

- After practice, Maya writes this line: The scoreboard moon hung over centre court, and Maya tied her laces. One classmate whispers the line, then another classmate shouts it.
- Say which part is literal, which part is a figure, and how the whisper and the shout ask for different responses.

Image credits

Unknown photographer, Grand River, Onandaga, where E. Pauline Johnson (Tekahionwake) wrote “Paddle Song” (I0023615), public domain

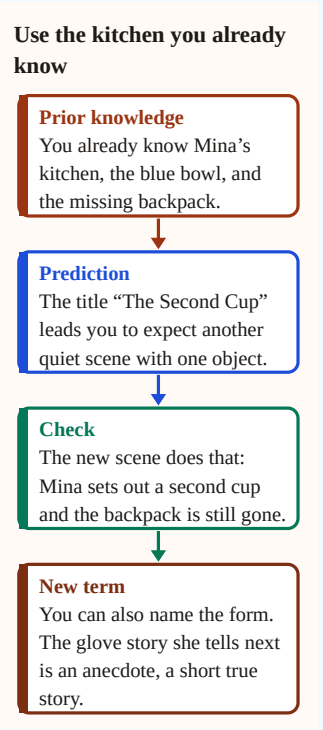
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Unit 2: Comprehend and respond to texts

Prior knowledge

Familiar settings

- You have already read Mina’s kitchen scene. In it, Mina waits at home for her brother Leo, the spare key sits in a blue bowl, and his backpack is missing from its hook. The new scene is titled “The Second Cup.” Mina sets a second cup on the table in that same kitchen, and the backpack is still off the hook.
- Prior knowledge. You already know Mina’s kitchen, the blue bowl, and the missing backpack.
- Prediction. The title “The Second Cup” leads you to expect another quiet scene with one object.
- Check. The new scene does that: Mina sets out a second cup and the backpack is still gone.
- New term. You can also name a form inside the scene. Mina tells a one-minute story about the morning Leo forgot his gloves, and that short true story is an anecdote.



Monitoring a reading strategy

- Previewing a title and recalling a similar text are strategies, and so is listing devices you have already studied.
- Expectations about context, content, and form come from those memories.
- After reading, you keep the strategy that helped and modify the one that missed.

Key terms

prior knowledge

What you already know from experience and from texts you have studied, available to help you understand a new text.

point of view

The position from which events are told, such as a narrator close to one character's thoughts.

anecdote

A brief story told inside a text to illustrate a point or to spark a response.

Expectations from a first story

- Form expectation: a very short narrative built from ordinary objects.
- Content expectation: a promise, an absence, and a character shown by an action.
- Device expectation: characterization and a close point of view, plus a possible anecdote or rhetorical question.

Worked prediction check

- You already know Mina's kitchen, the blue bowl, and the missing backpack. The new scene is titled "The Second Cup." Mina sets a second cup on the table, and the backpack is still off the hook.
- Prediction from the title: another quiet scene built on one object. The cup and the missing backpack match that expectation.
- She also tells a one-minute story about the morning Leo forgot his gloves. That short true story is an anecdote.

Practice with a new title

- The new title is “Bus Window, January.” You have already read the paragraph where Mina sees the spare key in the blue bowl from the late bus, then watches the circle she wiped on the window fog over.
- Write one strategy, one expectation and where it comes from, and one device you will watch for.

Review

- The only words on the page are the title “Pencil Name.” You have already studied Jordan in the choir room, a black folder, and a name written in pencil.
- Write the strategy, the expectation with its source, the device you will watch for, and how you would check the strategy after reading.

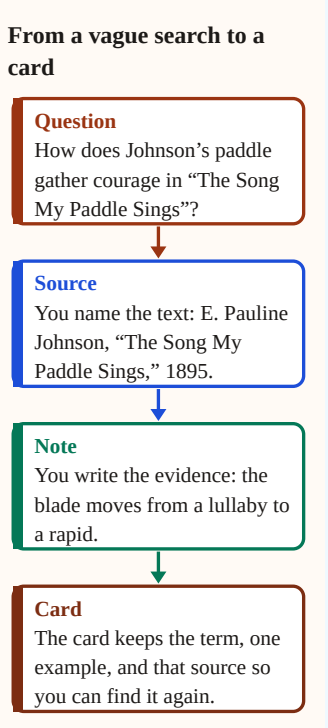
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Unit 2: Comprehend and respond to texts

Reference strategies

A question too broad for a search

- A student wants to know how the paddle gathers courage in E. Pauline Johnson’s 1895 poem “The Song My Paddle Sings.” The first search, “poetry stuff about hidden meaning,” is too wide for the catalogue.
- Question. How does Johnson’s paddle gather courage in “The Song My Paddle Sings”?
- Source. You name the text: E. Pauline Johnson, “The Song My Paddle Sings,” 1895.
- Note. You write the evidence: the paddle blade moves from soft lullaby lines to a rapid, a stretch of fast rough water.
- Card. The card keeps the term, one example, and that source so you can find it again.



Research notes

- A reference strategy includes the question, the tool, and the note you leave for yourself.
- A works-cited line has the author and the title so the text can be found again.
- A personalized glossary uses your words plus one example from a text you have actually read.

Key terms

reference strategy

A deliberate way of looking something up or recording it so a future reading is easier, such as a refined question or a note with a source.

works cited

A list of the texts and sources a writer actually used, with enough detail for someone else to find them.

personalized glossary

Your own list of terms and definitions, written in words you can reuse on the next text.

Model card for subtext

- Term: subtext. In my words: a meaning the details suggest beyond the stated events.
- Example: Mina's unfinished decision about the bell suggests she wants to go back, in the bus-window paragraph.
- Source: class text, Bus Window paragraph. Related work to follow: Johnson, "The Song My Paddle Sings," in the book Flint and Feather.

Worked note with a citation

- A student asks how the paddle gathers courage in E. Pauline Johnson’s 1895 poem “The Song My Paddle Sings.” The note says the paddle blade moves from soft lullaby lines to the rough water of a rapid.
- Works cited: Johnson, E. Pauline. “The Song My Paddle Sings.” The book Flint and Feather. 1912.
- The note and the citation stay on the same card so the line can be found again.

Practice card for archetype

- In the kitchen story, Mina keeps the house ready for Leo and checks the hook when she hears the kettle. A classmate calls her a caretaker, a familiar character pattern.
- Write a glossary card for archetype: your definition, Mina as the example, the class story as the source, and one place you could find another caretaker.

Review

- Amira stands under one floodlight at the empty rink and tells the dark boards she is fine. The sentences stay quiet.
- Create a glossary entry for tone: your definition, one example phrase, a source line, and one place you would look next.

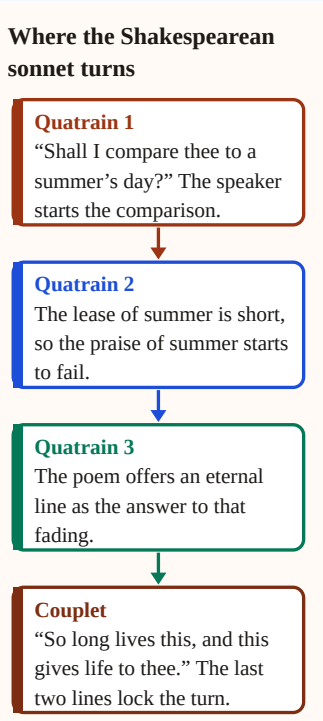
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Unit 2: Comprehend and respond to texts

Form and medium

One subject in three forms

- The same spare key can be a memo, a short poem, or a shot in a film. Shakespeare shapes praise as a sonnet, a fourteen-line poem. “Sonnet 18” turns in four parts you can map.
- Quatrain 1. “Shall I compare thee to a summer’s day?” The speaker starts the comparison.
- Quatrain 2. The lease of summer is short, so the praise of summer starts to fail.
- Quatrain 3. The poem offers an eternal line as the answer to that fading.
- Couplet. “So long lives this, and this gives life to thee.” The last two lines lock the turn.



Form and medium

- Letters, memos, poems, narratives, and dramatizations are forms with different jobs.
- A Shakespearean sonnet uses three quatrains and a closing couplet; a Petrarchan sonnet uses an octave and a sestet.
- Medium means page, film, or screen, and headlines, menus, and tabs are features of those channels.

Key terms

form

The kind of text, such as a memo, a poem, a narrative, or a dramatization, with patterns readers expect.

medium

The channel that carries a text, such as a printed page, a feature film, or a web page.

Shakespearean sonnet

A 14-line poem in three quatrains and a closing couplet, a structure Shakespeare uses to turn an idea.

The sonnet and other forms

- Shakespeare, “Sonnet 18,” closes: “So long as men can breathe or eyes can see,” / “So long lives this, and this gives life to thee.”
- Those two lines are the couplet, after three quatrains have compared a beloved to a summer’s day.
- A Petrarchan sonnet would split into an octave of eight lines and a sestet of six, a different turn.

Example

- A paddler enters a rapid. A feature film can show the wide river, the music, and the paddler's body. E. Pauline Johnson's poem carries the same kind of moment in short lines: "Dip, dip," and the crash.
- The film uses image and sound. The poem uses line breaks and repeated words. Each form fits a reader who needs a different way in.

Headline and tablature practice

- The school site leads with the headline Key returned before the late bus. Under it, three tabs read Schedule, Lost items, and Contact. A grade 9 student is looking for a glove.
- Say what form or media feature each item is, and what need it meets for that student.

Review

- Text A is a letter: Dear office, I can describe the navy glove. It has a torn thumb. Text B is four short lines: torn thumb, navy wool, on the radiator, still warm.
- Name each form, one structural feature, and one audience each form fits.

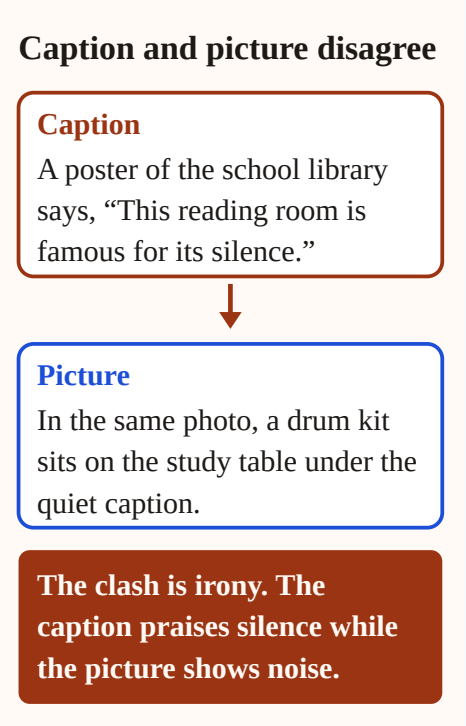
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Unit 2: Comprehend and respond to texts

Craft and effect

Caption and image contrast

- Caption. A poster of the school library says, “This reading room is famous for its silence.”
- Picture. In the same photo, a drum kit sits on the study table under the quiet caption.
- The clash is irony. The caption praises silence while the picture shows noise.



Choices and their effects

- Parallel structure and repetition hammer a sound, as in “Blow, blow.”
- A straightforward sentence such as Stow the sail uses the plain dictionary meaning, the denotation, of sail.
- Irony, satire, image, motif, and an expert’s name each leave a different effect.

Key terms

parallel structure

Repeating the same shape of words so the ear hears the match, as in “Dip, dip” and “Blow, blow.”

irony

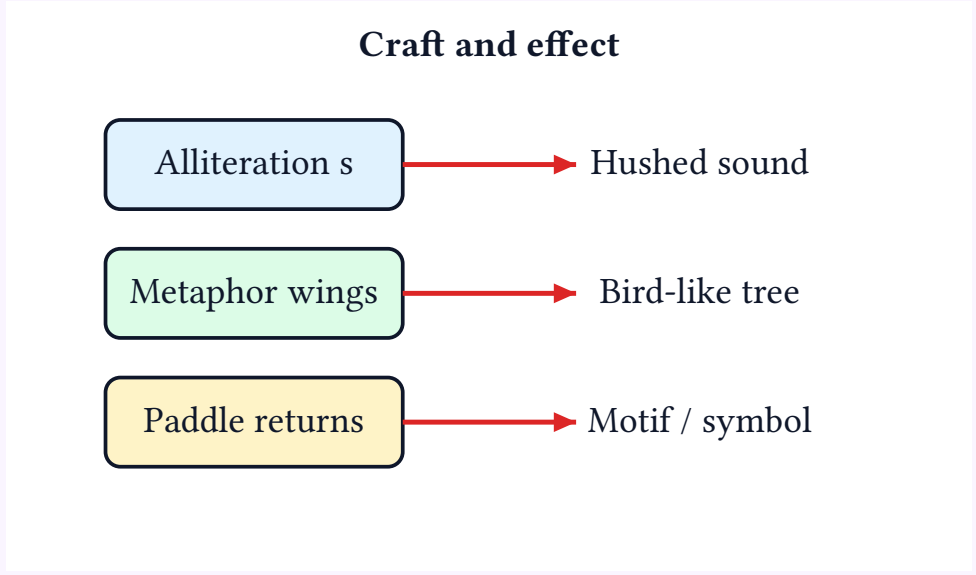
A gap between what a text says and what the picture or situation shows, as when a silence caption sits over a drum kit.

pathos

An effect that draws a feeling of sorrow or tenderness from concrete details, such as poppies growing between crosses.

Annotated example

- Choice: “Soft is the song my paddle sings.” Effect: the s sounds, alliteration, make the line feel hushed.
- Choice: a fir tree with emerald wings. Effect: metaphor and colour give the tree a bird-like picture.
- Choice: the paddle comes back in line after line, from the calm lullaby lines to the crash of the rapids. Effect: that return is a motif, and the blade can also work as a symbol of courage.



Irony and pathos

- E. Pauline Johnson writes, “Soft is the song my paddle sings,” and the repeated s sound makes the line feel hushed. John McCrae opens “In Flanders Fields” with poppies blowing between the crosses, row on row.
- Alliteration in Johnson’s line hushes the paddle. McCrae’s image of poppies and crosses asks for quiet grief. That feeling is pathos.
- A poster caption says the library is famous for silence, while the photo shows a drum kit on the study table. The clash is irony.

Practice with a poster

- A hallway poster says, “Our hallways are perfectly calm.” The photo shows three students running, one shoe in the air, and the late bell drawn as a lightning bolt.
- Name the device, say the effect in a full sentence, and say what the lightning bolt adds.

Review

- A new library poster says, “We honour quiet study.” The picture shows yellow cymbals stacked on an open book.
- Name the device, the effect, and whether the yellow cymbals also work as an image.

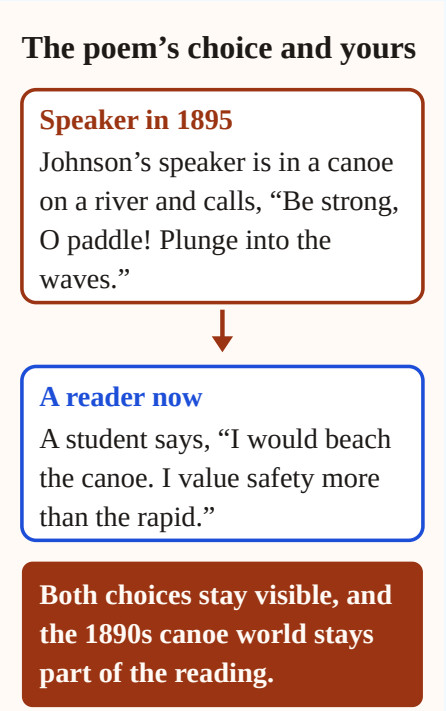
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Unit 2: Comprehend and respond to texts

Self and culture

A character’s choice

- Speaker in 1895. In E. Pauline Johnson’s poem “The Song My Paddle Sings,” the speaker is in a canoe on a river and calls, “Be strong, O paddle! Plunge into the waves.”
- A reader now. A student in this class says, “I would beach the canoe. I value safety more than the rapid.”
- Both choices stay visible, and the 1890s canoe world stays part of the reading.



Stance and context

- Perspective is the stance you bring, including what you think is brave or reckless.
- A comparison needs both choices: the paddler's plunge, and the choice you would make.
- Milieu is the world around the text: 1890s canoe travel, or a wartime field of crosses, or a school bus.

Key terms

perspective

The stance you read from, shaped by your experiences, your values, and the culture you know.

milieu

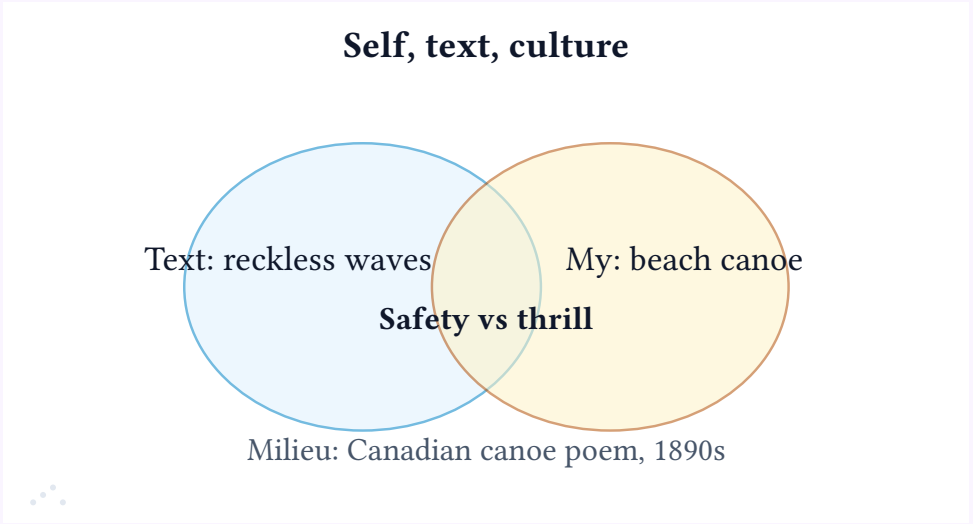
The social and historical world around a text, such as canoe travel in the 1890s or a school bus today.

Canadian text

A text by a Canadian writer or deeply set in Canadian places and history, such as Johnson's paddle poem or McCrae's Flanders poem.

Comparing choices

- Text choice: the speaker sends the canoe into the reckless waves.
- My choice: I would beach a canoe in waves that size, because I put safety ahead of the thrill.
- Milieu: a Canadian poem of canoe travel, with prairie wind earlier in the same poem, published in the 1890s.



Example

- John McCrae, a Canadian doctor and poet, opens “In Flanders Fields” on poppies blowing between crosses, row on row. One student would read those lines at a Remembrance assembly because the objects ask for quiet respect.
- Another student would choose a different public poem because the crosses feel heavier than the assembly they were given.
- Both choices can be spoken, and the wartime field stays part of the reading.



Comparison practice

- Mina rides a city bus in January, sees the spare key in the blue bowl through a wiped circle, and keeps her hand on the bell. She could ring and go home, or she could stay on the bus.
- Write the scene's choice, the choice you would make in her place, and one detail of this scene's world.

Review

- Amira stays under one floodlight at a community rink in a Canadian town to finish a drill she promised her coach. The other skaters have gone home.
- Write her choice, your choice with a value, and the milieu detail that is already in the scene.

Image credits

JackyM59, Camomille sauvage (Matricaria chamomilla), coquelicots (Papaver rhoeas) au bord d’un champ d’orge (Hordeum vulgare), CC BY-SA 4.0

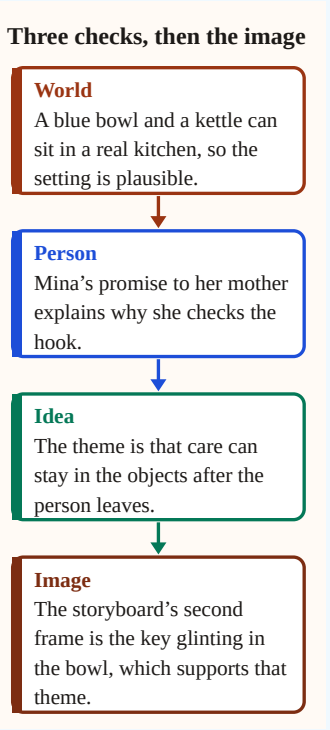
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Unit 2: Comprehend and respond to texts

Evaluating texts with criteria

Plausible detail

- Mina is in the kitchen she shares with Leo. The spare key sits in a blue bowl, the kettle whistles, and Leo’s backpack is off the hook. She promised their mother she would keep the house ready.
- World. A blue bowl and a kettle can sit in a real kitchen, so the setting is plausible.
- Person. Mina’s promise to her mother explains why she checks the hook.
- Idea. The theme is that care can stay in the objects after the person leaves.
- Image. A storyboard is a row of sketched frames for a short film of a scene. In a storyboard of this kitchen, the second frame is the key glinting in the bowl, which supports that theme.



Plausibility checks and literary terms

- Check the world: could these objects sit in a real place?
- Check the person: do the actions come from one motive?
- Check the idea: does a quoted detail support it, and which term names the craft?

Key terms

criteria

The checks you use to judge a text, such as whether the detail is believable, relevant, and enough to support the idea.

verisimilitude

The sense that a made world could happen, as when a kettle and a blue bowl belong in a real kitchen.

artistry

The skill of the making, visible when tone, image, and structure do the job the text set out to do.

Criteria card

- World: a blue bowl and a kettle are ordinary kitchen objects, so the setting is plausible.
- Person: Mina lifts the kettle and checks the hook because of one promise, so the character stays consistent.
- Idea: care remains in the objects. The key in the bowl and the missing backpack are relevant support.

Example

- A second storyboard shows Mina on the late bus as it passes her house, while she decides whether to ring the bell and get off. Frame 1: a grey window and a sleeve wiping a circle. Frame 2: through the circle, the key glinting in the blue bowl at home. Frame 3: the circle fogging over, Mina's hand still on the bell.
- World: a bus window and a kitchen bowl can exist together when the bus passes the house. Person: her hand stays on the bell while she is still deciding. Idea: the key still ties her to that kitchen.
- The glinting key is the image that supports the idea.

Revising a weak frame

- A fourth frame shows a fireworks burst over the same bus, with no link to the key, the bowl, or the bell. Mina is still at the window.
- Say which check fails, world, person, or idea, and replace the fireworks with a detail that supports her hesitation.

Review

- Amira stands under one floodlight with her skates in a bag and tells the dark boards she is fine. The ice is empty.
- Judge the world and the person with one detail each, then use tone or image to praise one choice.