Comprehend and respond to texts slide deck

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Purpose and audience of a sign

A lab safety card

- The lab card says keep the soup above 60°C, and write the temperature before you put the lid on.
- The job is to keep the soup safe to eat. The readers are the students at that station.
- The card also prints “HACCP hold”. “HACCP” is a food-safety acronym. On this card, “hold” means keep the soup hot enough.
- The same words on a restaurant review would be scoring a meal. On this card they tell a cook what to write in the log.

The foods-lab soup card

HACCP hold: soup stays above 60°C.

Log the temp before you lid it.

"HACCP" is the food-safety system. "Hold" means keep the soup hot enough, above 60°C, until served or cooled on purpose.

Purpose and setting

- Purpose on this card is safety, specifically soup that stays hot enough.
- The audience is the lab group that has the ladle and the log, which is why the card can say you.
- Jargon here is HACCP and the specialized use of hold. Both need a plain-language partner so the number still makes sense.
- Context is the lab counter, the class period, and the log sheet. A review page is a different situation, so the same sentence would be doing the wrong job.

Key terms

purpose

The job a text is trying to do, such as keeping food safe or inviting someone in.

jargon

A short technical word, or an acronym, that a particular group uses and others may need translated.

context

The place and situation the text belongs to, which changes what the words are asking.

Translate the word and keep the number

- A useful translation of hold is keep the soup at or above 60°C.
- A weak translation is pause. Pause fits a hallway conversation and drops the temperature.
- HACCP can be said as the food-safety system this lab follows. The acronym can stay on the card. The plain phrase sits beside it.

Four labels on one card

- Purpose: keep soup safe by holding it above 60°C.
- Audience: students at the foods station who can lid the pot and write the log.
- Jargon: “HACCP” names the safety system. “Hold” means the hot-holding rule on this card.
- Context: class lab with a log on the counter. On a restaurant review page, nobody is holding a thermometer over that sentence.

The pool sign

- Sign at the deck: No diving past the blue tile. Walk. Whistle means clear the water.
- Give purpose, audience, one piece of group language, and the context.
- Say what would go wrong if the sign were taped to a classroom door.

Review

- Cover the soup card and the pool sign.
- A tag on a saw in the construction shop says: Guard down. Push stick only. RPM on the plate.
- Give purpose, audience, a translation of one technical bit, and the context that makes the tag necessary.

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Unit 2: Comprehend and respond to texts

Controlling idea in a paragraph

The bus leaves before practicum ends

- Title first: The Thursday gap. Before the paragraph, predict that a time will fail to line up.
- The paragraph says downtown practicum, a weekly work placement, ends at 4:10, the last neighbourhood bus leaves at 3:40, and students who stay pay for a city ticket or wait in the office.
- Read the 4:10 sentence aloud if the two clocks blur. Then ask which clock the school controls.
- Controlling idea: the bus schedule clashes with the one day students are required to stay. The times and the ticket are details under that idea.

Idea above the times

Controlling idea

The school bus schedule leaves a gap on the day students must stay for downtown practicum.

Supporting detail

Practicum ends at 4:10, and the last neighbourhood bus leaves at 3:40.

Strategy and main idea

- A comprehension strategy in this paragraph is a preview, a question, or reading the crowded sentence aloud. Each one is chosen on purpose.
- The controlling idea is the mismatch between a required late day and a bus that has already gone.
- Supporting details are 4:10, 3:40, the city ticket, and the office wait. They hold the mismatch up under one main sentence.

Key terms

comprehension strategy

A move you use on purpose while reading, such as previewing, questioning, or reading a knotty sentence aloud.

controlling idea

The main claim a text is built to support, with details underneath it, supporting it.

Details work for the sentence above them

- The 4:10 end time supports the idea because it is when practicum finishes.
- The 3:40 bus supports the same idea because it leaves too soon.
- The city ticket supports it as the current cost of the gap. The fare stays a detail under that gap.

From title to one sentence

- Preview: the title The Thursday gap predicts a schedule problem on one day.
- Question: which clock is the school's, and which is the practicum's?
- Aloud: practicum ends at 4:10, bus at 3:40. The gap is thirty minutes plus the ride.
- Idea, then details: the schedule clashes with the required late day. Times, ticket, and office wait sit underneath.

The lunch-line paragraph

- Title: Twelve minutes. The paragraph says the 12:05 bell releases three grades at once, the line reaches the gym doors, and students with class at 12:20 leave without eating.
- Preview from the title, ask one question, and read the crowded sentence aloud if you need to.
- Write one controlling idea and two details under it.

Review

- Cover the bus and lunch paragraphs.
- Title: Lights out early. Lamps switch off at 8:40 unless a staff member is still shelving, and students with late projects lose the tables.
- State the controlling idea and one supporting detail. Name the strategy you used.

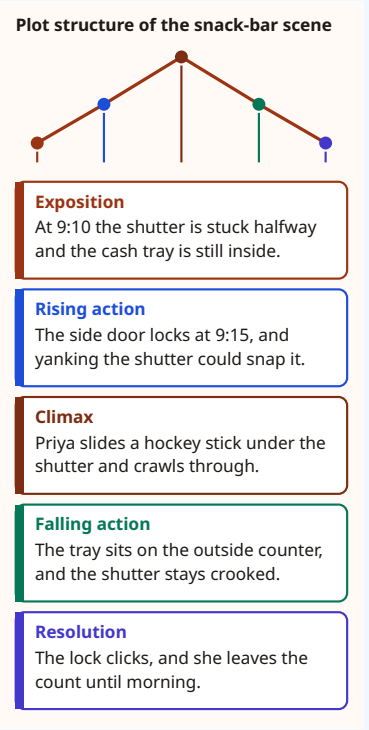
English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Plot and character

Five minutes and a stuck shutter

- At 9:10, as Priya closes up, the snack-bar shutter at the community rink sticks halfway down. The cash tray is still on the inside counter. The manager locks the side door at 9:15.
- Exposition. The shutter is stuck, the tray is inside, and the door is still open.
- Rising action. She has five minutes, and a hard yank could snap the shutter.
- Climax. She slides a hockey stick under the shutter and crawls through.
- Falling action. The tray is on the outside counter and the shutter stays crooked. Resolution. The lock clicks, and the count waits until morning.



Plotting stages and conflict

- Plot structure is those five stages in order. Each stage gives the crawl its cause or its result.
- Setting is the snack bar at the rink, 9:10, shutter halfway, tray inside.
- Conflict pulls the stuck shutter against the 9:15 lock. Both sides need words.
- Character motivation is why she crawls: she wants to save the cash and keep the metal whole.

Key terms

plot structure

The order of events from the opening situation, through the rise and the turn, to the last change.

conflict

The pull between two forces in the scene, both of which can be named.

character motivation

The reason a person acts, shown by what they protect and what they refuse to break.

Character motivation

- She protects the cash by getting the tray outside before the door locks.
- She protects the shutter by refusing the yank that would snap it.
- Her attitude in the moment is careful and hurried at once. The relationship is employee to the manager who set the lock time.
- A trait you can defend is responsible. The evidence is the tray on the counter.

A full reading of the snack bar

- Setting: community-rink snack bar, 9:10 to 9:15, shutter halfway, tray inside.
- Plot: stuck shutter, five-minute threat, crawl with the stick, tray outside, lock clicks and the count waits.
- Conflict: immovable shutter against a lock that is coming.
- Priya is careful and responsible. She gets the cash out without snapping the shutter. She is trying to meet the manager’s lock time.

The bike cage

- Sam’s cable lock jams in the school bike cage. The late bus is already at the curb with the doors open.
- He threads the cable through a neighbour’s rack, tapes a note to his own seat, and boards as the doors fold shut.
- Map setting, five stages, the conflict, and what the note shows about him.

Review

- Cover the snack bar and the bike cage.
- Nia must return a first-aid kit before the custodian bars the equipment-room door at 6. The bin lid is stuck. She tips the bin, slides the kit out, and the bar drops.
- Give setting, conflict, the climax, and one trait with evidence.

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Unit 2: Comprehend and respond to texts

Voice in the radio line

Reading tone aloud

- Chris is holding a sign beside the orange cones. The radio says: keep your voice low. If the wind moves the cones, stop and reset. Hands off the load.
- The tone is urgent and controlled. Stop and reset demand a fast correction. Keep your voice low refuses panic.
- Diction is those exact words. Shout or run would build a different attitude with the same cones.
- The cones, the wind, and the hands on the load are literal images. You could point at them on the road. Nothing in the line compares them to something else.

The worksite radio
Keep your voice low.

If the wind moves the cones,

stop and reset.

Hands off the load.

Stop and reset, with keep your voice low, make the tone urgent and controlled. The speaker wants calm action, a quiet step.

Hands off the load is a literal image: fingers away from whatever is being carried while the cones are wrong.

Diction and imagery

- Tone is urgent and controlled on this radio, heard in the commands themselves.
- Diction is the chosen words: stop, reset, low, hands off. Swap in yell and the attitude changes.
- Imagery is the picture. These sentences are literal: wind, cones, hands, and load are meant as themselves.
- A figurative statement would compare or stretch a picture, such as a later line that calls wet concrete a mirror. This radio line stays with the cones on the road.

Key terms

tone

The attitude in the words, such as urgent and controlled, heard in what the speaker demands.

diction

The particular words chosen, which carry that attitude.

imagery

Language that gives a picture or a sensation, whether the statement is literal or figurative.

The cones are literal cones

- Orange cones moved by wind is a picture of the road. That is literal imagery.
- Hands off the load lets you see fingers leaving the weight. Also literal.
- If the radio had said the cones were frightened birds, that would be figurative. This line keeps the cones as cones.
- The tone stays urgent and controlled either way. Figurative or literal is about the picture. Tone stays the attitude.

A reading of the radio line

- Tone: urgent and controlled.
- Diction as evidence: stop, reset, keep your voice low, hands off.
- Literal images: wind shifting cones, and hands leaving the load.
- What the line has: plain commands and a speaker who wants calm.

The pool deck line

- A deck speaker says: Walk. The deck is wet past the blue tile. Whistle once, then wait.
- Name the tone and two pieces of diction that build it.
- Describe one image and say whether it is literal or figurative.

Review

- Cover the radio and the pool line.
- The greenhouse note says: Pinch the yellow leaves. Yanking tips the tray.
- Name the tone, cite diction, and say whether the tipping tray is literal or figurative.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Visuals and performance

Three frames, then two voices

- A three-frame storyboard retells Priya’s rink snack-bar scene, where she crawls under a stuck shutter to save the cash tray. Frame 1 draws the halfway shutter, a 9:10 clock, and the tray inside. The picture shows the setting the sentence also names.
- Frame 2 draws the stick flat and Priya’s shoulders in the gap. You see the crawl, which a caption can rush past.
- Frame 3 draws the tray outside, 9:15, and a shut door. The ending is visual: the race is over.
- Two classmates say the same worksite radio line, which asks for a calm, low voice. One whispers “stop and re-set”. One shouts it. The words are the same. The volume changes.

Three frames of the shutter

Frame 1
The shutter is halfway down. A clock reads 9:10. The tray is still inside.

Frame 2
A hockey stick lies flat under the shutter. Priya's shoulders are through the gap.

Frame 3
The tray is on the outside counter. The clock reads 9:15 and the door is shut.

Content and delivery

- A visual element here is a frame that carries time, place, or a body. The clocks and the stick are part of the meaning.
- A list or a table can do the same job later, when numbers need columns.
- Performance is volume, pace, and whether the body matches the order in the words.
- Audience response splits. You can accept the content and still reject a delivery that contradicts it.

Key terms

visual element

A picture, list, table, or frame that carries part of the meaning.

performance

How a presenter uses voice, pace, and body, as distinct from the content of the words.

Accurate content and tone

- The shouted line still contains stop, reset, and hands off. The content is intact.
- The shout breaks “keep your voice low”. That is a performance problem. The words can still be right.
- The whispered line keeps the content and matches the order about volume.
- Clapping for confidence misses the test the words set.

Frames first, then the voices

- Frame 1 supplies the stuck shutter and 9:10, so the problem is visible.
- Frame 2 supplies the body in the gap, so the climax is a picture.
- Frame 3 supplies the outside tray and the shut door, so the resolution is visible.
- Content of both readings: the three radio orders. Performance: only the low voice obeys the first order.

A small table of bus times

- A two-column table lists neighbourhood bus 3:40 and practicum end 4:10. The times sit in words.
- A student reads the table in a rush and skips 3:40.
- Say what the table adds, then separate the content they left out from the rushed performance.

Review

- Cover the frames and the bus table.
- A sheet lists two columns: name, and job. Amina is beside grade 10 captions. Rae is beside grade 11.
- Someone reads only the names and smiles the whole time. Respond to the content and to the performance.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Prior knowledge and reference tools

A schedule change

- Before you read the bus timetable, say what a timetable usually gives: place, clock, and what runs.
- The neighbourhood row says 3:40, bay 2, and “detour”. The word “detour” is the blocker. The time is already clear.
- A short paragraph beside the sheet is a story: a driver waits at a moved stop while a student looks at the old pole. Plot and setting, from the earlier story of Priya crawling under the rink snack-bar shutter, tell you to track the wait and the place.
- “Detour” goes into the class glossary as the bus using different streets, with the dictionary named.

A glossary line for detour

Word on the timetable
Detour, printed beside the 3:40 neighbourhood bus.

Plain phrase we stored
The bus is using different streets today.

Tool
A dictionary, then our class glossary so the phrase is there next time.

Habits and memory

- Prior knowledge of this timetable is the expectation that rows pair a place with a time.
- Prior knowledge of the little story is plot and setting from the snack bar: events in order, and a place that matters.
- A reference tool is the dictionary for the first look, and the class glossary for the look you will repeat.
- If the expectation makes you skip detour, modify the strategy: circle unfamiliar words before you trust the row.

Key terms

prior knowledge

What you already expect or remember, used on purpose to make a new text easier to enter.

reference tool

A dictionary, glossary, note, or cited source you consult and can reuse later.

Adjusting a strategy

- The habit strategy worked for bay 2 and 3:40, because those match what schedules do.
- It failed for detour, because habit said the bus runs as usual.
- The modification is a circle around any word that still needs a lookup, before you announce what the row means.
- The story strategy is different: ask what happens first and where the bodies are, the way you did with the shutter.

Two strategies and one glossary line

- Expectation: a timetable pairs place and time. Bay 2 and 3:40 fit.
- Blocker: “detour”. Dictionary: the bus is using different streets.
- Glossary line stored with the tool named, so next week starts there.
- Story: setting is the old pole. Plot is the wait, then the discovery of the moved stop. That memory comes from reading the snack bar for order and place.

The clinic card

- A clinic card says: Sanitize the thermometer. Incubation is forty-eight hours. Log the time.
- Say what you already expect a clinic card to do.
- Circle the blocking word, look it up, and add a glossary line.

Review

- Cover the timetable and the clinic card.
- A note says the kiln needs a six-hour cool and the shelf is pyrex-safe.
- Say what you expected, which word you would look up, and the glossary line you would store.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

The same gap, three different forms

Features of three forms

- Every Thursday, downtown practicum, a work placement, ends at 4:10, and the last neighbourhood bus leaves at 3:40. Three forms can carry that gap. Poster on the stairwell: the heading Thursday gap, then 4:10 and 3:40 in large type. No name. Anyone walking past is the audience.
- Morning announcement in the gym: first the practicum end, then the bus, then what to do today. The order is time.
- Text to a parent: Hi, then the gap, then Can you pick up after 4:10? It assumes the reader knows which student.
- This course also studies longer forms: a novel or a book-length nonfiction book, a feature film or a modern play, poems and songs, short stories, popular nonfiction, and visuals. At least one third of those texts are by Canadian creators. An essay is encouraged.

One gap, three forms

Poster
Heading: Thursday gap. Two times in big type. No greeting. It is for anyone walking past.

Announcement
Time order: first the 4:10 end, then the 3:40 bus, then what to do today.

Parent text
Greeting, then the gap, then a question. It assumes the reader knows the student.

Form and medium

- Form is the kind: poster, announcement, text, and later a novel, a film, a poem, or a proposal.
- Audience factors sit under the choice. A parent already knows the student. A stairwell crowd needs the name. Age and school role matter too.
- Structure is the bones. The poster uses a heading. The announcement uses chronology. The text uses a greeting and a question.
- Medium is the channel. Paper on a wall, a voice in a gym, a phone. A headline belongs to a newspaper. A subject line belongs to a message. Those are medium habits.

Key terms

form

The kind of text, such as a poster, a story, a poem, a letter, or a proposal, chosen for a job.

medium

The channel that carries the text, such as paper on a wall, a voice in the gym, or a phone message.

Form and purpose

- The poster wins for a crowd that is moving. It loses if you need a yes from one parent.
- The announcement wins for everyone in the gym at one moment. A late arrival misses it, because a voice leaves with the speaker.
- The parent text wins for a ride. It would be a strange stairwell poster, because Hi assumes a person.
- A novel or a film is on the course list because some jobs, a long life or a performed scene, need more room than a poster.

Three versions of a text

- Poster: form for a moving crowd, heading as structure, paper on a wall as medium.
- Announcement: form for a room at one time, chronology as structure, voice as medium.
- Parent text: form for one household, greeting plus question as structure, phone as medium.
- Course list: novel or book-length nonfiction, and film or modern play, plus a variety that includes poetry, stories, popular nonfiction, and visuals, with at least one third Canadian.

A jacket in two forms

- Fact: a grey jacket with a red zipper is in the gym lost bin.
- Choose a form for the office and a form for the owner.
- Name the structure and the medium of each.

Review

- Cover the bus versions.
- Say one job a feature film can do with two hours that a four-line poem leaves aside.
- Name one medium feature of a newspaper story, such as a headline, and who that feature serves.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Mood in a repeated word

Repetition of one word

- The gym lights were still on. The streamers were still taped to the rail. The speaker was still humming, and nobody was dancing.
- Repetition of “still” is the device. Three times is enough to feel a beat without becoming a joke.
- The sentences are straightforward. That plain shape lets the repeated word do the work.
- The mood is quiet and emptied. Lights, paper, and a hum remain. The people have gone. Nothing here is chasing anyone.

After the dance

The gym lights were **still** on.

The streamers were **still** taped to the rail.

The speaker was **still** humming,

and nobody was dancing.

Still is repeated so the room feels paused. The dance is over and the gear has not caught up.

Repetition and feeling

- Repetition here is still, used three times so the leftover gear shares one condition.
- Straightforward sentences are the stylistic choice that keeps the voice from shouting.
- Mood is quiet and emptied. Setting does a large share: lights, streamers, a speaker, no dancers.
- Word choice does the rest. Humming is small. Taped is ordinary. Together they avoid horror.

Key terms

repetition

Using a word or a shape again so a reader feels emphasis or a beat.

mood

The feeling a text builds in the reader through setting, sound, and word choice.

Word choice and feeling

- Replace still with already: the lights were already off in your head, the cleanup sounds planned.
- The original still says the room is waiting for someone to close it up.
- “Nobody was dancing” is the human absence. It is one clause beside the repeated word.
- Humming is a small sound. Small sound plus leftover paper is emptied and quiet.

Device, then mood

- Device: still, three times, in plain sentences.
- Emphasis: the lights, the streamers, and the speaker share one unfinished condition.
- Mood: quiet and emptied.
- Evidence: no dancers, tape still on the rail, a hum where the music used to be.

The pool after close

- The deck lights were off. The water kept slapping the tile. The water kept slapping the tile. A kickboard drifted.
- The repeat is kept slapping. Decide whether it is emphasis or a typing error.
- Name the mood and one detail that builds it.

Review

- Cover the gym and the pool.
- The saw was off. The sawdust was still on the line. The sawdust was still on the line. A pencil rolled and stopped.
- Name the device and the mood with evidence.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

He came to open an account

The manager thinks he is a detective

- Stephen Leacock, in My Financial Career from Literary Lapses (1910, public domain), writes: When I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me.
- Later the manager says, You are one of Pinkerton's men, I presume. He has locked them in a private room because the narrator asked to speak alone.
- The narrator came to deposit fifty-six dollars and open an account. The manager treats him as a detective. The gap between that idea and the errand is the irony, and the humour sits in that gap.
- Rattle, repeated, is the language that makes the narrator seem mysterious enough for the mistake.

Leacock's bank

When I go into a bank I get rattled.

The clerks rattle me; the wickets

rattle me; the sight of the money

rattles me; everything rattles me.

"You are one of **Pinkerton's men**,

I presume," he said.

The manager presumes a detective. The narrator came to open an account. That gap is the irony.

Four literary devices

- Irony in the bank sketch is the gap between detective and depositor. The humour depends on both being in play.
- A simile uses “like” or “as”. In a short kitchen scene written for this course, a red tag on the broken staff-room kettle hangs like a small flag. That comparison belongs to the kitchen scene.
- A symbol is the tag itself: out of service. It contributes to the rule that the kettle stays idle, which is the scene’s point.
- A gesture is Rae, who runs the staff meeting in that scene, tapping the clipboard twice. The tap ends the meeting. Space and the hand do the work.

Key terms

irony

A gap between what someone expects and what is actually going on, often the source of the humour.

simile

A comparison that uses like or as, so one thing is pictured as another.

symbol

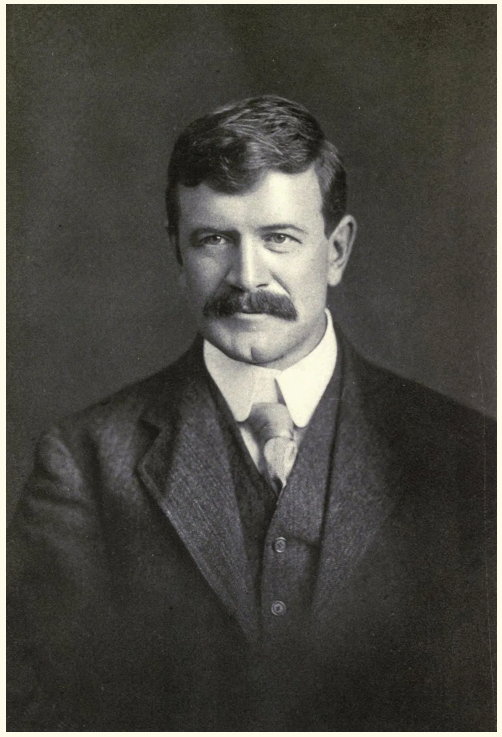
An object that carries a larger idea in the text, such as a tag that means out of service.

Simile and symbol

- Original scene: the staff kettle wears a red tag. The tag hangs like a small flag over the plug.
- Like a small flag is the simile. It makes the tag look raised and official.
- The tag is the symbol of out of service. The idea of the scene is that nobody brews with that kettle.
- Rae taps the clipboard twice, the way a referee taps a watch. People stack chairs. The gesture closes the meeting without a new speech.

The bank gap, stated

- Expected: a detective with a secret, because of alone, the locked room, and the rattled manner.
- Actual: a man with fifty-six dollars who wants an account.
- Irony: the huge suspicion and the tiny errand are both visible.
- Humour: the manager’s relief, and the narrator stepping toward the safe, grow from that same gap.



The stage door

- Original paragraph: the understudy waits in a costume that bags like a borrowed coat. A paper star is tacked to the door. When the director lifts one finger, the chatter stops.
- Find the simile, the symbol, and the gesture.
- Say what idea the paper star contributes.

Review

- Cover Leacock and the kettle.
- Original lines: Jordan holds a route map like a shield. The late bus is marked with a green card. The driver taps the card once and the line moves.
- Name one device, irony or otherwise, with evidence from these lines only.

Image credits

The Arts & Letters Club of Toronto, Stephen Leacock, public domain

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Persuasive techniques

A bandwagon claim

- The poster says everyone in grade 10 is already signed up. That is a bandwagon: join because the crowd has.
- “You will explain an empty chair” appeals to the fear of being left out. “Spots close Friday” is a deadline.
- The poster adds that Coach Nunez says this show matters. That is an appeal to authority: a local expert does the persuading.
- None of these lines proves the show is good. Each one tries to move you toward a signature.

Talent-show poster

Everyone in grade 10 is

already signed up.

Spots close Friday.

You will explain an empty chair.

Coach Nunez says this show matters.

Everyone is already in is a bandwagon. It pushes you to join because the crowd supposedly has.

The persuasive effect

- A persuasive technique is the move inside the talent-show poster.
- Bandwagon, fear of the empty chair, and a named coach are three different moves on one poster.
- A deadline can be a real constraint and still be used to rush the decision.
- Once the move is named, you can ask what evidence is missing, such as what the show actually is.

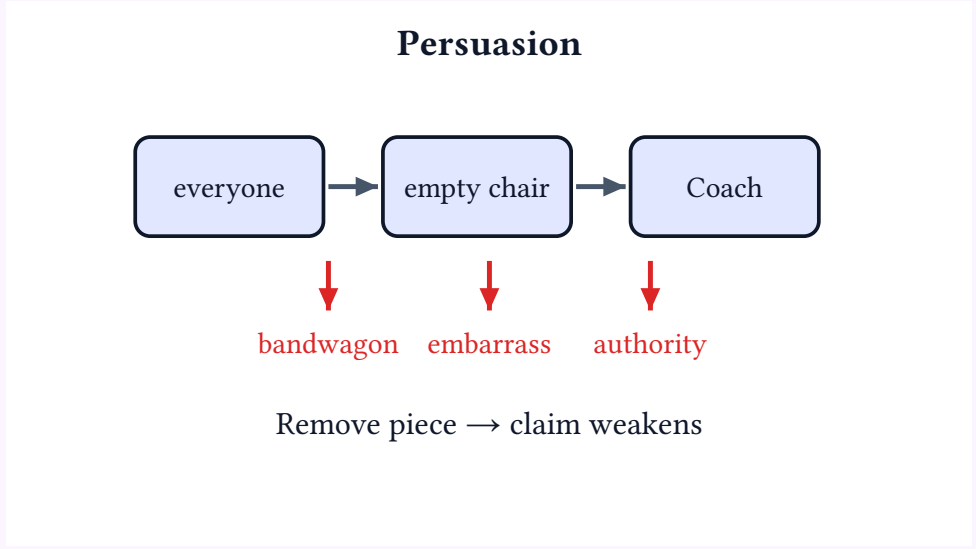
Key terms

persuasive technique

A move that tries to change what you do, such as an appeal to emotion or a named expert.

Assumptions behind a claim

- Remove “everyone” and the first sentence loses its push. That dependence is the bandwagon.
- Remove the empty chair and the embarrassment leaves. The Friday date would still be a deadline.
- Remove Coach Nunez and the last sentence loses its source. The technique is the borrowed authority.
- A reason that would survive those removals, such as a description of the acts, stays off this poster.



Three techniques on a poster

- Already signed up: bandwagon, push to conform.
- Empty chair: emotional appeal, push toward embarrassment.
- Coach Nunez: appeal to authority, push to trust a title.
- Friday: a deadline that hurries the other pushes. On its own, it is a fact with no feeling attached.

A health poster

- Wash now. Nurses on this ward all do. Skip it and you carry germs to the next patient. Dr. Singh posted this.
- Label the techniques. Say the push of each.

Review

- Cover the other posters.
- The whole team is coming at 7. Miss it and you sit out Friday. Captain Adeyemi expects you.
- Name two techniques and the sentences they live in.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Respond to a Canadian paddle poem

The ending of a poem

- E. Pauline Johnson (Tekahionwake), in The Song My Paddle Sings (1895, public domain), writes: And up on the hills against the sky, a fir tree rocking its lullaby, swings, swings, its emerald wings, swelling the song that my paddle sings.
- Personal response: the rocking tree can feel like company on a long effort. That sentence is about the reader, and it has to be marked as such.
- Analytical response: swings twice and emerald wings make the tree move with the paddle, so the land seems to join the song.
- This is Canadian content because Johnson was a Canadian poet, Mohawk and English, writing a Canadian river scene. The label comes from the creator, and a maple leaf sticker proves nothing.

Johnson's paddle song

And up on the hills against the sky,

A fir tree rocking its lullaby,

Swings, swings,

Its emerald wings,

Swelling the song that my paddle sings.

> The repeated swings rock the fir tree and join the tree to the paddle's song.

Feeling and evidence

- A personal response here might be the sense of company from a tree that rocks like a lullaby. It is allowed to be about you.
- An analytical response cites swings or emerald wings and says what those words do to the paddle.
- The speaker’s motive is to keep singing with the paddle and to fold the land into that song. You can compare it with a time you kept a rhythm going.
- Canadian content is Johnson’s authorship and the river world she writes. Recognizing it is part of the reading.

Key terms

personal response

What the text stirs in you, said so a listener can tell it from a summary.

analytical response

A reading that points back to words in the text and says what those words do.

Canadian content

Work by a Canadian creator, or work clearly set in Canada, recognized as such.

Comparing motives

- The speaker carries the tree into the song the paddle already sings, so the motive is to keep that song going.
- A fair comparison: I keep a beat in my head on a long shift so the work stays lively. Both motives use rhythm to stay with a task.
- An unfair comparison: the poem is really about my shift. That erases her river.
- If your perspective was that old poems are only assignments, notice whether the lullaby line changed that. Say so.



Two sentences and a label

- Personal: the lullaby makes the work sound less lonely to me.
- Analytical: swings, swings and emerald wings rock the tree into the paddle's song.
- Motive: she keeps the song going with the stroke. I use a playlist on a long bus so the ride keeps a beat. The tasks differ. The rhythm is the likeness.
- Canadian content: E. Pauline Johnson (Tekahionwake), a Canadian poet, 1895.

A ferry on the Fraser

- Original paragraph written for this course: On the Fraser, the ferry’s horn answers a train on the far bank. Mira keeps the clipboard dry under her coat and counts the crossings she still owes her crew.
- This is Canadian content because the Fraser River is in British Columbia. The author of this paragraph is the course; Johnson wrote the poem.
- Give a personal sentence, an analytical sentence about the horn, and a motive comparison.

Review

- Cover Johnson and the ferry.
- Original lines: At a prairie rink outside Red Deer, the scoreboard buzzes and sticks. Evan skates the last shift because he told the bench he would.
- Say how you know this is Canadian content, and give one analytical detail plus one personal sentence.

Image credits

Unknown photographer, Portrait of E. Pauline Johnson (Tekahionwake) (I0023616), public domain

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Evidence and character

Action and motive in conflict

- Criteria for this retelling: events in the scene's order, a conflict with two pulls, and a motive you can point to.
- The scene: Priya is closing the rink snack bar when its metal shutter sticks halfway down with the cash tray inside, and the side door locks at 9:15. She crawls under because a yank might snap the shutter, and she still gets the tray out before 9:15.
- A rewrite says she smashes the shutter with the stick and the tray tumbles into the lot. It is more dramatic and it contradicts the crawl.
- Plausibility of the original holds: a stuck metal shutter, a stick used as a gap, five minutes, a door that locks. The lot-tumble adds a crash the setting left unprepared.

Two versions of the shutter

Scene
Priya crawls under the stuck shutter so the cash comes out and the metal stays still.

Rewrite
Priya smashes the shutter with the hockey stick and the tray flies into the lot.

Break
The smash cancels the motive the crawl was built to show.

Criteria and consistent character

- The criteria are the three things on the board you judge by.
- Evidence is the crawl and the refusal, quoted from the scene, used to support or contradict a reading.
- Plausibility asks whether this snack bar could contain the event. A stick under a gap can. An explosion needs a setup this scene leaves out.
- Consistency asks whether Priya's caution survives the new action. A smash needs a new motive or it breaks her.

Key terms

criteria

The specific things you check when you judge a piece of writing, such as events in order, a clear conflict, and a motive you can point to.

consistency

Whether a person keeps acting from the same motives, or breaks them without a reason.

plausibility

Whether the events and the place could hold together in the world the text created.

A made-up scene can still be believable

- The snack bar is invented and still plausible: shutters stick, doors lock, people protect cash.
- The smash is possible in some worlds. In this one it fights the reason we were given for the crawl.
- If a later sentence showed the shutter falling on her hand, a hard hit might become consistent. This rewrite leaves that sentence out.
- An interpretation that she wanted attention is contradicted by the quiet crawl. That is evidence work.

Applying the criteria

- Order: the rewrite skips the crawl and jumps to a crash. Criterion missed.
- Conflict: shutter versus lock can remain, so that criterion may still hold.
- Motive: protecting the metal is contradicted. Evidence is the original crawl.
- Plausibility: a tray flying into the lot needs much more force than a stick under a gap could ever give.

The bus that waits an hour

- Scene: Sam’s cable lock jams in the school bike cage, and the late bus is at the curb with doors open. He threads the cable through a neighbour’s rack, tapes a note to his seat explaining the jam, and boards.
- Rewrite: the bus driver waits an hour while Sam walks home for a spare key, and the note tells him to forget the wait.
- Judge plausibility and consistency.

Review

- Cover the shutter and the bus.
- Scene: Nia must return a first-aid kit before the custodian drops the bar across the equipment-room door. She tips a stuck bin so the kit slides out before the bar drops.
- Rewrite: she leaves the kit and goes home, then the story says she stays with every kit.
- Say which criterion fails, and quote the contradiction.

English Language Arts 10-2

Unit 2: Comprehend and respond to texts

Imagery in a war poem

Poppies between the crosses

- John McCrae, In Flanders Fields (1915, public domain): In Flanders fields the poppies blow between the crosses, row on row, that mark our place; and in the sky the larks, still bravely singing, fly scarce heard amid the guns below.
- Imagery: these lines name poppies, crosses in rows, larks, and guns. You can see a field and hear a thin song.
- Topic: war, or death. Theme has to be a sentence, for example that beauty and birdsong continue in a place marked by the dead, and the song is almost lost.
- Artistry: row on row is repetition that extends the graves. Bravely singing beside scarce heard is a contrast that makes the larks both persistent and faint.

In Flanders Fields

In Flanders fields the poppies blow

Between the crosses, **row on row**,

That mark our place; and in the sky

The larks, still bravely singing, fly

Scarce heard amid the guns below.

Row on row repeats the crosses into a field. The repetition is part of the poem's artistry.

Image and craft

- Imagery is the field you can describe: poppies blowing, crosses row on row, larks scarce heard over guns.
- Theme is a full sentence about continuance and loss. It is significant if it still matters when you set it beside a life you know, and it still has to come from the lines.
- Artistry is the craft you can name. Repetition in row on row. Contrast in bravely and scarce heard.
- Effectiveness is whether those choices stir a response they aimed toward, here a felt sense of the dead marked and the song thinned by guns.

Key terms

imagery

A picture or sensation built by the words, such as poppies between crosses.

theme

A sentence about what the text suggests, a full claim in place of a one-word topic.

artistry

The craft that makes a text effective, named with a term such as repetition, image, or voice.

A theme sentence can be checked

- War fits almost any line about guns. A checkable theme is a full sentence.
- A sentence can: the living field and the birds keep going where the dead are marked, and the guns nearly erase the song.
- You can disagree with how significant that idea is. You still test it against poppies, crosses, larks, and guns.
- Row on row is effective because one pair of words makes the graves feel numerous. That is artistry you can point to.

Image and theme

- Image: poppies blowing between rows of crosses, larks singing faintly under gunfire.
- Theme sentence: life and song continue in a field that marks the dead, and the song is almost drowned.
- Artistry: repetition in row on row. Contrast between bravely singing and scarce heard.
- Effectiveness: the contrast can evoke quiet grief or unease. A reader can say which, and point to the larks.



The gym after the dance

- Original paragraph: The gym lights were still on. The streamers were still taped to the rail. The speaker was still humming, and nobody was dancing.
- Identify one image. Write a theme sentence. Name one craft choice.
- This gym scene is our own text. Leave poppies with McCrae’s poem.

Review

- Cover McCrae and the gym.
- The deck lights were off. The water kept slapping the tile. A kickboard drifted.
- Give one image and a theme sentence. Name whether the repetition of the slap, if you hear it twice, is doing craft work.

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