

# E11 Reading Package



*It may seem cliché, but reading for 20 minutes a day can put most students on a path to improvement; reading for 45 minutes a day can often help most students overcome problems in several other related areas.*

- *If you don't like to read fiction, consider a biography, autobiography, historical events, memoirs, travel books, etc.*
- *Consider joining a book club to keep you motivated to keep reading.*
- *Read the book that was later made into a movie (there's over 1400 to choose from)*
- *Consider graphic novels as a option*
- *Pick a genre that you really like: mystery, science fiction, romance, horror.*
- *Get books in digital format so you can have them on your smart device to read anywhere at anytime (plus, you can click on words to get the definitions too)*
- *Audiobooks are great for situations when it's not convenient or possible to read.*
- *Stop reading a book if you don't like it and find one you do like.*

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## Why Read Daily & Reading/Writing Success

	Student C	Student B	Student A
<b>Minutes/Day</b>	4 minutes	20 minutes	45 Minutes
<b>Amount</b>	5 days a week	5 days a week	5 days a week
<b>Weekly</b>	20 minutes	100 minutes	225 minutes
<b>Monthly</b>	80 minutes	400 minutes	900 minutes
<b>School Year</b>	720 minutes	3,600 minutes	8,100 minutes
<b>Results</b>	Equivalent of only 2 school days reading	Equivalent of 10 school days a year	Equivalent of 22.5 school days a year.

**Employers now rank reading and writing as top deficiencies in new hires:** 38% of employers find high school graduates “deficient” in reading comprehension, while 63% rate this basic skill “very important.” “Written communications” tops the list of applied skills found lacking in high school and college graduates alike. One in five U.S. workers read at a lower skill level than their job requires. Remedial writing courses are estimated to cost more than \$3.1 billion for large corporate employers and \$221 million for state employers.

**Good readers have more financially rewarding jobs:** More than 60% of employed Proficient readers have jobs in management, or in the business, financial, professional, and related sectors. Only 18% of Basic readers are employed in those fields. Proficient readers are 2.5 times as likely as Basic readers to be earning \$850 or more a week.

**Less advanced readers report fewer opportunities for career growth:** 38% of Basic readers said their reading level limited their job prospects. The percentage of Below-Basic readers who reported this experience was 1.8 times greater. Only 4% of Proficient readers reported this experience.

**Good readers play a crucial role in enriching our cultural and civic life:** Literary readers are more than 3 times as likely as non-readers to visit museums, attend plays or concerts, and create artworks of their own. They are also more likely to play sports, attend sporting events, or do outdoor activities. 18- to 34-year-olds, whose reading rates are the lowest for any adult age group under 65, show declines in cultural and civic participation.

**Good readers make good citizens:** Literary readers are more than twice as likely as non-readers to volunteer or do charity work. Adults who read well are more likely to volunteer than Basic and Below-Basic readers.

**Deficient readers are far more likely than skilled readers to be high school dropouts:** Half of America’s Below-Basic readers failed to complete high school—a percentage gain of 5 points since 1992. One-third of readers at the Basic level dropped out of high school.

**Reading for pleasure correlates strongly with academic achievement:** Children who start reading for pleasure at an early age are exposed to exponentially higher numbers of new words—and a greater opportunity to develop literacy skills. Because these skills are associated not just with reading comprehension, but also with greater cognitive development.

**Reading Often and Writing Well:** Students who indicated that they read for fun almost every day had higher average reading scores in 2004 than those who said that they never or hardly ever read for fun. Students who said that they read for fun once or twice a week had higher average scores than those who never or hardly ever read for fun.

**Writing Skills in Demand:** With a noted correlation between reading often and writing well, large corporations rate the need for writing with accuracy, clarity, and spelling, punctuation, and grammar as the top writing characteristics valued by employers. As for workers’ writing ability, 34% of employers reported that adequate writing skills are lacking in two-thirds or more of the current workforce. Almost the same percentage—36%—found writing skills lacking in at least two-thirds of incoming employees.

# Reading Strategies

Reading is an active process of understanding print and graphic texts and is a thinking process. Effective readers know that when they read, they monitor their understanding, and when they lose the meaning of what they are reading, they often unconsciously select and use a reading strategy.

**Before Reading:** *Use prior knowledge to think about the topic, make predictions about the probable meaning of the text, and preview the text by skimming and scanning to get a sense of the overall meaning.*

**Ask Questions:** *What can I ask myself BEFORE reading to help me understand this text?*

- What do I already know?
- I wonder if...
- What do I need to know?

**During Reading:** *Monitor understanding by questioning, thinking about, and reflecting on the ideas and information in the text.*

**Ask Questions:** *What can I ask myself as I read this text to help me understand?*

- Does this make sense?
- How does this information connect to what I already know?
- What does the writer say about...?
- What does the writer mean by...?
- I still need answers to the question...

**Make Inferences:** *How can I read between the lines?*

- Based on what I have just read, I now realize...
- The evidence that supports my thinking is...
- I can now conclude... • I think...because...

**Make Connections:** *How can I use what I already know to help me understand this text?*

- I already know about...
- This text reminds me of...
- This compares to...
- This text is different from... because...
- This section made me think about...

**Take Good Notes:** *To take good notes I...?*

- Look for the main idea(s).
- Use words I understand.
- Limit the number of words – restate, delete, combine.

**Understanding the Text:** *At a tricky part in the text I...*

- Pause to think about...
- Take a closer look at...
- Break the text into “chunks”.
- Summarize as I read.
- Discuss what I have read.

**Visualize:** *To better understand while I was reading...*

- I pictured what...might look like.
- I created a mental image of...
- I used the images to help me...

**Think to Read:** *What I get to an unfamiliar word or section, I...*

- Look at photographs, diagrams, tables, or charts.
- Reread for meaning
- Use context and clues for hints.
- Skip and return.
- Pause and ask questions.

- Organize with headings.
- Use symbols, colours, and webs to organize.
- Review, add, and revise.

**After Reading:** *Reflect upon the ideas and information in the text, relate what they have read to their own experiences and knowledge, clarify their understanding of the text, and extend their understanding in critical and creative ways.*

**Ask Questions:** *What can I ask to help me better understand this text?*

- What does the writer mean by...?
- Why did/didn't...?
- What have I learned?
- I wonder if...

**Find the Main Idea(s):** *What is/are the main idea(s)? What is important?*

- The most important thing I remember about this text is...
- The main message is...
- The text was mainly about...
- Clues, words and features that helped me understand the text were...

**Think About the Text:** *How do I put all the pieces together?*

- The message of this text is...
- The purpose of this text is...
- These ideas relate to...because...
- This text may be biased because...
- The text doesn't deal with...

## Types of Organizational Patterns (and How to Find Them)

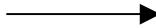
<p style="text-align: center;"><b>Spatial Order</b></p> <ul style="list-style-type: none"> <li>• What specific person, place, thing or event is described?</li> <li>• What details are given?</li> <li>• How do the details relate to the subject?</li> <li>• Does the description help you to visualize the subject?</li> <li>• Why is the description important?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Spatial Order</b></p> <p>Information and ideas are arranged in an order related to the geographic or spatial location (e.g., left to right, top to bottom, foreground to background). This pattern is often used in descriptions, maps, diagrams and drawings to help to record spatial details.</p> <p>Signal Words: above, across from, among, behind, beside, below, down, in front of, between, left, to the right/left, near, on top of, over, up, in the middle of, underneath.</p>
<p style="text-align: center;"><b>Order of Importance</b></p> <ul style="list-style-type: none"> <li>• What is the main idea?</li> <li>• What are the important details?</li> <li>• Are there examples, facts, or statistics to support the main idea?</li> <li>• What is the most important detail?</li> <li>• What is the least important detail?</li> <li>• How are the details organized?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Order of Importance</b></p> <p>Information and ideas are arranged in order of importance (e.g., least important to most important; or the 2-3-1 order of second most important, least important and most important). This pattern can be used in persuasive writing, reports, explanations, news reports and descriptions. Pyramid, sequence and flow charts are examples of visual organizers.</p> <p>Signal Words: always, beginning, first, finally, following, in addition, most important, most convincing, next.</p>
<p style="text-align: center;"><b>Cause/Effect</b></p> <ul style="list-style-type: none"> <li>• What process, event or subject is being explained?</li> <li>• What is/are the cause(s)?</li> <li>• What is/are the effect(s)?</li> <li>• What are the specific steps in the process?</li> <li>• What is the outcome, product or end result?</li> <li>• How does it work or what does it do?</li> <li>• How are the causes and effects related? Is the relationship logical?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Cause/Effect</b></p> <p>Details are arranged to link a result with a series of events, showing a logical relationship between a cause and one or more effects (e.g., describe the cause first and then explain the effects, or describe the effect first and then explain the possible causes). It is sometimes called a problem/solution order or process order, and may be used in explanations, descriptions, procedures, process reports, and opinion writing. Cause-and-effect charts and fishbone diagrams can be used to illustrate the relationships.</p> <p>Signal Words: as a result of, because, begins with, causes, consequently, due to, effects of, how, if...then, in order to, leads to, next, since, so, so that, therefore, when...then.</p>
<p style="text-align: center;"><b>Generalization</b></p> <ul style="list-style-type: none"> <li>• What generalization is the author making?</li> <li>• What facts, examples, statistics or reasons are used to support the generalization?</li> <li>• Do the details appear in a logical order?</li> <li>• Do the details support or explain the generalization?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Generalization</b></p> <p>Information is arranged into general statements with supporting examples. The pattern may be general-to-specific or specific-to-general. Generalizations may appear at the beginning or the end of a report, essay, summary, or article. Webs, process charts, and pyramid charts help to record the causal sequence that leads to a specific outcome.</p> <p>Signal Words: additionally, always, because of, clearly, for example, furthermore, generally, however, in conclusion, in fact, never, represents, seldom, therefore, typically.</p>

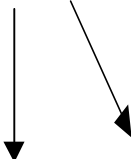


## Types of Organizational Patterns (and How to Find Them)

<p style="text-align: center;"><b>Time Order</b></p> <ul style="list-style-type: none"> <li>• What sequence of events is being described?</li> <li>• What are the major incidents or events?</li> <li>• How are the incidents or events related?</li> <li>• What happened first, second, third, etc.?</li> <li>• How is the pattern revealed in the text?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Time Order</b></p> <p>Details are arranged in the order in which they happen. This is also called chronological order, and is often used in incident reports, biographies, news articles, procedure, instructions, or steps in a process. Visual organizers include timelines, flowcharts, and sequence charts.</p> <p>Signal Words: after, before, during, first, finally, following, immediately, initially, next, now, preceding, second, soon, then, third, today, until, when.</p>
<p style="text-align: center;"><b>Compare/Contrast</b></p> <ul style="list-style-type: none"> <li>• What is being compared?</li> <li>• What is the basis for the comparison?</li> <li>• What characteristics do they have in common?</li> <li>• In what ways are the items different?</li> <li>• Did the author make a conclusion about the comparison?</li> <li>• How is the comparison organized?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Compare/Contrast</b></p> <p>Details are arranged to show the similarities and differences between and among two or more things (e.g., ideas, issues, concepts, topics, events, places). This pattern is used in almost all types of writing. Venn diagrams, graphs and cause/effect charts illustrate the comparison.</p> <p>Signal Words: although, as well as, but, common to, compared with, either, different from, however, instead of, like, opposed to, same, similarly, similar to, unlike, yet.</p>
<p style="text-align: center;"><b>Classification</b></p> <ul style="list-style-type: none"> <li>• What is being classified?</li> <li>• What is the concept being defined?</li> <li>• How are items being grouped?</li> <li>• What are the common characteristics?</li> <li>• What are the categories?</li> <li>• What examples are given for each of the item's characteristics?</li> <li>• Is the grouping logical?</li> <li>• Why did the author choose this organizational pattern?</li> </ul>	<p style="text-align: center;"><b>Classification</b></p> <p>Details are grouped in categories to illustrate or explain a term or concept. This pattern is often used in descriptions, definitions and explanations (e.g., a writer describes each category, its characteristics, and why particular information belongs in each category). Classification notes, column charts, T-charts, tables and webs can be used to group ideas and information.</p> <p>Signal Words: all, an example of, characterized by, cluster, for instance, group, is often called, looks like, many, mixed in, most, one, part of, the other group, resembles, similarly, sort, typically, unlike, usually.</p>
<p style="text-align: center;"><b>Combined/Multiple Orders</b></p> <ul style="list-style-type: none"> <li>• What is the topic or subject?</li> <li>• What is the main idea?</li> <li>• What are the relevant details?</li> <li>• How are the ideas and information organized?</li> <li>• What organizational patterns are used?</li> <li>• Why did the author choose these organizational patterns?</li> </ul>	<p style="text-align: center;"><b>Combined/Multiple Orders</b></p> <p>Many textbooks and reference materials use many organizational patterns to present information and ideas. Sometimes a single paragraph is organized in more than one way, mixing comparison/contrast, cause/effect and order of importance. Tables and webs can be used to illustrate the links among different organizational patterns.</p> <p>6 Look for the patterns and trends in the signal words.</p>

## Skimming and Scanning to Preview Text

Skimming	
What is it?	When you SKIM, you read quickly to get the main idea of a paragraph, page, chapter, or article, and a few (but not all) of the details.
Why do I skim?	Skimming allows you to read quickly to get a general sense of a text so that you can decide whether it has useful information for you. You may also skim to get a key idea. After skimming a piece, you might decide that you want or need to read it in greater depth.
How do I skim?  Read in this direction. 	<ol style="list-style-type: none"> <li>1. Read the first few paragraphs, two or three middle paragraphs, and the final two or three paragraphs of a piece, trying to get a basic understanding of the information.</li> <li>2. Some people prefer to skim by reading the first and last sentence of each paragraph, that is, the topic sentences and concluding sentences.</li> <li>3. If there are pictures, diagrams, or charts, a quick glance at them and their captions may help you to understand the main idea or point of view in the text.</li> <li>4. Remember: You do not <b>have to read every word when you skim</b>.</li> <li>5. Generally, move your eyes horizontally (and quickly) when you skim.</li> </ol>

Scanning	
What is it?	When you SCAN, you move your eyes quickly down a page or list to find one specific detail.
Why do I scan?	Scanning allows you to locate quickly a single fact, date, name, or word in a text without trying to read or understand the rest of the piece. You may need that fact or word later to respond to a question or to add a specific detail to something you are writing.
How do I scan?  Read in this direction. 	<ol style="list-style-type: none"> <li>1. Knowing your text well is important. Make a prediction about where in a chapter you might find the word, name, fact, term, or date.</li> <li>2. Note how the information is arranged on a page. Will headings, diagrams, or boxed or highlighted items guide you? Is information arranged alphabetically or numerically as it might be in a telephone book or glossary?</li> <li>3. Move your eyes vertically or diagonally down the page, letting them dart quickly from side to side and keeping in mind the exact type of information that you want. Look for other closely associated words that might steer you towards the detail for which you are looking.</li> <li>4. Aim for 100% accuracy!</li> </ol>





## Clues for Using Context to Find Meaning

Clue	Description	Signals
Definition	The unfamiliar word is specifically defined in the sentence, or in the preceding or following sentences.	<ul style="list-style-type: none"> <li>• “is” or “which means”</li> <li>• commas that set off a qualifying phrase</li> </ul>
Example	The unfamiliar word is illustrated by one or more examples.	<ul style="list-style-type: none"> <li>• “for example,” “including,” or “such as”</li> <li>• pictures or diagrams</li> </ul>
Description	Characteristics or features of the unfamiliar word are described.	<ul style="list-style-type: none"> <li>• descriptive words</li> <li>• sensory words</li> <li>• adjectives and adverbs</li> </ul>
Illustration	The unfamiliar word is shown in a diagram, picture or map.	<ul style="list-style-type: none"> <li>• “see figure 2.1”</li> <li>• graphic features on the page</li> </ul>
Clarification	The meaning of the unfamiliar word is restated in slightly different language, summarized, or paraphrased.	<ul style="list-style-type: none"> <li>• “in other words,” “simply,” “clearly”</li> </ul>
Parenthetical Note	The meaning of the unfamiliar word is provided in parentheses directly following the word.	<ul style="list-style-type: none"> <li>• (.....)</li> </ul>
Comparison	The meaning of the unfamiliar word is provided by contrasting or comparing it to another word, phrase or concept.	<ul style="list-style-type: none"> <li>• “such as,” “like,” “compared to,” “unlike” or “similar to”</li> <li>• synonyms, antonyms</li> <li>• charts</li> </ul>
Elaboration	Additional information about the unfamiliar word is provided in the following sentences and paragraphs. This may be a description of a related event, process or product, or a question prompt.	<ul style="list-style-type: none"> <li>• “in addition,” “another,” or “consequently”</li> </ul>
Typography and Design	Design features draw attention to important words and concepts, and to their definitions.	<ul style="list-style-type: none"> <li>• <b>bold</b>, <i>italics</i>, and other embellishments</li> </ul>

## Some Tips for Making Notes

Tips	Why
Write down the date of your note-making.	<ul style="list-style-type: none"> <li>• helps you remember context</li> <li>• if you have written the notes on a loose sheet of paper, date helps you organize notes later</li> </ul>
Give the notes a title, listing the text the notes are about.	<ul style="list-style-type: none"> <li>• helps you quickly identify information you may be looking for later</li> </ul>
Use paper that can be inserted later into a binder, or have a special notebook for note making, or use recipe cards. Use notepad, outlining, or annotation features of your word processing software.	<ul style="list-style-type: none"> <li>• you need to be able to organize your notes for easy access for use in studying, or in research reports</li> <li>• loose-leaf paper, a single notebook, or small cards are convenient in library research</li> </ul>
Use point form, your own shorthand or symbols, and organizers such as charts, webs, arrows. Use the draw and graphic functions of your software.	<ul style="list-style-type: none"> <li>• point form and shorthand is faster, easier to read later, helps you summarize ideas</li> <li>• organizers help you see links and structures, organize your ideas</li> </ul>
Use headings and subheading in the text as a guide for organizing your own notes.	<ul style="list-style-type: none"> <li>• this part of the organization is already done for you; provides a structure</li> </ul>
Don't copy text word for word. Choose only the key words, or put the sentences in your own words. If you want to use a direct quote, be sure to use quotation marks. Don't write down words that you don't know unless you intend to figure them out or look them up. Use software's copy and paste function to select key words only.	<ul style="list-style-type: none"> <li>• helps you understand what you have read</li> <li>• short form is much easier for studying and reading later</li> <li>• helps avoid plagiarism (using someone else's writing or ideas as your own)</li> </ul>
Write down any questions you have about the topic.	<ul style="list-style-type: none"> <li>• gives you ideas for further research</li> <li>• reminds you to ask others, clarify points</li> <li>• gives you practice in analyzing while reading</li> </ul>
Review your notes when you are done.	<ul style="list-style-type: none"> <li>• ensures that they're legible</li> <li>• enables you to go back to anything you meant to look at again</li> <li>• helps you reflect on and remember what you've read</li> </ul>



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## Clues for Finding Answers in the Text

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### ON THE LINES

Some questions can be answered by “reading on the lines”; the answer is *right there* in the text. The question asks for literal information from the selection such as details, facts and information stated by the author. Some “question starters” that ask for literal knowledge are *give, list, find, describe, tell, retell,* and *what*. To answer a question “on the line”:

- Find the words used to create the question.
- Look at the other words in that sentence to find the answer.

### AMONG THE LINES

The answers to some questions are to be found by “reading among the lines.” This type of question has an answer in the text, but this answer requires information from more than one sentence or paragraph. Some “question starters” that ask for literal knowledge are *list, compare, how,* and *summarize*. To answer a question “among the lines”:

- Find the words used to create the question.
- Reread the sentences or paragraphs that contain the question words.
- Look at the other words in the sentences or paragraphs to find the answer.

### BETWEEN THE LINES

Some questions ask you to “read between the lines”. This type of question asks the reader to make inferences based on the ideas and information in the text. The answer might be found interpretively in the reader’s own background knowledge, but would not make sense unless the reader had read the text. Some “question starters,” that ask for inferences are *why, how might, what do you think, explain, predict,* and *what might*. To answer a question “between the lines”:

- Look for key words and clues in the question.
- Re-read that part of the text in which the author gives the clues needed to construct the answer.
- Ask yourself:
  - Is this what the author meant?
  - Does this make sense?

### BEYOND THE LINES

The answers to some questions are not in the text at all: they are “beyond the lines.” This means searching for the answer in the reader’s own background knowledge. Some “question starters” that ask for interpretations are *what can you learn from, how might you, what if,* and *is it fair that*. To answer a question “beyond the lines”:

- Read the question and identify the key words.
- Identify your beliefs, experiences and knowledge that relate to the question.
- Ask yourself:
  - Would the author agree with this conclusion?

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## Tips for Reading Informational Texts

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### Before Reading

- Set a purpose for reading. Ask yourself why you are reading this particular text.
- Look over the text to see which elements appear (such as headings, subheadings, illustrations and captions, etc.).
- Examine the titles, headings, and subheadings, and scan for words that stand out.
- Look for words and phrases that might give you clues about how the information is organized.
- Read any overviews, summaries or questions. In a shorter piece, read the opening and concluding sentences or paragraphs.
- Examine each illustration and read the titles or captions.
- Recall what you already know about the topic.
- Record some questions you might have about the topic.

### During Reading

- Divide the reading task into smaller chunks (chunking the text into paragraphs, chunking sections by sub-headings, etc.). Read a chunk, pause and think about what you read, and write a brief one-sentence summary or brief point-form notes to help you remember important and interesting information.
- Read quickly, then slowly. Skim the sections you think will support your purpose for reading. When you find specific information you want, slow down and read it word by word. You may need to reread the passage several times.
- Read the selection and jot down thoughts, responses to your questions and new questions that occur to you.

### After Reading

- Read the selection again to confirm the main idea and supporting details.
- Make connections to what you already know about the topic. How does the information you have read add to or alter what you knew about the topic?
- Record your thinking about and responses to the text. For example, write a summary, complete a graphic organizer, create a sketch, or orally retell to yourself or a friend.

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## Tips for Reading Graphical Texts

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### Before Reading

- Set a purpose for reading. Ask yourself why you are reading this particular text.
- Look over the text to determine what type it is and which elements are used.
- Examine the titles, headings, captions and images. Start with the title. The title tells you what the graphic is about. The captions may also use words and phrases from the text to show how the graphic is related to the information in the written text (e.g., “Figure 1.6”).
- Recall what you already know about the topic or subject.
- Record some questions you might have about the information presented.

### During Reading

- Read all the labels and examine how they are related to the graphic. Each label has a purpose. The most important labels may be in capital letters, bold type, or a larger font.
- Follow the arrows and lines. They may be used to show movement or direction, or connect to the things they name.
- Look for the use of colour or symbols to emphasize important words and information. Some graphical texts have a legend or a key to explain the meaning of specific symbols and colours.
- Study the image carefully. See if you recognize the details in the image. Read the text near the picture to find an explanation of the information in the graphic. Use the figure number or title and key words to find and read the related information in the written text.
- Identify the relationships among the visuals and information presented.

### After Reading

- Interpret the information conveyed in any of the graphics (e.g., diagrams, charts, graphs, maps). Ask yourself why this information might be important.
- Rephrase information orally or in writing. Imagine that you are explaining the graphic to someone who has not read it.
- Create your own graphical text (e.g., graph, map, diagram, table, flow chart) to represent the important information.

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## Tips for Reading Literary Texts

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### Before Reading

- Read the title and think about what might happen in the story or what the essay might be about. Does the title suggest any connections to your own life or raise any questions?
- Recall other selections you may have read by this author.
- Look at any illustrations. What do they tell you about the story or subject?
- Look the text over and sample the text to note its length, organization, level of language, and structure. Pay attention to punctuation.

### During Reading

- As you read, ask questions about what is happening. Make predictions about what might happen next.
- Form opinions about what is going on. Think about your responses and reactions to what you are reading. Making notes can help you focus your thinking as you read.
- Picture the setting, events or images in your mind. Sketch them. As you read, imagine how the words will be spoken and see the action.
- While reading a narrative selection, try the following:
  - Read the first page and pause. What do you know so far about the people (characters), setting, conflict, and point of view? Where do you think the storyline is going? Make connections to what you already know.
  - Who are the people and how are they related to each other? Put yourself in their place. What would you say or do?

### After Reading

- Write down favourite quotations from the text. Share and compare them with a partner.
- Create a visual interpretation of the text, such as a web, story map, or timeline, to show the relationships among the major characters and their feelings and attitudes.
- Create a sensory web of the setting. Use a graphic organizer to illustrate the story's plot or sequence of events (situation, complications, climax, resolution).
- Retell/summarize the content in your own words, orally or in writing.



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## Template for Drawing Conclusions

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I Read	I Think
<b>Therefore...</b>	



**Both Sides Now - Template for Making Judgements**

<b>Both Sides Now</b>		
<b>Evidence that Supports</b>	<b>Question or Statement</b>	<b>Evidence that Opposes</b>
<b>Decision</b>		
<b>Reasons</b>		





## WHAT IS A GRAPHIC NOVEL?

A graphic novel is a book made up of words and pictures: typically, in a graphic novel, the pictures are arranged on the page in sequential panels, while the words are presented in speech bubbles (for dialogue) or text boxes (for narration), though this may not always be the case. 'Graphic novel' is a word that describes a medium, not a genre: graphic novels can be histories (like George O'Connor's *Journey Into Mohawk Country*); fantasies (like Joann Sfar's *Vampire Loves*) or anything in between.

## WHO READS GRAPHIC NOVELS?

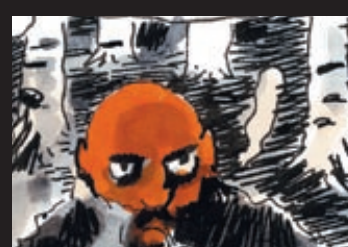
Everyone! The term 'graphic' in 'graphic novel' denotes the pictorial nature of the medium: it's not an age rating. There are graphic novels for every age group, and they're not just about superheroes—graphic novels have addressed such diverse topics as falling in love for the first time, baking bread, Shakespeare, ballet, AIDS, and paleontology. Though there may not be as many graphic novels for eighty year-old women as there are for teenagers and college-age readers, the medium has produced incredible, critically acclaimed works that span every age group.

## WHY GRAPHIC NOVELS?

Graphic novels are astoundingly popular with kids and young adults. Not only are they great for increasing the reading comprehension and vocabulary of reluctant readers—and everyone else—but they also provide an approach to reading that reflects the multimedia nature of today's technology-centric culture. Graphic novels integrate images and text to tell a different kind of story than would be possible with only a single medium: they're a whole new way to read.

## HOW DO I KNOW THAT INVESTING IN GRAPHIC NOVELS WILL BE WORTH IT?

You just have to look at the numbers: about seven million graphic novels changed hands last year, making over 245 million dollars—and that number is up 18% from sales the year before. Graphic novels are hot properties in publishing: there's not a major publishing house without a graphic novel project in the works. On top of that, there's been an explosion of creative talent. With universities giving courses and even degrees in comic book writing and illustration, there's a large pool of talented kids and seasoned veterans in the graphic novel industry who are creating wonderful books.



:01  
First Second

# Graphic Novel/Comics Terms and Concepts

## Layout

*Panel:* A distinct segment of the comic, containing a combination of image and text in endless variety. Panels offer a different experience than simply reading text:

- The spatial arrangement allows an immediate juxtaposition of the present and the past.
- Unlike other visual media, transitions are instantaneous and direct but the exact timing of the reader's experience is determined by focus and reading speed.

*Frame:* The lines and borders that contain the panels.

*Gutter:* The space between framed panels.

*Bleed:* An image that extends to and/or beyond the edge of the page.

*Foreground:* The panel closest to the viewer.

*Midground:* Allows centering of image by using natural resting place for vision. The artist deliberately decides to place the image where a viewer would be most likely to look first. Placing an image off-center or near the top or bottom can be used to create visual tension but using the midground permits the artist to create a more readily accepted image.

*Background:* Provides additional, subtextual information for the reader.

*Graphic weight:* A term that describes the way some images draw the eye more than others, creating a definite focus using color and shading in various ways including:

- The use of light and dark shades; dark-toned images or high-contrast images draw the eye more than light or low-contrast images do
- A pattern or repeated series of marks
- Colors that are more brilliant or deeper than others on the page

**Continued**

## Graphic Novel/Comics Terms and Concepts (continued)

### Figures

*Faces:* Faces can be portrayed in different ways. Some depict an actual person, like a portrait; others are iconic, which means they are representative of an idea or a group of people. Other points to observe about faces include:

- They can be dramatic when placed against a detailed backdrop; a bright white face stands out
- They can be drawn without much expression or detail; this is called an “open blank” and it invites the audience to imagine what the character is feeling without telling them.

*Hands/Feet:* The positioning of hands and feet can be used to express what is happening in the story. For example, hands that are raised with palms out suggest surprise. The wringing of hands suggests obsequiousness or discomfort. Hands over the mouth depict fear, shame, or shyness. Turned in feet may denote embarrassment, while feet with motion strokes can create the sense of panic, urgency, or speed.

### Text

*Captions:* These are boxes containing a variety of text elements, including scene-setting, description, etc.

*Speech balloons:* These enclose dialogue and come from a specific speaker’s mouth; they vary in size, shape, and layout and can alternate to depict a conversation. Types of speech balloons include those holding:

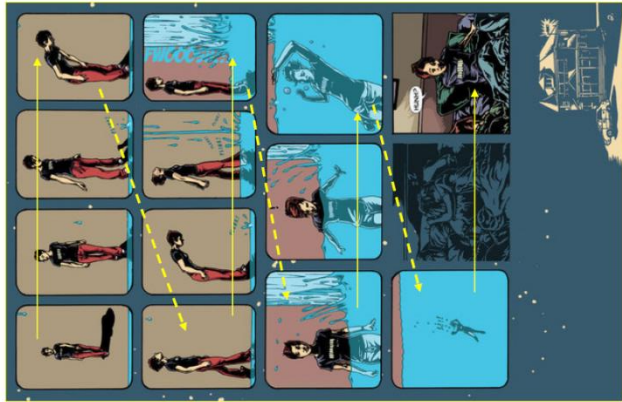
- External dialogue, which is speech between characters
- Internal dialogue, which is a thought enclosed by a balloon that has a series of dots or bubbles going up to it

*Special-effects lettering:* This is a method of drawing attention to text; it often highlights onomatopoeia and reinforces the impact of words such as *bang* or *wow*.



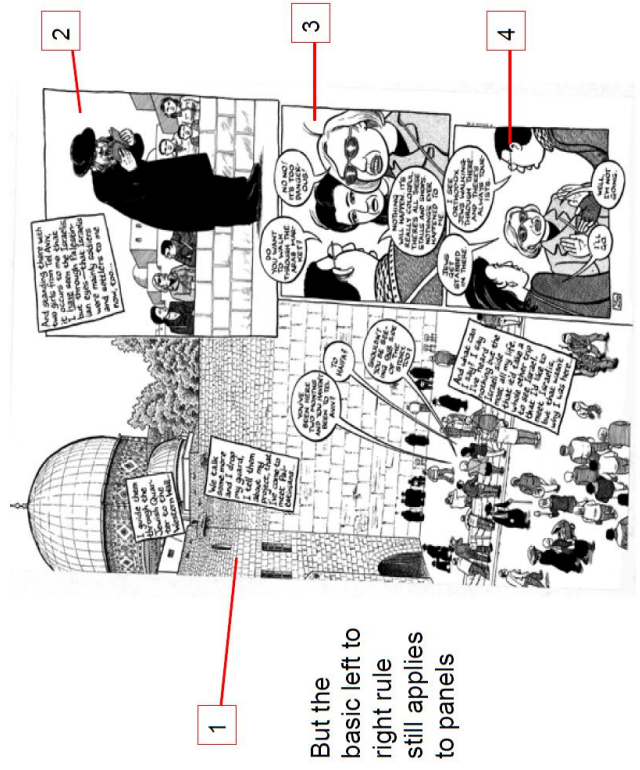
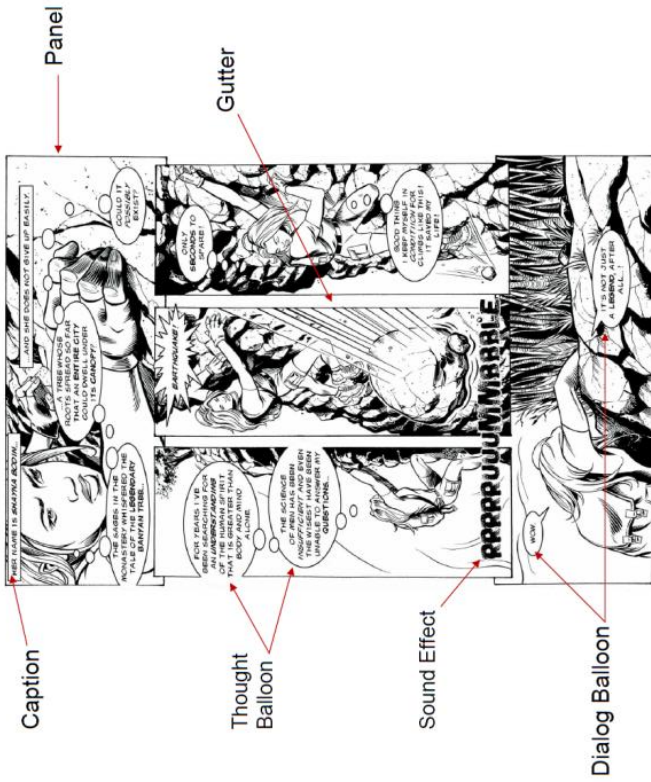
# How to Read a Graphic Novel Page

Graphic novels are read left to right, just like traditional texts



## Dialog Balloons

dialog balloons are read left to right or top to bottom as is appropriate.



But the basic left to right rule still applies to panels

## Graphic Novel Recommendations



**Tank Girl:** Jam-packed with quiriness, cyberpunk roots and general anarchy, Tank Girl is a beer-obsessed tank driver travelling through post-apocalyptic Australian landscapes with companions Sub Girl and Jet Girl, not to mention the mutant kangaroo boyfriend, Booga.



**Watchmen:** This Hugo Award-winning graphic novel chronicles the fall from grace of a group of super-heroes plagued by all-too-human failings. Along the way, the concept of the super-hero is dissected as the heroes are stalked by an unknown assassin.



**V for Vendetta:** A frightening and powerful tale of the loss of freedom and identity in a chillingly believable totalitarian world, *V for Vendetta* stands as one of the highest achievements of the comics medium and a defining work for creators Alan Moore and David Lloyd.



**Batman: The Dark Knight Returns:** This masterpiece of modern comics storytelling brings to vivid life a dark world and an even darker man. Together with inker Klaus Janson and colorist Lynn Varley, writer/artist Frank Miller completely reinvents the legend of Batman in his saga of a near-future Gotham City gone to rot, ten years after the Dark Knight's retirement.



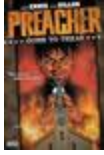
**Y: The Last Man:** "Y" is none other than unemployed escape artist Yorick Brown (his father was a Shakespeare buff), and he's seemingly the only male human left alive after a mysterious plague kills all Y-chromosome carriers on earth. But why are he and his faithful companion, the often testy male monkey Ampersand, still alive?



**The Walking Dead:** An epidemic of apocalyptic proportions has swept the globe, causing the dead to rise and feed on the living. In a matter of months, society has crumbled: There is no government, no grocery stores, no mail delivery, no cable TV. Rick Grimes finds himself one of the few survivors in this terrifying future.



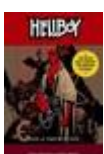
**Scott Pilgrim's Precious Little Life:** Scott Pilgrim's life is totally sweet. He's 23 years old, he's in a rock band, he's "between jobs," and he's dating a cute high school girl. Nothing could possibly go wrong, unless a seriously mind-blowing, dangerously fashionable, rollerblading delivery girl named Ramona Flowers starts cruising through his dreams and sailing by him at parties.



**Preacher:** One of the most celebrated comics titles of the late 1990s, PREACHER is a modern American epic of life, death, love and redemption also packed with sex, booze, blood and bullets - not to mention angels, demons, God, vampires and deviants of all stripes.



**Kingdom Come:** With a stunning new Alex Ross wraparound cover, this special limited edition shines a new light on one of the authentic classics of the graphic novel genre. *Kingdom Come* first burst onto the comics scene in 1996 and almost immediately galvanized fan appreciation with its tale of an emerging struggle between vaunted superheroes and a new breed of amoral, power-hungry vigilantes.



**Hellboy:** Hellboy is one of the most celebrated comics series in recent years. The ultimate artists' artist and a great storyteller whose work is in turns haunting, hilarious, and spellbinding, Mike Mignola has won numerous awards in the comics industry and beyond. When strangeness threatens to engulf the world, a strange man will come to save it.



**Superman: Red Son:** In this Elseworlds tale, a familiar rocketship crash-lands on Earth carrying an infant who will one day become the most powerful being on the planet. But his ship doesn't land in America. He is not raised in Smallville, Kansas. Instead, he makes his new home on a collective in the Soviet Union!



**Marvels 1602:** All's not well in the Marvel Universe in the year 1602 as strange storms are brewing and strange new powers are emerging! Spider-Man, the X-Men, Nick Fury, Dr. Strange, Daredevil, Dr. Doom, Black Widow, Captain America, and more appear in the waning days of the reign of Queen Elizabeth.



**30 Days of Night:** In a sleepy, secluded Alaska town called Barrow, the sun sets and doesn't rise for over thirty consecutive days and nights. From the darkness, across the frozen wasteland, an evil will come that will bring the residents of Barrow to their knees.



**Buffy the Vampire Slayer:** Since the destruction of the Hellmouth, the Slayers-newly legion-have gotten organized and are kicking some serious undead butt. But not everything's fun and firearms, as an old enemy reappears and Dawn experiences some serious growing pains.



**From Hell:** Having proved himself peerless in the arena of reinterpreting superheroes, Alan Moore turned his ever-incisive eye to the squalid, enigmatic world of Jack the Ripper and the Whitechapel murders of 1888.



**The League of Extraordinary Gentlemen:** In this amazingly imaginative tale, literary figures from throughout time and various bodies of work are brought together to face any and all threats to Britain.



**Sin City:** It's a lousy room in a lousy part of a lousy town. But Marv doesn't care. There's an angel in the room. She says her name is Goldie. A few hours later, Goldie's dead without a mark on her perfect body, and the cops are coming before anyone but Marv could know she's been killed. Somebody paid good money for this frame . . .



**Fables:** When a savage creature known only as the Adversary conquered the fabled lands of legends and fairy tales, all of the infamous inhabitants of folklore were forced into exile. Disguised among the normal citizens of modern-day New York, these magical characters have created their own peaceful and secret society within an exclusive luxury apartment building called Fabletown.



**The Sandman:** A wizard attempting to capture Death to bargain for eternal life traps her younger brother Dream instead. Fearful for his safety, the wizard kept him imprisoned in a glass bottle for decades. After his escape, Dream, also known as Morpheus, goes on a quest for his lost objects of power.



**Ghost World:** This quasi-autobiographical story (the name of one of the protagonists is famously an anagram of the author's name) follows the adventures of two teenage girls, Enid and Becky, two best friends facing the prospect of growing up, and more importantly, apart.



**DMZ:** Set in a near future where a second American civil war rages, a lone journalist is stranded in the middle of New York City, now a brutal no-man's-land. Mirroring current events, DMZ is an unforgiving look at what a 'war on terror' can do to a civilian population.



**Ex Machina:** Set in our modern-day real world, Ex Machina tells the story of civil engineer Mitchell Hundred, who becomes America's first living, breathing superhero after a strange accident gives him amazing powers. Eventually tiring of risking his life merely to help maintain the status quo, Mitchell retires from masked crime-fighting and runs for Mayor of New York City, winning by a landslide



**White Out:** You can't get any further down than the bottom of the world - Antarctica. Cold, desolate, nothing but ice and snow for miles and miles. Carrie Stetko is a U.S. Marshal, and she's made The Ice her home. In its vastness, she has found a place where she can forget her troubled past and feel at peace... Until someone commits a murder in her jurisdiction and that peace is shattered.



## Who Are You?

Wen net ki'l?  
Pipanimit nuji-kina'muet ta'n jipalk.  
Netakei, aqq i'-naqawey;  
Koqoey?

Ktikik nuji-kina'masultite'wk  
kimelmultijik.  
Na epa'si, taqawajitutm,  
Aqq elui'tmasi  
Na na'kwek.

Espi-kjjiteketes,  
Ma'jipajita'siw.  
Espitutmukewey kina'matnewey-  
iktuk eyk,  
Aqq kinua'tuates pa'qalaiwaqann ni'n  
nikmaq.

Who are you?  
Question from a teacher feared.  
Blushing, I stammered  
What?

Other students tittered I sat  
down forlorn, dejected,  
And made a vow  
That day

To be great in all learnings,  
No more uncertain.  
My pride lives in my education,  
And I will relate wonders  
to my people.

—Rita Joe

*Rita Joe is a Mi'kmaq, born in 1932 in Whycomagh, Nova Scotia. As a child, she was brought up by foster families. She lives on the Eskasoni Reserve in Cape Breton. She has raised eight children of her own, and adopted two more. She says that she writes always with children in mind, so that others may come to understand the right of her people to education and dignity. Her collections of poetry include Poems of Rita Joe (1978), Song of Eskasoni: More Poems of Rita Joe (1988), Inu and Indians We're Called (1991), and Song of Rita Joe: Autobiography of a Mi'kmaq Poet (1996).*

Sun-Kyung Yi

*Sun-Kyung Yi is a journalist and a producer, living in Toronto. Her television documentary, Scenes from a Corner Store, about a Korean immigrant family, was broadcast on CBC television. The article reprinted below is from The Globe and Mail.*



## An Immigrant's Split Personality

I am Korean-Canadian. But the hyphen often snaps in two, obliging me to choose to act as either a Korean or a Canadian, depending on where I am and who I'm with. After 16 years of living in Canada, I discovered that it's very difficult to be both at any given time or place.

When I was younger, toying with the idea of entertaining two separate identities was a real treat, like a secret game for which no one knew the rules but me.

I was known as Angela to the outside world, and as Sun-Kyung at home. I ate bologna sandwiches in the school lunch room and rice and kimchee for dinner. I chatted about teen idols and giggled with my girlfriends during my classes, and ambitiously practiced piano and studied in the evenings, planning to become a doctor when I grew up. I waved hellos and goodbyes to my teachers, but bowed to my parents' friends visiting our home.

I could also look straight in the eyes of my teachers and friends and talk frankly with them instead of staring at my feet with my mouth shut when Koreans talked to me.

Going outside the home meant I was able to relax from the constraints of my cultural conditioning, until I walked back in the door and had to return to being an obedient and submissive daughter.

The game soon ended when I realized that it had become a way of life, that I couldn't change the rules without disappointing my parents and questioning all the cultural implications and consequences that came with being a hyphenated Canadian.

Many have tried to convince me that I am a Canadian, like all other immigrants in the country, but those same people also ask me which country I came from with great curiosity, following with questions about the type of food I ate and the language I spoke. It's difficult to feel a sense of belonging and acceptance when you are

regarded as "one of them." "Those Koreans, they work hard \_\_\_\_\_ You must be fantastic at math and science." (No.) "Do your parents own a corner store?" (No.)

Koreans and Canadians just can't seem to merge into "us" and "we."

Some people advised me that I should just take the best of both worlds and disregard the rest. That's ideal, but unrealistic when my old culture demands a complete conformity with very little room to maneuver for new and different ideas.

After a lifetime of practice, I thought I could change faces and become Korean on demand with grace and perfection. But working with a small Korean company in Toronto proved me wrong. I quickly became estranged from my own people.

My parents were ecstatic at the thought of their daughter finally finding her roots and having a working opportunity to speak my native tongue and absorb the culture. For me, it was the most painful and frustrating 2 1/2 months of my life.

When the president of the company boasted that he "operated little Korea," he meant it literally. A Canadianized Korean was not tolerated. I looked like a Korean, therefore I had to talk, act, and think like one,

too. Being accepted meant a total surrender to ancient codes of behaviour rooted in Confucian thought, while leaving the "Canadian" part of me out in the parking lot with my '86 Buick.

In the first few days at work, I was bombarded with inquiries about my marital status. When I told them I was single, they spent the following days trying to match me up with available bachelors in the company and the community.

I was expected to accept my inferior position as a woman and had to behave accordingly. It was not a place to practice my feminist views, or be an individual without being condemned. Little Korea is a place for men (who filled all the senior positions) and women don't dare to speak up or disagree with their male counterparts.

The president (all employees bow to him and call him Mr. President) asked me to act more like a lady and smile. I was openly scorned by a senior employee because I spoke more fluent English than Korean. The cook in the kitchen shook her head in disbelief upon discovering that my cooking skills were limited to boiling a package of instant noodles. "You want a good husband, learn to cook," she advised me.

In less than a week I became an outsider because I refused to conform and blindly nod my head in agreement to what my elders (which happened to be everybody else in the company) said. A month later, I was demoted because "members of the workplace and the Korean community" had complained that I just wasn't "Korean enough," and I had "too much power for a single woman." My father suggested that "when in Rome do as the Romans." But that's exactly what I was doing. I am in Canada so I was freely acting like a Canadian, and it cost me my job.

My father also said, "It doesn't matter how Canadian you think you are, just look in the mirror and it'll tell you who you *really* are." But what he didn't realize is that an immigrant has to embrace the new culture to enjoy and benefit from what it has to offer. Of course, I will always be Korean by virtue of my appearance and early conditioning, but I am also happily Canadian and want to take full advantage of all that such citizenship confers.

But for now I remain slightly distant from both cultures, accepted fully by neither. The hyphenated Canadian personifies the ideal of multiculturalism, but unless the host culture and the immigrant cultures can find ways to merge their distinct identities, sharing the best of both, this cultural schizophrenia will continue.

## T O P I C S F O R E X P L O R A T I O N

1. What does it mean to be a "hyphenated Canadian"? According to the author, what are the ordeals of people straddling two cultures? Can you think of any advantages of the "split personality" that she discusses?
2. Why does the author say that Koreans and Canadians have such difficulty in merging? Why don't some Canadians view Korean-Canadians as Canadians? Why doesn't the president of "little Korea" tolerate Canadianized Koreans?
3. Find a few examples of cultural differences mentioned in this article. When talking about cultural differences, what are some ways to avoid cultural stereotyping?
4. Although she takes part in both Korean and Canadian cultures, why is Sun-Kyung Yi "accepted fully by neither"? How does this double bind result in "cultural schizophrenia"?
5. What is the ideal of multi-ethnic interactions postulated by the author? What kind of attitude change would it require in both the host culture and the immigrant cultures?



## The Laundress

She worked as a housemaid, then as a laundress in small town Winnipeg, full of emigres speaking every language except her own: she was Icelandic and as she worked she sang the old Icelandic hymns and songs: the songs had all her joy, they brought all her peace. She kept reaching for the language that got lost in her life. She could never speak it again, though it always measured her breath.

Late one summer, as she lay dying, she sang again the Icelandic hymns, sang in her mother tongue, an other tongue for us; and as we lay her in a foreign grave, we, who know no Icelandic, who know then almost nothing of what she loved and lived by, say our prayers over her in English.

—Einar Pall Jonsson

*Einar Pall Jonsson's poem comes from the collection *Volvox* (1971), and has been translated from the Icelandic by Michael Patrick O'Connor and Thorvaldur Johnson.*

Harold Horwood

*Harold Horwood was born in St. John's, Newfoundland, in 1923. He has taught creative writing at different universities, including the University of Western Ontario, where he was writer-in-residence in 1976—77 and the University of Waterloo, 1980—83. He has published extensively in such areas as fiction, poetry, history, biography, as well as numerous articles for magazines and literary journals. His article printed below was written in 1959, ten years after Newfoundland joined Canada.*



## Fumigating the Map

The Island of Newfoundland is justly famous for place names with a punch. Famished Gut is an example. And Rogue's Harbour. There are also Horse Chops and Hole-in-the-Wall, not to mention Sally's Leg and Virgin's Arm, all named in the distant past by sailors and fishermen with a sense of humour.

But the Post Office Department is doing its best to abolish these salty place names and to substitute such masterpieces as Port Elizabeth and Fairhaven. The improvement will be obvious, I am sure, to any fair-minded reader. We Newfoundlanders are all in favour of these improvements. We do not want to live in Hole-in-the-Wall. We want to live in Parkdale. It sounds so nice and sanitary.

We feel that if the Canada Post Office succeeds in getting rid of all the old place names we will be much the better for it. We are even prepared to help them out by supplying them with a list of old names that they've never heard of yet. At least, we are pretty certain that they have never heard of them, since they have never managed to deliver any mail there. Devil's Thumb, for instance. I'll bet they've never delivered a letter to Devil's Thumb in all their born days.

And then there's Fom. That isn't really the way you spell it. On the map it is spelled "Femme", but everyone who lives there calls it Fom, so Fom it must be. There's a story about Fom:

An American yacht with a fishing party was plying along the northern inlets of Fortune Bay one evening, and tied up to a stage head in a small cove. The island offshore was known as Petticoat Island, but the Americans didn't know that. The yachting skipper accosted the first baccy-chewing character he met on the stage.

"Hello," he greeted. "Where are we? What do you call this settlement?"

"Fom," said the baccy-chewer, casting a speculative eye at the weather.

"OK," said the American. "We want to send a message home. Where's the telegraph office?"

"Fifteen miles out the bay," said the native, adding that they usually rowed there in a dory.

"Post office?" said the American hopefully.

"One over in English Harbour East," the fisherman explained. "Ye must've passed it comin' along shore."

"No telegraph, no post office, no roads!" the American exclaimed. "Do you have radios here?"

"Well," the fisherman drawled, "they's a couple. But we don't turn 'em on much. Can't get the stations up in St. John's, and them Canadian fellers never seems to have any news worth while."

"Well!" exclaimed the American. "You people in Fom are really cut off from the world, aren't you?"



"S'pose so," said the fisherman.

"Why," continued the yacht skipper, "if New York burned down tonight you wouldn't know anything about it!"

"That's true, I s'pose," the fisherman admitted, "but then," — and he paused to squirt a philosophic stream of baccy juice over the stage head—"if Fom burned down you fellers up in New York wouldn't know anything about it, either!"

You will agree that we can't have places like Fom in this day and age. The sooner they are changed to Fairhaven the better.

Our greatest misgivings are on the subject of the speed with which the Post Office is forging ahead. As a prominent politician once remarked, officialdom should never move faster than the public, but we are afraid the Post Office may be a step or two ahead of common usage here and there.

In fact, public confusion has reached the point described in an old folk tale from one of the recently renamed harbours of Fogo Island.

The tale concerns George Coles, one-time "king" of the little settlement of Hare Bay, just as his friend Henry Nipper was the unofficial "king" of neighbouring Shoal Bay.

One night after an evening of old-fashioned square dancing during which the moonshine can went round many times and everybody got very jolly, George fell asleep in his boat, tied to his own stage, in his own harbour. Some of the younger element, with a taste for practical jokes, towed the boat, George and all, to Shoal Bay, and tied it up to the stage owned by Henry Nipper.

Imagine George Coles' consternation when he awoke in the cold and chilly light of dawn, a little shaky perhaps, in the wrong harbour, tied to the wrong stage! His reported remarks have become a classic of Newfoundland folklore:

*Who be I and where be I?  
Be Jarge Coles or bain't I?  
Or be I Henry Nipper?  
Be I in Hare Bay or be I in Shoal Bay?  
Or have the devil got I?*

The Canada Post Office will see my point, I'm sure. If things continue at their present pace we shall all, before long, be as badly off as George Coles. We won't know whether we are in Hare Bay, Shoal Bay, Ice Tickle or Happydale Acres.

I have sometimes regretted the fact that the men who originally named the Newfoundland coves cannot be present today to see how we are improving on their work. The men who built the villages of Heart's Content and Seldom-Come-By, the sailors who named Pushthrough and Run-By-Guess, the old castaway who, with a grim laugh in the teeth of fate, named Black Joke Cove—I regret that they cannot come back to see the job which the Canada Post Office is doing on those places now. They would if they could, I'm sure.

We have one other little word of censure:

Among the host of lovely names with which the Post Office is redecorating the map there are a few—just a few—which strike some of us as being a doubtful improvement. We do not refer to such names as Sunnydale and Pleasantview (nobody with a pint of good red Canadian blood in his veins could object to such strikingly original names as those). No, rather we refer to such names as Pickersgillville, a settlement in Bonavista Bay named after that eminent Canadian statesman John Whitney Pickersgill.

Usually we allow statesmen to pass on to their just reward before enshrining them on the map, and since Mr. Pickersgill is still in robust middle life I feel that this haste to embalm him is rather indecent—like giving a man a coffin for Christmas.

Besides, I don't think Pickersgillville will last. It is too long and hard to say. People are bound to start calling it Pickersville instead. Once this process of corruption begins there is no telling where it will end. But

in this case we can guess. It will be elided to Piggersville, which is still easier to say, and from that it is but a step to Pigsville or even Pigville. It is bound to happen, and what will the Post Office do then, poor thing? It will be faced with just another ugly name, fully as bad as Famished Gut, and it will have to go through the painful process of changing it to Silverdale or something of the kind.

#### T O P I C S F O R E X P L O R A T I O N

1. What examples of "place names with punch" can be found in Newfoundland? Where do these names come from?
2. Why is the Canada Post Office trying to get rid of the old place names? What are some of the proposed replacements for the old names?
3. Harold Horwood uses anecdote to capture the spirit of Newfoundland folklore. What do we learn about Newfoundlanders from the story about Fom and the tale about George Coles?
4. Why is "Pickersgillville" quoted as an example of "a doubtful improvement"? What does this example prove when compared with the old names rejected by the Canada Post Office?
5. What is Horwood's attitude to the process of renaming initiated by the Canada Post Office? Find examples of his sarcasm and satirical humour in the story.
6. Check the meaning of "fumigate" in a dictionary. What effect is created by Horwood's use of this word in the title?



## Chinese Wall Writings Notice

Fellow countrymen, read the following notice quickly:  
Having amassed several hundred dollars,  
I left my native home for a foreign land.  
To my surprise, I was kept inside a prison cell!  
Alas, there is nowhere for me to go from here,  
I can see neither the world outside nor my dear parents.  
When I think of them, tears begin to stream down.  
To whom can I confide my mournful sorrow,  
But to etch in a few lines on this wall.

— *Anonymous, from Beiyang, Xinhui County, Guangdong Province*



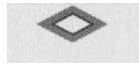
*A Mr. Lee from Taishan County, Guangdong Province, carved a poem on a wall on 4 September 1911:*

Sitting alone in the Customs office,  
My heart aches. Had I not been poor,  
I would not have travelled far away from my home.  
I went abroad upon my brother's advice.  
The black devil here is ruthless,  
He forces the Chinese to sweep and clean the floor.  
Two meals a day are provided  
But I wonder when I will be homeward bound.



*An anonymous person wrote the following:*

Deserting my parents, wife and children, I come to the Gold Mountain because I am poor. I remember their words that they have tried by various means to raise a thousand and some odd dollars for my passage. I have now safely arrived but unexpectedly the people here wanted to examine my eyes, forced me to strip to the waist and to take off my pants to lay bare my body. I have much been abused and insulted because China is weak and I am poor. I always think of my parents. My dear fellow countrymen, we should return home and help build our mother country strong and rich.



*The sorrow and anger of the imprisoned immigrants were vividly expressed in their poems. The following one was written in 1919:*

I have always yearned to reach for the Gold Mountain.  
But instead, it is hell, full of hardship.  
I was detained in a prison and tears rolled down my cheeks.  
My wife at home is longing for my letter  
Who can foretell when I will be able to return home?



*Another poem reads as follows:*

I am in prison because I covet riches.  
Driven by poverty I sailed over here on the choppy sea.  
If only I did not need to labour for money,  
I would already have returned home to China.

*The above inscriptions, hidden beneath layers of paint and whitewash, were discovered in November 1977, during the demolition of the Immigration Building in Victoria, B. C. Some messages were carved on the cell walls with a sharp point; other messages were written with pen and ink. Dr. David Chuenyan Lai, at that time a geographer at the University of Victoria, managed to read the inscriptions and translate them into English. They were written in traditional verse forms or in running prose. Here they appear in free forms taken from Lai's article "A 'Prison' for Chinese Immigrants," *The Asianadian*, vol. 2, no. 4.*

*The Immigration Building was built in 1908, and over the years it served a number of purposes. At one time it included cells in which Chinese immigrants were confined until their transit papers could be processed. The "wall writing" attests to the loneliness, humiliation, pride, ambition, and confusion of the immigrants. Each Chinese dreamed that Canada would be, for him, the Gim Shan (Gold Mountain) where he could seek—and find—his fortune. In these cells each man could only dream.*

Anne Jew

*Anne Jew is an English graduate of the University of British Columbia. She has published fiction and criticism in many journals, anthologies and newspapers. Her film work has been produced by the National Film Board and she is currently writing her first novel.*



## Everyone Talked Loudly in Chinatown

Lately I have been walking home from school in the sunshine with Todd. It's October and the leaves have turned, though the temperature hasn't changed since the end of August. My father says the reason for this is there were two Junes in the Chinese calendar this year. I wonder if that makes this year thirteen months long or if one month is left out to fit it into the regular calendar. But I don't ask. He would launch into a long, boring explanation of the history of the Chinese calendar and say it was superior to the Western calendar. If it was anyone else, I would probably ask.

Todd is very good looking. All the girls at school think so, and it makes me feel good when they turn to look at us walk down the hall together. Sometimes on our walk home we stop at the park to sit on the swings and talk. Actually Todd talks a lot and I listen. He usually describes his daily visit to the vice principal, the cars he wants, and the bands he likes. There is a Led Zeppelin logo drawn onto the back of his jean jacket in black felt pen which kind of bothers me.

"Have you ever really listened to their lyrics? They just make so much sense." It's his favourite band.

I try hard to stay interested in what he says and ask him questions, but mostly I end up nodding my head and saying, "Uh huh, uh huh." Todd doesn't seem to mind my quietness though. His eyes are clear blue, almost like glass, and it's hard to describe the feeling I get when he looks at me. My whole body feels like it's melting to the ground, and I'm always surprised to see that it hasn't.

Today Todd walks me to the beginning of my block as usual and then crosses the street to go on. My mother would start to ask questions if she saw us together.

As I enter the house, I pass my grandmother's room to go upstairs. She is lying in there dying. I throw my bag into my room and head into the kitchen. I take out a bag of chips from the cupboard and pour a glass of orange juice and join my brother in the living room where he is watching a rerun of "The Brady Bunch." It's the one where Jan refuses to wear her glasses and smashes into the family portrait with her bike. After a while I forget about the Bradys and start to daydream about Todd.

The next thing I know, my mother is waking me up to feed my grandmother, whose hands shake all the time so she can't do it herself. My brother and I take turns every night.

I stand by the window in the kitchen waiting for my mother to put the food onto the dinner tray. I draw hearts encircling Todd's initials and mine on the steamed glass.

"Hey, what are you doing?" she asks. I quickly wipe away the evidence.

"Nothing."

Her dinner is basically the same every night—soup, rice with water, steamed vegetables, salted fish and a thermos of tea. When I go into the room, she is sleeping with the quilt drawn up to her chin, which

is usually how I find her now. Before, my mother would move her to an armchair by the window where she could watch people walk by or she would watch the new television set my father bought for her. Her favourite shows were "The Roadrunner" and "The Beverly Hillbillies," both which I couldn't stand. She would point and laugh and mumble something in Chinese. She didn't understand them, but I think she liked their movements. Now she stays in bed, too weak to get up.

She looks really old. I think she's almost eighty-four, but no one knows for sure. They didn't have birth certificates in China then, and she had to lie about her age when she came over to Canada. Her skin is bunched up like fabric and it just kind of hangs from her cheekbones. But it feels thin and soft. I touched it once when she was asleep. Her hair is grey and white and oily. It's combed back, making her forehead look like a shiny grapefruit. The lobes of her ears have been stretched by the weight of gold earrings I have never seen her take off. She is hardly moving. She almost looks as if she were dead already.

"Grandmother, it's time to eat rice."

She briefly opens her eyes and then closes them again.

"Grandmother, it's time to eat rice," I repeat a little louder.

She opens her eyes again, and I bring the tray closer for her to see. She starts to sit up, and I put down the tray to help her. After I prop her up onto some pillows, I tuck a paper napkin into the neck of her pyjamas and begin to feed her. I really hate doing it and I always want it to be over as soon as possible. Luckily she has been eating less and less. I have been begging my mother to do it instead, but so far she hasn't given in.

"You're not the one who has to bathe her and change the sheets. Don't be so bad. You are the only one she has treated well. She is going to die soon anyway."

My mother can't wait for my grandmother to die. She is always telling my brother and me how she was treated like a slave by Grandmother when she first married my father.

"Why didn't you stand up for yourself?" I ask.

"Oh, you don't know what it was like then."

We start with the soup. The spoon makes a clanging noise as it knocks against her teeth, sending a shiver through me. She still has all of them, which is amazing since my mother already has false front teeth. She doesn't chew the food very much though. It stays in her mouth a while, and then she makes a great effort to swallow. I try to show her how to chew by making exaggerated movements with my mouth, but she just ignores me. She finishes the soup, and we start on the rice in water. Some of it dribbles out of her mouth, so I have to scrape it off her chin and spoon it back in like I'm feeding a baby. I feel disgusted and guilty and I don't know why. I also feel guilty for not spending more time with her and for not wanting to spend more time with her. Todd would die if he knew I had to do this.

She is a grown-up who has always taken care of me, but now I have to take care of her. It bothers me. She used to be different.

When I was little, she would take me to Chinatown every weekend. We would go to a small pastry shop at the corner of Pender and Gore. I would have a Coke and a coconut bun while she had tea with the owners. I had to call them Uncle and Auntie although they weren't related to us. They spoke to each other about the people they knew: who was dying, who was dead, whose daughter-in-law was lazy. They drew out their words into sighs and shook their heads at the misfortunes of others. Sometimes they would comment on me, looking at me as if I couldn't see or hear them.

"Look at that high nose. She doesn't look Chinese."

"She is such a shy cute girl."

I usually watched the customers, the bell tinkling above the door as they came and went. Most were short, chubby women with unmade faces and hair. They always looked tired and reminded me of my mother. They carried plastic shopping bags with different shop logos on them in Chinese characters, and their children would run around them as they tried to order. They would scream out their orders and at their children at the same time.

There were also old stooping men with brown spots on their faces and the odd gold front tooth, and old women with straight grey hair pinned back over their ears. The old people were always buried under layers of clothing no matter what season it was.

Each time we left, the owners would give me a box of barbecued pork buns to take home.

"Lin, thank Uncle and Auntie."

"Thank you Uncle and Auntie."

"What a cute girl."

My grandmother was very popular in Chinatown. While we shopped we would be stopped every few feet by her acquaintances. Everyone talked loudly and waved their arms. I couldn't understand why they had to be so loud. It seemed uncivilized. She also took me to visit her friends and I would occupy myself with extra game pieces while they played mah-jong.

But as I started to grow up, I stopped going to Chinatown with her, where it was too loud, and then I stopped spending time with her altogether. I started to play with friends who weren't loud and who weren't Chinese. This upset my mother. She was suspicious of all other cultures. My best friend for a long time was a German girl who lived up the block. Everything was neat and orderly at her house, and her mother was a quiet, pleasant woman who offered me green apples from their tree. My mother only bought red ones in Chinatown.

Grandmother eats the rest of the rice and some vegetables and then motions me to stop. I wipe her mouth and chin and help her to lie down again. She closes her eyes, and I turn out the light and climb the stairs to my own dinner.

On our walk home from school the next day, Todd asks me to see a movie with him. I lie to my parents and tell them I am going with my girlfriend Sandra. She swears not to say anything to anyone. Todd pays for the movie and popcorn, and we sit in the back row of the theatre. He puts one arm around me, balances the bucket of popcorn on his knee, holds his drink between his legs, and eats and drinks with his other hand. I am impressed. I usually gorge myself on popcorn, but I feel compelled to eat one kernel at a time.

Halfway through *The Great Santini* and after we've finished the popcorn, Todd offers me a Certs. Then after a while he turns to me and kisses me on the lips. He opens his mouth on mine, and not knowing what to do, I open my mouth. I feel his tongue moving around in my mouth, so I move my tongue around in his. He still tastes faintly of popcorn under the flavour of the Certs. Just as I'm becoming used to the new sensation, he stops and kisses me on the lips and turns back to the movie. I can feel saliva clinging to the edges of my mouth, and not wanting to wipe it away with my hand, I press my face into his shoulder, hoping his shirt will absorb the moisture. It works.

As we leave the theatre, Todd takes hold of my hand. I am quickly beginning to fall in love.

"Now that was a great movie. That Robert Duvall guy is one harsh dude. What'd you think? Did you like it?"

"Yeah, I thought it was quite good."

"Yeah, it was great."

My hand feels good in his, but his strides are twice as long as mine, so our mismatched rhythms make us bounce along instead of walk. By now I am truly in love and I let him take me all the way home.



Only the living room light is on, so we sit in the darkness of the carport in the back. Todd kisses me again and we move our tongues around. I am lost in the kissing until a car's headlights shine at us as it pulls into the driveway.

"Oh my God! It's my mother!"

I grab Todd's arm, and we run to the front of the house.

"Go! Hurry up!" He quickly kisses me and runs up the block. I stand around debating whether to go inside or escape to Sandra's house. I finally decide to go in. My mother and father are standing in the living room.

"How can you be so fearless! Going out with a white boy!" screams my mother.

My father walks up to me, his eyes wide with anger, and slaps me on the face. Automatically, I slap him back. He is stunned and I take the opportunity to run into my room. I expect him to come charging after me, but I am left alone for the rest of the night. It is only when the last light is turned out that I start to cry.

When I wake up hours later, my eyelashes are clumped together with dried tears. I didn't draw the curtains, so the moon shines into my room. Everything looks calm and quiet covered in moonlight. It comforts me. Todd, my father—it seemed to happen so long ago.

Only the hum of the fridge can be heard as I creep out into the hallway. I slowly climb down the stairs to my grandmother's bedroom.

I imagine the sound of movement as I enter, but I stop and there is nothing. It is dark, so I feel my way over to the window and draw the curtains back a little. She is so still in the moonlight. I go to her and touch her face. It is soft, but cool. The shadows make it look almost ghostly. I take her hand, bony and fragile, and find she has no pulse. I drop it instantly and stand back to look at her. She is dead, I think. I stare at her face expecting it to move, but somehow it looks peaceful. I take her hand again, kneel beside the bed, and rest my head against her. Soon I am asleep.

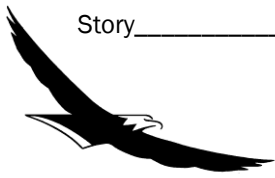
#### T O P I C S F O R E X P L O R A T I O N

1. Characterize the narrator's relationship with Todd. Why do they feel they have to keep it a secret from her parents?
2. How does Lin (the narrator) describe her grandmother? What is her mother's attitude toward the grandmother? Why does Lin feel "disgusted and guilty" while feeding her grandmother?
3. What does Lin remember of her visits to Chinatown as a young girl? How close was she to her grandmother at that time? How has Lin's attitude toward her culture changed as she started to grow up?
4. What takes place during Lin's date with Todd? What happens between them that triggers a family crisis at home? Why does her father slap her? Why does she slap him back?
5. Why does Lin go to her grandmother's room after the fight with her parents?
6. Discuss different gender roles represented by the characters in the story. How important are cultural and generational differences in understanding specific gender roles assumed by the daughter, mother, father, grandmother, and the daughter's boyfriend in the story?









## FOUNDATION WRITING WITH SHORT STORIES

Using short stories to practice effective paragraph/mini-essay writing with quotations

**Overview:** When writing a literary response (where you’ve read a story, play, novel, essay, or online journal, and have been asked to write a paragraph or essay), you can follow various formulas to help you write more effectively.

**Process:** After you have read a story you can take *two approaches to develop a thesis* (the statement that you declare that you are going to prove through your writing).

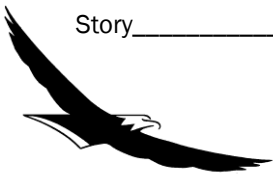
**Option 1: Question & Answer Approach:** Answer each of the following questions.

<ul style="list-style-type: none"> <li>• Who are the characters?</li> </ul>	
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**Option 2: Topic & Theme Approach:** Circle any topics that are a primary focus in the story

- |                  |                     |                    |                  |                  |
|------------------|---------------------|--------------------|------------------|------------------|
| Abandonment      | Ethics              | Identity           | Nationalism      | Science &        |
| Alienation       | Experience          | Illness            | Nature           | Technology       |
| Ambition         | Fall from Grace     | Individual &       | Oppression       | Sex & Sensuality |
| American Dream   | Family              | Nature             | Parenthood       | Social Class     |
| Birth/ Childhood | Fate                | Individual &       | People relations | Spirituality     |
| Coming of Age    | Freedom             | Society            | Pride            | Stages of Life   |
| Commoditization  | Futility            | Individual & God   | Race             | Success          |
| Commercialism    | Gender              | Innocence          | Regret           | Suffering        |
| Commerce         | Grief               | Isolation          | Rejection        | Survival         |
| Community        | Growth & Initiation | Journey & Struggle | Religion         | Time             |
| Cruelty          | Guilt               | Justice            | Responsibility   | Tradition        |
| Death            | Heroism             | Love & Friendship  | Revenge          | Violence         |
| Education        | Hope                | Memory             | Sacrifice        | Work             |

<p>Pick the one topic you are most interested in, and how is this topic shown in the story and what does that say about people? (Thesis Idea)</p>	<h1 style="margin: 0;">THESIS IDEA</h1>
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**Thesis Creation:** Using your thesis idea, create a single statement that clearly explains what you intend to prove in your essay (your *thesis statement* is usually connected to a theme statement)

### THESIS STATEMENT

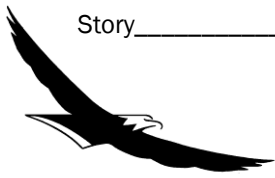
**Now Prove It:** Using your source material, provide 2-3 excellent quotes that help prove your thesis.

Quotation	How does this quote prove your thesis? (Proof Statement)
	<b>PROOF STATEMENT</b>
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**Now Write it:** Using your thesis and quotations, write your response with an introductory sentence, your thesis, supporting body, and a conclusion. Remember that you should be incorporating quotations and following these guidelines.

1. The reader should only hear one voice, which is that of the writer only (YOU!)
2. Avoid introducing quotations with “He said/She said” or “In this quotation...”.
3. Take only the segment of the sentence that you need; you do not need to take the whole sentence.
4. If you need to make changes for the sake of grammar, verb tense, or clarification of noun/speaker, mark these with [ ].
5. Remember always to indicate the significance of the quote within the same sentence or directly afterwards.

Incorrect	Correct
In <u>Ashes for the Wind</u> , Juan is under a great deal of stress. On page 17, Simon Arevalo says, “You’d better clear out.”	In “Ashes for the Wind” Juan is under a great deal of stress when the son of Simon Arevalo instructs him to “clear out” or else face the consequences from the authorities (17).
The sheriff informs the mayor about Juan. He says, “We had no choice, the fool locked the door.” (page 17)	The sheriff informs the mayor that they “had no choice” to break into the house as “[Juan had] locked the door” (17).



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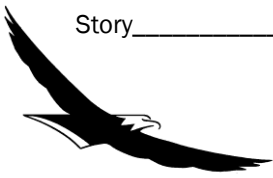
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