YEAR 7
ENGLISH
TERM 1, 2017
READING TEXTS
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PLAGIARISM POLICY

WHAT IS PLAGIARISM?

“Plagiarism is when you pretend that you have written or created a piece of work that someone else originated. It is cheating, it is dishonest, and it could jeopardise your HSC exam results.”¹ Plagiarism includes:

- Copying and pasting information from the internet
- Using the ideas of others as if they were your own
- Copying and pasting information from the internet, then changing the words.

WHY DOES PLAGIARISM MATTER?

- Because it is cheating. It is stealing other people’s ideas
- Because you are not developing the skills that are important for your learning
- Because authors own their own words and ideas
- Because there are penalties
- If you are plagiarising, you are not gaining any deep knowledge.

HOW CAN YOU AVOID PLAGIARISM?

- Providing a reference list, which shows where you have found your information
- Using footnotes where you cite your sources
- Writing a bibliography
- Use quotation marks around text which comes directly from another written source.

WHAT ARE THE CONSEQUENCES FOR ENGAGING IN PLAGIARISM?

Matrix Education treats each case of plagiarism with the seriousness that it deserves. If a teacher detects plagiarism, they will inform the student of the situation. The assessment in question will be awarded a mark of 0. If a student engages in multiple instances of plagiarism, the academic coordinator will be informed and the parents of the student contacted. Plagiarism does not represent academic excellence or the approach to deep learning that Matrix seeks for all its students. A pattern of plagiarism may result in being disenrolled from Matrix Education.

OBJECTIVES FOR THE UNIT

Matrix Education has developed its teaching programs to incorporate the aims and outcomes of the Australian Curriculum. The Australian Curriculum: English Foundation to Year 10 is organised into three interrelated strands that support students' growing understanding and use of Standard Australian English. Together the three strands focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking and writing. The three strands are:

- **Language**: knowing about the English language
- **Literature**: understanding, appreciating, responding to, analysing and creating literature
- **Literacy**: expanding the repertoire of English usage.

**LANGUAGE**

Students extend their understandings of how language works and learn to transfer understandings of language to different contexts. To achieve this, students develop understandings of the requirements of **different types of texts**. Building on earlier learning, students continue to represent both personal and increasingly abstract ideas in a variety of ways.

**LITERATURE**

Students are introduced to increasingly sophisticated analysis of the differences between various kinds of **literary texts, popular-culture texts, and everyday texts**. They continue to apply what they have learnt about literature when creating their own texts. Students are given opportunities to engage with a variety of texts, including texts of their own choosing, and they explain why they made that choice. The notion of ‘valuing’ certain texts as ‘literature’ is discussed. Students develop understandings of how such texts can be discussed and analysed in relation to themes, ideas and historical and cultural contexts.

**LITERACY**

Students apply their emerging understandings of what makes a text valuable and appropriate when they create texts of sociocultural and personal importance. Students engage with a variety of genres and modes. They re-enact, represent and describe texts in order to display their understanding of narrative, theme, purpose, context and argument and to defend their ideas in written and oral modes. Students continue to be given opportunities to create increasingly sophisticated and multimodal texts in groups and
individually.

We have designed our English lessons from Year 7 to 10 to focus on and assess skills associated with all three of these strands. Each lesson will specify which aspects of each of these strands it will focus on. In this regard, it will highlight which of the following nine outcomes are in focus. These outcomes are those by which all NSW students will be assessed in English and are based upon the three strands listed above.

This design ensures that you are developing skills and practice in all outcomes you will be assessed in.
## OUTCOMES

<table>
<thead>
<tr>
<th>EN 4-1A</th>
<th>responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</th>
</tr>
</thead>
<tbody>
<tr>
<td>EN 4-2A</td>
<td>effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies</td>
</tr>
<tr>
<td>EN 4-3B</td>
<td>uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts</td>
</tr>
<tr>
<td>EN 4-4B</td>
<td>makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</td>
</tr>
<tr>
<td>EN 4-5C</td>
<td>thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</td>
</tr>
<tr>
<td>EN 4-6C</td>
<td>identifies and explains connections between and among texts</td>
</tr>
<tr>
<td>EN 4-7D</td>
<td>demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</td>
</tr>
<tr>
<td>EN 4-8D</td>
<td>identifies, considers and appreciates cultural expression in texts</td>
</tr>
<tr>
<td>EN 4-9E</td>
<td>uses, reflects on and assesses their individual and collaborative skills for learning</td>
</tr>
</tbody>
</table>

Each lesson is assigned outcomes. As such, your performance in the lesson tasks will assess how well you are meeting these outcomes. This will provide important information regarding those outcomes that require further focus on your part in order to maximise your academic performance both at Matrix and at school.
1. **OUTCOMES FOR LESSON ONE**

In this term we will be introducing two topics: **TEXT TYPES** and **GENRE**. The first half of the course, which will take up the first four lessons of the term, will lead directly into the second half so you may discover that some ideas overlap. This week, we will be looking at the following outcomes:

<table>
<thead>
<tr>
<th>OUTCOMES</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EN 4-1A</strong></td>
<td>responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</td>
</tr>
<tr>
<td><strong>EN 4-4B</strong></td>
<td>makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</td>
</tr>
<tr>
<td><strong>EN 4-5C</strong></td>
<td>thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</td>
</tr>
<tr>
<td><strong>EN 4-7D</strong></td>
<td>demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</td>
</tr>
<tr>
<td><strong>EN 4-8D</strong></td>
<td>identifies, considers and appreciates cultural expression in texts</td>
</tr>
</tbody>
</table>
2. INTRODUCTION TO THIS TERM’S STUDY

This term, we will be learning about how different kinds of writing are put together – what they look like and how they work. In order to do this, we will be studying them one at a time, and then comparing them to each other!

Over the course of this term, we will be looking at a comic, a diary, a documentary, fables, a fantasy novel and a political novel!

In English, we call the objects we are reading, watching, listening to or looking at ‘texts’ - whether they are written or not! This is why this term’s study is called Reading Texts.

The texts we will be reading are:

- *Maus*, by Art Speigelman (graphic novel)
- *The Diary of A Young Girl*, by Anne Frank (diary)
- *Anne Frank Remembered* (video documentary)
- *Aesop’s Fables* (anthology of fables)
- *Animal Farm*, by George Orwell (children’s / political novel)
- *The Hobbit*, by J. R. R. Tolkien (fantasy novel)

You do not have to read these texts before coming to class. Each lesson will include extracts from the text for you to read in class time. However, reading the texts, especially the novels and *The Diary of Anne Frank*, is encouraged, because it will give you a better understanding of the text than the extracts can. If you have read any of these texts before, good for you! That experience will be helpful when it comes to participating in class and writing homework.

**Note to Students: Texts**

The word ‘texts’ refers to a wide range of media. The NSW Board of Studies defines texts as “[c]ommunications of meaning produced in any media that incorporates language, including sound, print, film, electronic and multimedia representations. Texts include written, spoken, non-verbal, visual or multimodal communications of meaning. They may be extended unified works, a series of related pieces or a single, simple piece of communication.”
3. HISTORICAL STUDY: THE HOLOCAUST

The first three texts we will read this term all deal with the Holocaust, a significant historical event in world history. You may already know something about it! Read the summaries below and then answer the questions below.

☐ The Jewish People

The Jewish people or ‘Jews’ are an ethnic group of people who share a common religion, Judaism. They originated from the state of Israel but were scattered all over the world after being expelled from Israel by the Romans. Jews began living in Germany from as early as the 4th century CE. Before the start of the Second World War, there were about half a million Jews living in Germany. A large population also existed in Poland. Although the Jews resided in many different nations, they remained a rather tight-knit cultural and religious group. They had very unique cultural and religious customs and rarely married non-Jews. This sometimes meant that other races could be hostile towards them, and they were used as ‘scapegoats’ in times of crisis.

☐ The Holocaust

The Holocaust is the name given to the genocide of the Jewish people during Adolf Hitler’s dictatorship of Germany from 1934-1945. It comes from two Greek words, hólos, ‘whole’ and kaustós, ‘burnt’. Over 6 million Jews were murdered during the Holocaust. They were killed because Adolf Hitler and his Nazis believed in the idea of ‘racial hygiene’ and wanted to rid Germany of anyone who was not a ‘pure’ (read Caucasian) German.

The genocide was carried out in stages. First, the Nazi government passed laws which were designed to force Jews from civil society, for example they were not allowed to take public transport, step into shops, theatres or public parks. Then, concentration camps were built all over the country, and Jews were transported in large numbers to work as slaves until they died from exhaustion or illness. During the last years of Hitler's regime, the Nazis took more radical measures to solve what they saw as the ‘Jewish problem’. They began building camps with gas chambers for the specific purpose of 'exterminating' or murdering the Jews, and transported the remaining Jewish population in Germany and Poland to those camps. The names of the most infamous camps, like Auschwitz, Birkenau or Dachau, have become world symbols of government-organised abuse, slavery and mass-murder.
World War II

The Holocaust occurred during the Second World War, or World War II. It was called a ‘world war’ because it literally took place all over the world, from Europe to Asia to Africa. The European theatre of the war, where the stories of Vladek and Anja Spiegelman (Maus) and Anne Frank take place, mainly involved Germany and Italy on one side, against Britain, the United States and Russia on the other.

Hitler started the European side of World War II, by invading Poland in 1939, which then brought Britain, France and the United States into the war.

The war ended in 1945 when Germany and Italy surrendered.

The Second World War was remarkable not only for its geographical scale, but because it caused more civilian casualties than any other war. Along with the 6 million Jews who perished, an estimated 7.5 million Chinese were murdered by the Japanese during their occupation of China. In total, over 70 million people died as a result of the war.

FOCUS QUESTIONS:

1. How many Jewish people were murdered in the Holocaust?

2. How did the genocide begin?

3. Who started World War II, and what act started it?
4. What is a concentration camp?

CLASS DISCUSSION

1. Consider the following quotation from the German philosopher Theodore Adorno:

   *Every debate about the ideals of education is trivial and inconsequential compared to this single ideal: never again Auschwitz. It was the barbarism¹ all education strives against.*

   Adorno believed that the most important principle of education was to ensure the Holocaust could never happen again. Why do you think he gave it such an important place in how we think about school?

¹ *Barbarism: n. extreme cruelty, breakdown of humanity*
4. **MAUS**
The Story of Maus

*Maus* tells the story of a father and son, Vladek and Art Spiegelman. Vladek is a Polish Jew who survived the occupation of Poland and internment at the Auschwitz concentration camp. Vladek tells his story to Art Spiegelman, his son, who is a comic artist. Art records his father’s stories using pen and paper or a tape recorder and recreates them as a long, narrative comic. *Maus* tells two stories: Vladek’s story of survival, and the story of Art’s relationship with his father as he tries to record his story.

Art Spiegelman began *Maus* as a SERIAL in 1978, and continued to publish it in MAGAZINES until it finished in 1991. The chapters were collected into BOOKS: the first six chapters became Book One, which was published in 1986. The remaining chapters were published in 1991.

*Maus* has been translated into many languages and published in many countries since it was first published in English in America in 1986. There have been some controversies over its publication history: for example, the cover of the book (above) is controversial because it has the Nazi Swastika on it. In Germany, where the display of Nazi symbols is now banned, the German government had to approve the book as a work with a serious moral message before it could be published.

*Maus* is an important book in the history of comics: it is one of the best-known GRAPHIC NOVELS. A graphic novel is a comic book that has the features of a novel. A graphic novel will use both IMAGES and TEXT like a comic, but will tell a longer story and concentrate on human experiences, like a novel.
Read the following pages and answer the questions.

I went out to see my father in Rego Park. I hadn't seen him in a long time— we weren't that close.

POPPA! Oi, Artie. You're late. I was worried.

IT'S A SHAME FRANÇOISE ALSO DIDN'T COME.

UH-HUH. SHE SENDS REGARDS.

He had aged a lot since I saw him last. My mother's suicide and his two heart attacks had taken their toll.

MALA! LOOK WHO'S HERE! ARTIE!

He was remarried. Mala knew my parents in Poland before the war.

SHE WAS A SURVIVOR TOO, LIKE MOST OF MY PARENTS' FRIENDS.

HI, ARTIE. LET ME TAKE YOUR COAT.

THE DINNER IS ON THE TABLE.

ACCH, MALA!

A WIRE HANGER YOU GIVE HIM! I HAVEN'T SEEN ARTIE IN ALMOST TWO YEARS. WE HAVE PLENTY WOODEN HANGERS.

They didn't get along.
After dinner he took me into my old room...

Come—we'll talk while I pedal...

It's good for my heart, the pedaling. But, tell me, how is it on you? How is going the comics business?

I still want to draw that book about you...

The one I used to talk to you about.

About your life in Poland, and the war.

It would take many books, my life, and no one wants anyway to hear such stories.

I want to hear it...

Start with mom... tell me how you met.

But, if you want, I can tell you... I lived then in Czestochowa, a small city not far from the border of Germany.

Better you should spend your time to make drawings what will bring you some money...

I was in textiles—buying and selling—I didn't make much, but always I could make a living.
FOCUS QUESTIONS:

1. *Maus* is a comic that uses animals to represent human beings. This is called **ZOOMORPHISM**. We know that this comic will deal with very serious themes, so why do you think Spiegelman has done this?

<table>
<thead>
<tr>
<th>ZOOMORPHISM</th>
<th>The act of shaping something like a non-human animal. A phrase like “her stomach growled like a bear” is an example of zoomorphism in a sentence. Zoomorphism can also be a visual technique.</th>
</tr>
</thead>
</table>

_________________________________________________________________________
_________________________________________________________________________
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____________________________________

2. Vladek’s English is an important part of the comic, as he **NARRATES** much of the story. You may have noticed that he does not speak perfect English. We call this kind of English **BROKEN ENGLISH**. Find three examples of **BROKEN ENGLISH** from the extract above and copy them below.

<table>
<thead>
<tr>
<th>BROKEN ENGLISH</th>
<th>A pejorative term for imperfect English. Often broken English is formed by incorporating certain aspects of a first language into a speaker’s English, such as word order. Broken English often indicates that English is not a character’s first language.</th>
</tr>
</thead>
</table>

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
____________________________________
WHEREVER I WENT - I LOOKED AROUND - AND LUCIA GREENBERG WOULD BE ALSO THERE...

VLADEK! WHICH WAY ARE YOU GOING?

JUST TO THE MARKET.

ME TOO - LET'S WALK TOGETHER.

BUT, POP... MOM'S NAME WAS ANNA ZYLBERBERG!...

ALL THIS WAS BEFORE I MET ANJA - JUST LISTEN, YES?

WHY DON'T YOU EVER INVITE ME TO YOUR HOME?... ARE YOU ASHAMED OF IT?

SHE KEPT INSISTING ME TO SHOW HER MY APARTMENT...

-SO FINALLY, I INVITED HER...

EVERYTHING'S SO NEAT AND CLEAN! I LIKE TO KEEP THINGS IN ORDER.

YOU MUST HAVE ANOTHER GIRL-FRIEND WHO CLEANES FOR YOU - NO?

...I DIDN'T WANT TO BE MORE CLOSE WITH HER, BUT SHE REALLY WOULDN'T LET ME GO.
Was she the first girl you - um-
Yes, we were more involved, so like the youths here today.

We saw each other together for maybe three or four years.

Let's get engaged, Vladek.
It's late, I'll take you home.

Not yet, please. Come on, your parents would worry.

Her family was nice, but had no money, even for a dowry.

Well, dear holiday. I went to visit my family... it was quite a journey of 95 or 40 miles.

Cousin Vladek!

It's good to see you again. Listen...

There's a girl in my class - I want you to meet us tomorrow - her name is Anja.

She's incredibly clever, from a rich family... a very good girl.
The next morning we all met together. My cousin and Anna spoke sometimes in English.

How you like him?

He’s a handsome boy and seems very nice.

They couldn’t know I understood.

Well, I promised to be home early... I’ll leave you two alone.

You know, you should be careful speaking English - a ‘stranger’ could understand.

Y-you know English?

Did you study it in school?

I had to quit school at about 14 to work.

It’s a shame you have to return to Czestochowa so soon.

Yes but I have my business.

But I took private lessons... I always dreamed of going to America.

Have you a phone at home?

As soon I came back to Czestochowa, she called - once a day... twice... every day, we talked.
AND THEN SHE STARTED WRITING TO ME SUCH BEAUTIFUL LETTERS—ALMOST NOBODY COULD WRITE POLISH LIKE SHE WRITED.

I BOUGHT A VERY NICE FRAME...

IT PASSED MAYBE A WEEK UNTIL LUCIA AGAIN CAME AND SAW THE PHOTO...

I’M GOING TO GET ENGAGED TO HER, LUCIA.

PESS! AND LOOK AT WHAT A BEAUTY YOU PICKED.

LOOKS AREN’T EVERYTHING, LUCIA. IT ISN’T GOOD FOR EITHER OF US THAT YOU KEEP COMING UP HERE...

WE HAVE TO PLAN FOR OUR FUTURES, AND FORGET HER! LET ME MAKE YOU HAPPY!

IT WAS NOT SO EASY TO GET FREE FROM LUCIA.
FOCUS QUESTION:

1. Talk to the person next to you about these pages from *Maus*. What is Vladek’s relationship with Lucia and Anja? Write down your ideas to share with the class.

____________________________________

DISCUSSION QUESTIONS

Examine this excerpt from the part of the comic we have just read and consider the POSITIONING:

And then she started writing to me. Such beautiful letters—almost nobody could write Polish like she wrote.

I visited a couple times to her. She sent me a photo of...

I bought a very nice frame...

Consider which objects have been placed in the foreground, middle ground or background. Objects in the foreground tend have greater importance than objects in the background.
1. Why is Vladek telling the story about Anna from the **BACKGROUND** of the image?

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

2. What is the effect of putting the photograph of Anja in the **FOREGROUND** of the image?

_________________________________________________________________________

_________________________________________________________________________

_________________________________________________________________________

3. Consider the date on the ticket below. Was Vladek’s trip to visit his family before or after the Second World War began?

_________________________________________________________________________

_________________________________________________________________________
5. **THE NAZI SWASTIKA**

The swastika is an ancient religious symbol, especially important in Hinduism, Buddhism and Jainism. However, since the rise of the Nazi party, the swastika's meaning has changed for many people. The acts of the Nazis have made the swastika a symbol of white supremacy, anti-Semitism and evil.

### Note to students: Religious Swastikas Are Not Nazi Swastikas

Religious Swastikas are usually not presented at an angle, like the Nazi Swastika is. Here they are side by side. Remember that context is important too!

Nazi:  
Religious:
Read the following pages and then answer the focus questions that follow.

RIGHT AWAY, WE WENT. THE SANITARIUM WAS INSIDE CZECHOSLOVAKIA, ONE OF THE MOST EXPENSIVE AND BEAUTIFUL IN THE WORLD.

I REMEMBER WHEN WE WERE ALMOST ARRIVED, WE PASSED A SMALL TOWN.

EVERYBODY—EVERY JEW FROM THE TRAIN—GOT VERY EXCITED AND FRIGHTENED.

IT WAS THE BEGINNING OF 1938—BEFORE THE WAR—HANGING HIGH IN THE CENTER OF TOWN, IT WAS A NAZI FLAG.

HERE WAS THE FIRST TIME I SAW, WITH MY OWN EYES, THE SWASTIKA.
I TELL YOU, THERE’S A POGEROM GOING ON IN GERMANY TODAY!

ONE FELLOW TOLD US OF HIS COUSIN WHAT WAS LIVING IN GERMANY...

...HE HAD TO SELL HIS BUSINESS TO A GERMANY AND RUN OUT FROM THE COUNTRY WITHOUT EVEN THE MONEY.

AM I A FILTHY JEW

IT WAS VERY HARD THERE FOR THE JEWS—TERIBLE!

ANOTHER FELLOW TOLD US OF A RELA-

TIVE IN BRANDENBERG—THE POLICE

CAME TO HIS HOUSE AND NO ONE

HEARD AGAIN FROM HIM.

THIS TOWN IS JEW FREE

IT WAS MANY, MANY SUCH STORIES—SYN-

AGOGUES BURNED, JEWS BEaten WITH NO

REASON, UNCLE TONGS PUSHING OUT ALL

JEWS—EACH STORY WORSE THAN THE OTHER.

LET'S HOPE THOSE NAZI

GANGLERS GET THROWN

OUT OF POWER!

JUST PRAY

THAT THEY DON’T

START A WAR!!
Note to Students: Pogrom and Synagogue

A synagogue is a Judaic religious building, where Jews meet to pray and study.

A pogrom is a violent riot to massacre or persecute an ethnic or religious group.

FOCUS QUESTIONS:

1. The PANEL that shows the moment the family (and the reader) first sees the Nazi swastika takes up half of page 32. Why do you think this frame is so much bigger than the others?

   **PANEL SIZE**
   A panel is a single drawing or frame in a comic. Panel size can vary, with smaller panels suggesting insignificance and larger panels importance.

2. On page 33, the Nazi flag is used as the BACKGROUND of the panels showing scenes of violence and persecution. Why do you think Spiegelman has used the flag as the BACKGROUND for these panels?

   **BACKGROUND**
   The background of an image is used to create context for the subject of the image in the foreground.
3. Consider the body language in the extract from page 33 of *Maus*. What can we say about the feelings of each of the mice in this frame?

**BODY LANGUAGE**

The way we move in the world often conveys our feelings. Body language in texts can help us understand the relationships between people and the way they feel towards each other.
CLASS DISCUSSION

How is *Maus* different from comics you have read before? How is it similar? Hint: think about other comics that have animals in them.

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## LESSON ONE HOMEWORK

### YEAR 7 CRITICAL WRITING MARKING RUBRIC

<table>
<thead>
<tr>
<th></th>
<th>Band 5-6 13-15 marks</th>
<th>Band 4-5 10-12 marks</th>
<th>Band 2-3 6-9 marks</th>
<th>Band 1-2 1-5 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Engagement with the question</strong></td>
<td>2.5 The question is clearly and appropriately answered.</td>
<td>2 The question is answered, but the answer may lack focus at times.</td>
<td>1 The question has been attempted, but there may be gaps in comprehension or relevancy of answer.</td>
<td>0.5 Answer to question does not address the concerns raised by the question.</td>
</tr>
<tr>
<td><strong>Originality</strong></td>
<td>2.5 Original ideas throughout which show developing critical thinking.</td>
<td>2 Some original ideas with some critical thinking; some ideas require more development.</td>
<td>1 Elements of original ideas and critical thinking. There may be a reliance on information from class.</td>
<td>0.5 Relies heavily on classroom discussions or text extracts.</td>
</tr>
<tr>
<td><strong>Argumentation</strong></td>
<td>2.5 Argument is clear and logical.</td>
<td>2 Argument is clear; there may be some logical inconsistencies</td>
<td>1 Attempted argument. Logic may be unclear or underdeveloped.</td>
<td>0.5 Unclear or incomplete argument.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>2.5 Strong, sustained structure in terms of the set task.</td>
<td>2 A generally well-maintained structure with occasional tangents in terms of the set task.</td>
<td>1 Some elements of structure present in terms of the set task, though inconsistencies may be present.</td>
<td>0.5 Underdeveloped structure in terms of the set task.</td>
</tr>
<tr>
<td><strong>Evidence</strong></td>
<td>2.5 Strong use of textual examples and techniques. Understanding of techniques is clear.</td>
<td>2 Good use of textual examples and techniques. There may be gaps in understanding of some techniques.</td>
<td>1 Some textual examples and/or techniques, but more are needed. There may be gaps in understanding of some techniques.</td>
<td>0.5 Few textual examples and/or techniques included. Revision of techniques may be needed.</td>
</tr>
<tr>
<td><strong>Language Use</strong></td>
<td>2.5 Consistently good sentence structure, word choices, and punctuation.</td>
<td>2 Sentences are mostly well-formed. There may be minor errors in sentence structure, punctuation, and/or some inappropriate word choices.</td>
<td>1 Some sentences were well-formed and show developing understanding of sentence structure, word choice, and/or punctuation.</td>
<td>0.5 Underdeveloped sentence structure, word choice, and punctuation.</td>
</tr>
</tbody>
</table>
Note to Students: How to Submit Homework
Submit your homework online through Matrix LMS (Learning Management System)!

Accepted file types for online submission:
.docx .doc .pdf
.one (onenote) .txt

Techniques in Maus

In today's class we discussed different VISUAL and LANGUAGE TECHNIQUES that comics use to create meaning. Which technique was your favourite? Explain why using examples from Maus.

The techniques we talked about today in class include:

- Zoomorphism
- Voice (use of broken English)
- Body Language
- Positioning (creating foreground and background)
- Panel size

Please write 200 – 300 words. You must talk about pages from Maus we read today, but you can also include examples from other comics to explain your choice of a favourite technique.