

INSTRUCTIONS FOR USING REMOTE LEARNING PROJECTS

These materials were developed with the intention of easing the transition between in-class and temporary remote learning. Learning experiences are aligned with curricular outcomes and assessment tools have been included with each project.

Note:

1. The teacher either sends a link to the appropriate project or sends the document itself.
2. The teacher ensures that parents/caregivers receive any required school supplies (bin with pencils, markers, paper, etc.).
3. The teacher reassures parents/caregivers that communication will be maintained between home and school.
4. The parents/caregivers may access additional resources at:
 - My Learning at Home (www.edu.gov.mb.ca/k12/mylearning)
 - My Child in School (www.edu.gov.mb.ca/k12/mychild/index.html)

PROJECT OVERVIEW

Grade:	8
Main Subject:	English Language Arts
Big Idea:	Imagery and Model Texts
Title:	COME BACK, NEW YORK, ALL IS FORGIVEN: USING IMAGES IN THE CREATION OF DETAILED DESCRIPTIONS
Essential Question:	How can we use imagery to create detailed descriptions and show our complex relationship with a place?
Duration:	1 week
Materials:	Paper, writing utensils, technological device or pdf printouts, Internet to watch the optional video link
Short Description:	This project uses model texts to demonstrate how imagery is used in creating detailed and nuanced descriptions of two places: New York City and Winnipeg. Additionally, students see how the imagery used shows the speakers' complex relationships with these cities. After analyzing the model texts, students write their own poems in the same structure about their own chosen places (schools, neighbourhoods, towns, cities, or imagined places from the perspective of a character). It is designed to be used synchronously with time for students to work asynchronously but can be easily adapted to be a fully asynchronous activity.

LEARNING OUTCOMES

ELA: www.edu.gov.mb.ca/k12/cur/ela/index.html

Language as Power and Agency, Language as Exploration and Design, Language as Sense Making, Language as System

Come Back, New York, All is Forgiven: Using Images in the Creation of Detailed Descriptions

I will be able to...

- demonstrate my ability to use imagery effectively in writing for a specific audience.
- use a model text to help create a poem about my nuanced relationship with a specific place (can be school, a neighbourhood, a city, an imagined place, a place from a text written from the perspective of a character).

ELA Curriculum Links:

Language as Power and Agency	Language as Exploration and Design	Language as Sense Making	Language as System
<p>Learners are recognizing that one's identities are influenced by various factors and change over time and contexts.</p> <p>Learners are understanding that texts represent and promote beliefs, values, and ideas. Learners are exploring multiple perspectives, points of view, and interpretations.</p> <p>Learners are exploring their own voices to transform their identities, tell their personal narratives, and critically view their own and others' texts. Learners are collaborating to investigate challenging social issues, moral dilemmas, and possibilities for social justice.</p>	<p>Learners are reconstructing, manipulating, and remixing existing texts or sets of text to create new ideas, forms, purposes, and messages.</p> <p>Learners are selecting, assessing, and organizing a variety of sources and information for different purposes.</p>	<p>Learners are monitoring, reflecting on, and discussing processes for making sense of and creating texts.</p> <p>Learners are strategically selecting and applying strategies and processes for making sense of and creating different types of text for different purposes and audiences</p>	<p>Learners are more consistently and strategically applying knowledge of and using various resources for spelling, grammar, punctuation, and capitalization.</p> <p>Learners are using their understanding of a range of text structures and features to understand and communicate clearly and effectively.</p>

Ideally, this would be done after students have been introduced to poetry and its conventions. **Please see the PowerPoint file for more detailed teaching notes (in the notes section).**

Lesson #1—Slides 1–10

1. Activate prior learning—Brainstorm what New York city is like? What would it be like to live there? Has anyone been there personally?
2. Then, look at images of NYC (all from Unsplash.com—copyright free) and see whether students want to add to their lists.
3. Introduce model text “Come Back, New York, All is Forgiven” and begin to analyze as a class.
When was this written?
Why is this significant? (direct links to how the lockdown is affecting the author’s experience in the city)
What does this tell us about the author? (he is not originally from NYC)
What does he hate about New York?
What does he love about New York?
4. Send a copy to students to mark up on their own during asynchronous time. Ask them to underline when the writer is using imagery. For example, “summer stench of uncollected garbage,” “the hiss of smoke from a manhole cover,” and “the sun glinting on the Empire State Building.”
5. Also, have them mark up the poem as they see other conventions and literary devices. For example, repetition “I forgive” and alliteration “the crowds, the craziness, the cruelty, the cursing, the complaining customers...”

Lessons #2 and #3—Slides 11–15

1. Begin by discussing student analysis of the poem. What did the students find? Can they type / tell some examples of imagery, repetition, alliteration, etc.
2. Discuss: How does the author *really* feel about New York? Is it possible to be confused when reading this poem?
3. **Optional:** Introduce another model text “One Great City!” by the Weakerthans. Read aloud. Note how the mood and voice change between the first and third stanzas? Who or what is saying “I... hate... Winnipeg” in the third stanza? Who says it in the first two? How do you think the speaker feels about Winnipeg?
Discuss: Is this song more confusing than the other model text? Why/Why not? When was this written? 2003—Jets weren’t back yet.
What other Winnipeg references do you see? (Underground—in Downtown, the “golden business boy” is referring to the Golden Boy on top of Manitoba’s Parliament: www.gov.mb.ca/finance/legtour/golden.html, “The North End,” and “The Guess Who.” Who or what does “the North End” represent?
Also point out the title—‘One Great City!’ and official motto of Winnipeg but also ironic considering how many of the characters feel and how “the North End” is being treated.

4. Listen to a performance of “One Great City!” www.youtube.com/watch?v=xLlsjEP7L-k
Discuss: Does it change your understanding of the meaning of the song? How? How does he sound by the end of the song?
What does this song have in common with “Come Back, New York, All is Forgiven?” (repetition, complex feelings about a city, etc.)
How do you think the band would feel performing it in Winnipeg? Another city?
This article below has a lot of background information that may be helpful to the teacher:
<https://canlitguides.ca/bronwyn-malloy/listening-to-canada-the-weakerthans-one-great-city/>
5. Students should begin to brainstorm what “place” they would like to write about. They should know it well so that the imagery they create is very detailed. It is also optional to write it as a fictional character.

Lesson #4 and #5—Slides 16–18

1. Instructions are on the PowerPoint and summarized here:
Brainstorm what place you will write about. It could be your school, your neighbourhood, your city, or even an imagined place—perhaps a place from a novel you have read. Just be sure it is place you know well so you can use your knowledge of it to create imagery to make your writing come to life.
Now, imagine that you are separated from this place for whatever reason. The model text was about the Coronavirus, but yours does not have to be.
Then, think of all the specific things that bother you about that place and list them. Remember to use adjectives to describe the features of your place.
Next, think of all the specific things that you love about that place. Are there specific times that this place is better? What specifically makes it better?
2. **This is a great time to have students submit all their images and give feedback before they start to organize their images into their polished piece.**
3. If students are struggling consider giving them scaffolding (sentence starters like “I forgive you the _____, I forgive you the _____, I did not imagine the _____, I know I did not thank you enough for the _____”) – also included on the PowerPoint.
4. Reviewing the attached rubric is also advised before students work on their polished pieces.

	Ideas	Organization	Voice	Word Choice	Sentence Fluency	Conventions
Established 90-100	<p>The idea is clear and focused.</p> <p>The writer includes appropriate details that enhance the main idea.</p>	<p>The title is thoughtful and effective.</p> <p>There is a clear order or structure that moves the reader smoothly through the text.</p> <p>Transition words are used effectively.</p>	<p>The writer is obviously mindful of the text's audience and purpose.</p> <p>The tone is sincere and engaging.</p> <p>The writer takes real risks, creating a truly individual piece of writing.</p>	<p>The words paint a clear picture in the reader's mind.</p> <p>Interesting and powerful words are used correctly and with creativity.</p> <p>The chosen words match the meaning and purpose of the piece.</p>	<p>Different sentence lengths and varied beginnings give the writing a nice sound.</p> <p>Different kinds of sentences (statements, commands, questions, and exclamations) are present.</p>	<p>Punctuation marks are used effectively and correctly to guide the reader, though some errors may result from experimentation.</p>
Extending 70-80	<p>The writing works by itself to explain a simple idea or story.</p> <p>Key details begin to surface.</p> <p>The writing makes sense, but some information may be missing or irrelevant.</p>	<p>The title comes close to capturing the central idea.</p> <p>The organization of the text is appropriate.</p> <p>There is an evident attempt at the use of transition words.</p>	<p>The writing speaks to the reader in several places.</p> <p>The writing captures a general mood such as happy, sad, or mad.</p> <p>The writer begins to show how he or she really thinks and feels about the topic.</p> <p>Some personality and style are evident.</p>	<p>The words generally paint a picture in the reader's mind.</p> <p>Word choice is adequate and correct but may lack flair and originality.</p>	<p>Some sentences are similar in length and structure; there may be occasional effort at variety and fluency.</p> <p>The writing is smooth and clear in most places.</p>	<p>The writer demonstrates reasonable control over conventions, but may have occasional errors (for example, omissions).</p>
Expanding 60-70	<p>The idea is written in basic sentences.</p> <p>Basic details are present in the text.</p> <p>Some attempt at support or expansion is evident, but the main theme may be too general or confused by irrelevant detail(s).</p>	<p>The title is vague.</p> <p>There is some evidence of organization or a plan to the text, but it may be ineffective or a list of events.</p>	<p>There are moments of audience awareness and an understanding of purpose, but then it fades.</p> <p>The writer's voice may be erratic or non-existent.</p> <p>There is little evidence of the writer's feelings about the topic.</p>	<p>The reader begins to see what the writer is describing.</p> <p>There is little evidence of precision or description in the word choice.</p>	<p>The writing lacks variety in sentence length and construction (choppy/run-ons, same sentence beginnings, etc.)</p> <p>The piece is generally easy to read aloud, although it may contain repetitive or awkward sentence structures.</p>	<p>There may be frequent errors with conventions, but they do not interfere with the readability of the piece.</p>
Exploring 50-60	<p>The writing may lack a central idea.</p> <p>Development of the main idea and/or details may be minimal or non-existent.</p>	<p>The piece has no title, or the title is unrelated to the text.</p> <p>The text lacks a sense of direction and order.</p> <p>The ideas may be strung together loosely due to lack of transition words.</p>	<p>The writer shows minimal or no awareness of the audience and/or purpose of the writing.</p> <p>The writing is flat and lifeless.</p>	<p>The word choice makes it difficult for the reader to picture what the writer is trying to describe or the message that the writer is trying to convey.</p> <p>The word choice is safe/general and lacks precision.</p>	<p>The writing has little flow from one sentence/idea to the next.</p> <p>Sentences are short and/or simple in structure, choppy, or are run-on sentences.</p> <p>The piece is difficult to read aloud.</p>	<p>There are numerous errors in conventions that interfere with the readability of the piece.</p>

Adapted from: *The Write Genre* by Lori Jamison Rog and Paul Kropp and from the PSDC Literacy Coach Team JUNE 2020

COME BACK, NEW YORK, ALL IS FORGIVEN

Adapted from the original

By Roger Cohen

Opinion Columnist

April 10, 2020

<https://www.nytimes.com/2020/04/10/opinion/coronavirus-new-york.html>

I forgive you, New York. I forgive you your snarl, your aggression, your hustle and hassle. I forgive you LaGuardia and your summer stench of uncollected garbage. I forgive you no cabs in the rain. I forgive you the crusty, deceptive puddles of slush at curbside. I even forgive you the Mets and no place to park and delivery trucks in the bike lane.

All is forgiven if you will only return: the subway soliloquies of the homeless, the trains that never come, the trains that stop in the middle of the tunnel, the traffic, the garbage trucks blocking cross streets, the jackhammering of construction, the hiss of smoke from a manhole cover, the idling stretch-limo S.U.V.s, the drone of a million air-conditioning units, the drivers leaning on horns, the city hum that never ceases, until it did...

I forgive you the rats—yes, even the rats—and I'll throw in the roaches. The swelter of August, forgiven. The icy winter winds off the Hudson and the East River, forgiven. The impossibility of getting across town, forgiven. I forgive you the crowds, the craziness, the cruelty, the cursing, the complaining customers...

I forgive you for driving me crazy at times, for making me want to scream, "Get me out of here!" I forgive you everything without exception if you will only promise to reappear.

Please, do not be proud. I know, we cursed you with irresponsible abandon. Forgive us, as I forgive you. We did not imagine the silence that could fall, the sirens that would fill the night, the sick and the dying, the doctors laboring on the 10th circle of the inferno, the ghostliness of shuttered stores, the empty skies, the canceled events, the post-apocalypse latex gloves scattered here and there. We took you too much for granted. Yes, forgive us for not giving daily praise for the miracle of New York.

I know I did not thank you enough for those clear winter mornings, for that dive I love on West 26th, for your tolerance, for your open arms, for the sun glinting on the Empire State Building, for your amplex, for New York Noodletown, for your secrets slowly revealed, for your endlessness, for your boldness... for your wit, for Coney Island, for the water towers, for the Staten Island Ferry being free... and seeing you and thinking this is home, for taking me in as no other city ever could.

Being a New Yorker, I was in a hurry. I was forgetful. You get that. Please forgive me. Please forgive us all. I'll throw in the pigeons. Forgive you for every one of those awful birds. Just come back, just return, please. I know we can make a deal.

Assessment Tool

Grade 8—Come back, New York, All is Forgiven: Using Images in the Creation of Detailed Descriptions

The following chart is one way to record your body of evidence of student learning. It is important to consider the identified grade band descriptors in relation to the practices and elements as you look through the body of evidence. You are describing the extent to which students enacted the descriptors. Transfer this information into the appropriate report categories.

Evidence of Learning in English language arts https://app.mapleforem.ca/en/groups/229/wiki/pages/1622#3to5overview		Interrelated Dimensions of Learning Growth (IDOL-G) https://app.mapleforem.ca/en/groups/229/wiki/pages/2205			
		Independence	Breadth	Depth	Transformation
		Emerging Expanding Extending	Emerging Expanding Extending	Emerging Expanding Extending	Emerging Expanding Extending
4 ELA Practices & Elements	Grade Band Descriptors Identified				
Power and Agency <ul style="list-style-type: none"> Recognize and analyze inequities, viewpoints, and bias in texts and ideas Investigate complex moral and ethical issues Contemplate the actions that can be taken, consider alternative viewpoints, and contribute other perspectives 	Learners are recognizing that one’s identities are influenced by various factors and change over time and contexts.				
	Learners are understanding that texts represent and promote beliefs, values, and ideas. Learners are exploring multiple perspectives, points of view, and interpretations.				
	Learners are exploring their own voices to transform their identities, tell their personal narratives, and critically view their own and others’ texts. Learners are collaborating to investigate challenging social issues, moral dilemmas, and possibilities for social justice.				

Exploration and Design <ul style="list-style-type: none"> • Research and study topics and ideas • Interpret and integrate information and ideas from multiple texts and sources • Manage information and ideas • Invent, take risks, and reflect to create possibilities 	Learners are reconstructing, manipulating, and remixing existing texts or sets of text to create new ideas, forms, purposes, and messages.				
	Learners are selecting, assessing, and organizing a variety of sources and information for different purposes.				
Sense Making <ul style="list-style-type: none"> • Access, use, build, and refine schema • Select from and use a variety of strategies • Be aware of and articulate the ways that one engages with text. 	Learners are monitoring, reflecting on, and discussing processes for making sense of and creating texts.				
	Learners are strategically selecting and applying strategies and processes for making sense of and creating different types of text for different purposes and audiences.				
System <ul style="list-style-type: none"> • Recognize, apply, and adapt rules and conventions • Identify, analyze, and apply understandings of whole-part-whole relationships 	Learners are more consistently and strategically applying knowledge of and using various resources for spelling, grammar, punctuation, and capitalization.				
	Learners are using their understanding of a range of text structures and features to understand and communicate clearly and effectively.				

