Individual Oral Skillwork: Annotating our Extracts - Three Approaches

We've chosen our texts, refined our Global Issue, and chosen our extract. Now it's time to really closely read and annotate our extracts for rich ideas, authorial choices, and connections to the GI. You can choose from many methods of annotation, but the close reading process is the same for all options. This process cannot be shortcutted! Refer to this video for additional support.

Student Example: *Born a Crime* by Trevor Noah

Global Issue:
Mixed-race individuals can face great challenges in assimilating into a community and face discrimination from various racial groups.

Big Ideas	Passage	Features
In Between State Racial Slurs and Verbal abuse Pitting one group against another Resentment and Jealousy Ostracism and Alienation The In-Club	Many colored people lived in this limbo, a true purgatory, always yearning for the white fathers who disowned them, and they could be horribly racist to one another as a result. The most common colored slur was boesman. "Bushman." "Bushie." Because it called out their blackness, their primitiveness. The worst way to insult a colored person was to infer that they were in some way black. One of the most sinister things about apartheid was that it taught colored people that it was black people who were holding them back. Apartheid said that the only reason colored people couldn't have first-class status was because black people might use coloredness to sneak past the gates to enjoy the benefits of whiteness." That's what apartheid did: It convinced every group that it was because of the other race that they didn't get into the club. It's basically the bouncer at the door telling you, "We can't let you in because of your friend Darren and his ugly shoes." So you look at Darren and say, "Screw you, Black Darren. You're holding me back." Then when Darren goes up, the bouncer says, "No, it's actually your friend Sizwe and his weird hair." So Darren says, "Screw you, Sizwe," and now everyone hates	Metaphor Diction/Pathos Label and Dialect Syntax Background Personification Symbol of privilege Personification Extended Metaphor Hypothetical Dialogue Colloquial Language

Mutual Distrust and Anger Identity and Self Loathing Fitting In Political .Change	everyone. But the truth is that none of you were ever getting into that club. Colored people had it rough. Imagine: You've been brainwashed into believing that your blood is tainted. You've spent all your time assimilating and aspiring to whiteness. Then, just as you think you're closing in on the finish line, some fucking guy named Nelson Mandela comes along and flips the country on its head. Now the finish line is back where the starting line was, and the benchmark is black. Black is in charge. Black is beautiful. Black is powerful. For centuries colored people were told: Blacks are monkeys. Don't swing from the trees like them. Learn to walk upright like the white man. Then all of a sudden it's Planet of the Apes, and the monkeys have taken over."	Hyperbole and Absolutes 2nd Person Sarcasm and Humor & tone Syntax/ Parallelism Racist Ideas from past Allusion & Irony

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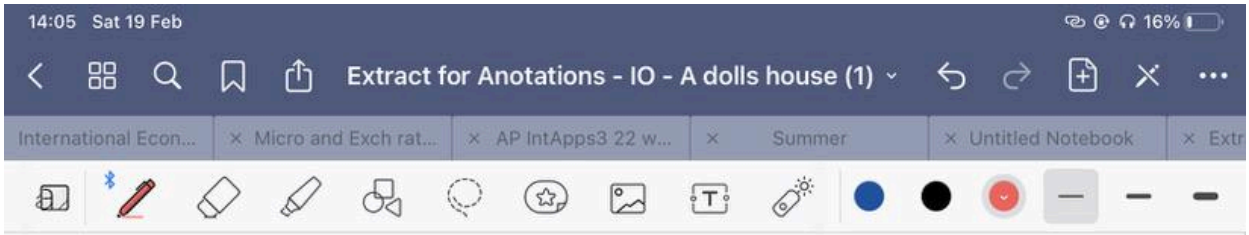
Student Example #2 - Mary Oliver Poem *Invitation*

Global Issue: Human beings must learn to appreciate nature in order to take responsibility for their part in contributing to climate change

Extract Annotations - *Invitation (Mary Oliver)* (Literary Work)		
Textual references	**Features**	**Authorial/audience relationship**
Oh do **you** have time to linger for just a little while out of **your** busy	Synthetic personalization, direct address	Author gets audience's attention from the beginning and gets them to listen (acknowledges humans are busy with other things) + build connection between Oliver and the reader
Goldfinch…Gathered in a field of thistles for a musical battle| Who can sing | Their strong blunk beaks	Symbolism, visual imagery	The goldfinches could symbolize nature as a whole which people need to give attention to in order to appreciate it and treat the Earth better

		- stresses to the audience on this message Visual imagery of goldfinches singing enables the reader visualize a small representation of nature and by imagining it, they are able to think more deeply about it and the meaning of finding importance in recognizing nature
Not for your sake and not for mine and not for the sake of winning but for sheer delight and gratitude.	Repetition, diction	Appeal to audience's emotion - realizing the bigger picture + wider issue
It is a serious thing just to be alive on this fresh morning in this broken world. I beg of you,…	Enjambment, tone, mood	Sense of urgency in the reader to realize nature can't be ignored + must be appreciated to mend this already broken world
It could mean something. It could mean everything. It could be what Rilke meant, when he wrote: *You must change your life.*	Anaphora, allusion	Provoke audience's emotions even more especially at the end - urging to find the meaning of appreciating nature Rilke: Austrian poet (lyric poetry) "You must change your life" - ending Archaic *Torso of Apollo* which talks about the beauty of a damaged sculpture. The ending stanza explains how seeing this sculpture can make the reader feel "seen", in that the reader is being judged, which should inspire them to change their life for the better.

Student Example #3: A Doll's House



1	Nora	*[taking a step towards him]* *Torvald--!*
2	Helmer	*Miserable creature--what have you done?*
3	Nora	*Let me go. You shall not suffer for my sake. You shall not take it upon yourself.*
4	Helmer	*No tragic airs, please.* *[Locks the hall door.]*
5		*Here you shall stay and give me an explanation. Do you understand what you have done? Answer me!*
6		*Do you understand what you have done?*
7	Nora	*[looks steadily at him and says with a growing look of coldness in her face]* *Yes, now I am beginning to understand thoroughly.*
8	Helmer	*[walking about the room]* *What a horrible awakening! All these eight years--she who was my joy and pride--a hypocrite, a*
9		*liar--worse, worse--a criminal! The unutterable ugliness of it all!--For shame! For shame!* *[NORA is silent and looks steadily at him. He stops in front of her.]*
10		*I ought to have suspected that something of the sort would happen. I ought to have foreseen it. All your*
11		*father's want of principle--be silent!--all your father's want of principle has come out in you. No religion,*
12		*no morality, no sense of duty. How I am punished for having winked at what he did! I did it for your*
13		*sake, and this is how you repay me.*
14	Nora	*Yes, that's just it.*
15	Helmer	*Now you have destroyed all my happiness. You have ruined all my future. It is horrible to think of! I am*
16		*in the power of an unscrupulous man; he can do what he likes with me, ask anything he likes of me,*
17		*give me any orders he pleases--I dare not refuse. And I must sink to such miserable depths because of*
18		*a thoughtless woman!*
19	Nora	*When I am out of the way, you will be free.*
20	Helmer	*No fine speeches, please. Your father had always plenty of those ready, too. What good would it be to*
21		*me if you were out of the way, as you say? Not the slightest. He can make the affair known*
22		*everywhere; and if he does, I may be falsely suspected of having been a party to your criminal action.*
23		*Very likely people will think I was behind it all--that it was I who prompted you! And I have to thank you*
24		*for all this--you whom I have cherished during the whole of our married life. Do you understand now*
25		*what it is you have done for me?*
26	Nora	*[coldly and quietly]* *Yes*
27	Helmer	*It is so incredible that I can't take it in. But we must come to some understanding. Take off that shawl.*
28		*Take it off, I tell you. I must try and appease him some way or another.*
29		*The matter must be hushed up at any cost. And as for you and me, it must appear as if everything*
30		*between us were just as before--but naturally only in the eyes of the world. You will still remain in my*
31		*house, that is a matter of course. But I shall not allow you to bring up the children; I dare not trust them*
32		*to you.*