

Draw It – Visual Responses

As you read Section 3 for our next book club meeting, you'll choose 3 parts of the book to respond to visually (in other words, you'll be sketching, but there's no pressure! Stick figures work, too). The parts that you choose to visualize, though, must be important. Here are some literary elements to be on the lookout for:

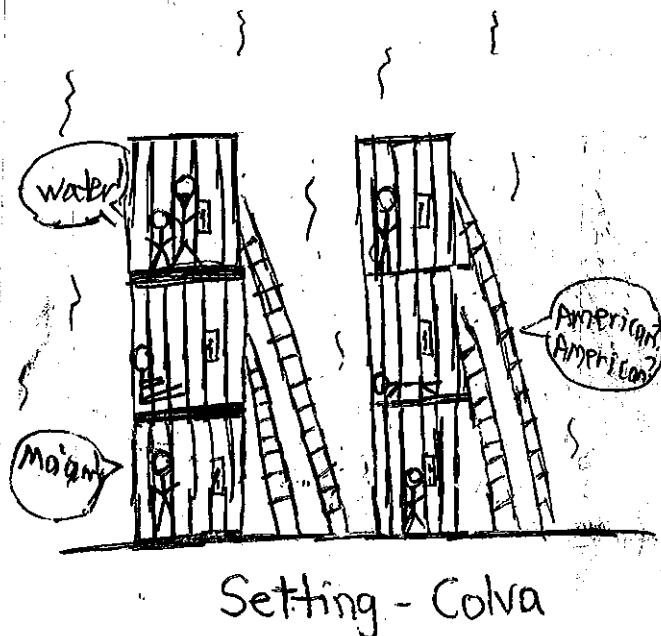
- **SYMBOLISM** (have you noticed an object in this section that may hold symbolic meaning?)
- **SETTING** (is a certain setting within the story important to the plot or the characters in this section?)
- **CONFLICT** (what problems occurred in this section that you feel will impact the rest of the story?)
- **THEME** (are you seeing a particular message emerge as you near the book's end?)
- **MOOD** (do you notice a particular part of this section that really makes the reader feel something inside?)
- **FORESHADOWING** (do you think a scene or character from this section will become important at the end or may be a clue in some way?)
- **DIALOGUE** (do you discover a conversation that you think has important meaning for the rest of the book?)
- **FLASHBACK** (does the book take us back in time in this section to show something important from a time before the book even began?)
- **POINT OF VIEW** (do you realize that two characters look at an important event in this section with two different perspectives?)

A few ideas from *Trash*, our read aloud, as examples:

- **SYMBOLISM** – the garbage itself might symbolize the hopelessness of the boys' lives, so I could draw plastic containers, newspapers, etc.
- **POINT OF VIEW** – the boys view living near garbage mountains as normal; however, Sister Olivia is appalled by the little children living there and the knowledge that their lives will never change
- **MOOD** – when Gardo and Olivia meet Gabriel Olondriz, the scene creates a distinct mood (though I won't share it right now)

Whatever you choose to draw, you must include the passage that inspired your sketch (with quotation marks and page numbers). Also, label the literary element you're showing.

Here is an example sketch and passage for **SETTING** in the third section of *Trash*. (Note the placement of the quotations marks, parentheses, page number, and period in the passage citation).



"I had expected cells, but all I saw was cages. They were on my left and right, and they were the type of cages you might put lions and tigers in, in an old-fashioned zoo. They were just high enough for a short man to stand up in, and they were about four metres long, maybe two metres deep. I looked up and saw that these cages were stacked three high, with ladders up the sides. They continued in long rows, and I could see that there were alleyways between them. It was so terribly hot. As we passed the alleyways, I saw that they led you deep into more cages. It was like a warehouse, but every cage held people" (101).

Finally, in a Pages document or on a piece of paper, write three brief paragraphs (minimum of 80 words each). Each paragraph should **THOROUGHLY** explain **WHY** you chose the scenes and passages you did. You could share what made them important and/or and what readers learn.

Example for the sketch above:

I chose to sketch the scene of Colva prison because it was so unlike most prisons/jails I've seen on TV or movies or read about in books. The passage (and paragraphs later on) gave such a detailed, yet horrifying visual of what it was like in that prison, and I could almost feel Olivia's disbelief of what she was seeing. The scene is intense and full of imagery, and I once again learned that life in this third-world country is almost primitive compared to the United States. Granted, if the men inside the prison are criminals, they deserve harsh conditions. But the book also describes little boys who are in prison, and that is just not right.