Remember, Design is 20% of your BM grade!

DESIGN - The layout of the handbook is appealing and professional, including color and images from your book. It follows the general organization of the template, but has its own distinctive style.

Your Google Slides should include...

- An image of your book cover
- Brief summary of your book
- Photos of text from the page(s) you analyzed
- Analytical paragraphs, no more color coding
 - Your Creative Scene
 - Your Annotations

You can use this template -- change the text & color scheme!



Author Emulation Project

Ms. Pahomov's Sample Layout



The Premise

Ruth is a middle-aged Chinese American woman, who has long had a tumultuous relationship with her mother LuLing. When LuLing begins to suffer from dementia, Ruth discovers the many secrets of her own mother's past -- and how some family legacies cannot be avoided, no matter how hard you might try.

Technique 1: Visuals



lust as expected, the Changs asked our family if I could join theirs as a daughter-in-law. If I went there right away, Old Widow Lau added, my family would receive a money gift and I would immedialely be known as a daughter-in-law during all the family and town ceremonies, including the special one that would happen during the Moon Festival, honoring Mr. Chang for his scientific achievements. "She should go now," Big Aunt and Little Aunt advised Moher. "Otherwise, they might later change their minds. What if they distore something wrong with her background and wart to end the "marriage contract?" I thought they were talking about my poor "sewing skills or some naughtiness I had forgotten but they had not. But of course, they were talking about my birth. They knew whose daughter I really was. The Changs and I did not. Mother decided I would join the Chang family in a few weeks, Mother decided I would join the Moon Festival. She assured me that before the trawn ceremony at the Moon Festival. She assured me that



The orphanage was an abandoned monastery near Dragon Bore Hill, a hard climb up a zigzag road from the railway station. To sparthe donkey, Mr. Wei made me walk the last kilometer. When he let me off and said good-bye, that was the start of my new life.

It was autumn, and the leafless trees looked like an army of skeltons guarding the hill and the compound at the top. When I walked through the gate, nobody greeted me. Before me was a temple of dried-out wood and peeling lacquer, and in the bare open yard stord rows of girls in white jackets and blue trousers, lined up like soldies. They bent at the waist—forward, side, back, side—as if obedient w one Chinese. It was only the scenage sight: two men, one foreign



In the year 1929, my fourteenth year, I became an evil person.

That was also the year the scientists, both Chinese and foreg came to Dragon Bone Hill at the Mouth of the Mountain. They was sun hats and Wellington boots. They brought shovels and point sticks, sorting pans and fizzing liquids. They dug in the quarks they burrowed in the caves. They went from medicine shop to medcine shop, buying up all the old bones. We heard rumors that the for eigners wanted to start their own dragon bone factories, and a dow villagers went to the quarries with axes to chase them away.

But then some of the Chinese workers who dug for the sele passed along the rumor that two of the dragon bones might been teeth from

Technique 1: Visuals

Part II tells the story of LuLing, a woman who believes her deceased

Aunt can communicate through the Chinese characters that her daughter

writes into sand, like a Ouija board. Each chapter begins with a character that

matches its title: evocative words like, "Destiny" (236), "Effortless" (234) and

<u>"Heart" (159).</u>

Technique 1: Visuals

For the first time in the book, the reader gets to see what has previously only been described. Getting to see these characters and words that are so central to the story opens a window of understanding for the reader. The mysteries that LuLing has been asking her daughter about in Part I are now being revealed -- the emotional history that both the mother and the reader have been wondering about are finally front and center. Because the book was written in English, the author may have assumed that most readers do not have a knowledge of Mandarin.

Technique 2:

Photos of pages(s) from your book go here

Technique 2:

Technique 2

Technique 3:

Photos of pages(s) from your book go here

Technique 3:

Technique 3:

My Creative Scene "The Teacher's Son at Halloween"



"The Teacher's Son at Halloween"

Refusal

I will not wear that costume, Jake thought gleefully. He tore the crown off of his head -- the crown his dear beloved mother had so thoughtfully purchased for him -- and it sailed far, far, far into the oncoming traffic. And then he threw himself down onto the sidewalk, arms out, legs wide, with the firm conviction that his mother would not be able to get him up and through the gate to Little Learners school.

Stay there, Mama said as she darted through the parked cars and scooped the crown off the asphalt.

No problem, Jake thought. Mama walked back and stood in front of him. She was two green shoes on light grey concrete.

Your teachers asked you to wear your costume today, she said. They want to see you in it.

But Max said no! Jake thrust one hand out towards Mama.

Annotation #1: Start of Chapter Visuals

For this technique, I composed small images to start each section of my scene. My main character is three years old, so I decided to create small drawings in a rough, toddler style, to help the reader connect with the mindset and capacities of a protagonist much younger than them. My hope is that the reader feels both charmed and humbled by these drawings -- that it takes them back to this time in their own life, and helps them connect to the protagonist.

Annotation #2: Narrative Style

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