**Directions**: Not all of the boxes will be filled out, but this will help you to deconstruct each larger work into smaller, more accessible bites of information. The intention for this matrix is to let you see how sources address similar ideas or how they diverge. Also keep in mind that some sources include acknowledging the opposition while others do not address counterclaims. Boxes will expand as you fill in the information. See the example on the next page.

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| **MAIN IDEAS**  **For main ideas, specify a main point that you see in either source** | **SOURCE 1: (Title of work/author)**  **(Provide evidence in the form of a paraphrase or a direct quote that shows the source addresses that particular main idea or opposition idea.)** | **SOURCE 2: (Title of work/author)**  **(Provide evidence in the form of a paraphrase or a direct quote that shows the source addresses that particular main idea or opposition idea.)** |
| Main Idea #1: |  |  |
| Main Idea #2: |  |  |
| Main Idea #3: |  |  |
| Main Idea #4: |  |  |
| Opposition #1: (specify if they address the opposition, i.e. a counterargument) |  |  |
| Opposition #2: |  |  |

SAMPLE MATRIX:

|  |  |  |
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| **MAIN IDEAS**  **For main ideas, specify a main point that you see in either source** | **SOURCE 1: (Covenant House’s “There is No Place Like Home” PSA)**  **(Provide evidence in the form of a paraphrase or a direct quote that shows the source addresses that particular main idea or opposition idea.)** | **SOURCE 2: (Juliet Kono’s poem, “Homeless”)**  **(Provide evidence in the form of a paraphrase or a direct quote that shows the source addresses that particular main idea or opposition idea.)** |
| Main Idea #1:  Isolation of youth homelessness | Black and white photo of a cardboard “bed” hidden behind what looks like a couple of dumpsters with a crumpled blanket and teddy bear. | “Like a mother who puts white lilies/on the headstone of a dead child,/I put money into his bank account,/clothes into E-Z Access storage/and pretend he’s far away—"  “He says he wants to live with me./I say I can’t live with him—/boy whose words crash like branches in a rain storm./Nothing can hold him in,/the walls of a house too thin.”  “One day,/I see him on his bike./People give him wide birth,” |
| Main Idea #2:  Youth homelessness affects us all (family/community) | Text: “1 out of every 45 children in the United States are homeless”  Text: “There’s no place like home” | “Like a mother who puts white lilies/on the headstone of a dead child,/I put money into his bank account,/clothes into E-Z Access storage/and pretend he’s far away—"  “Nights, I dream fairy tales about him./I dream he becomes a prince,/scholar or warrior who rescues me/from sorrow […] I wake/to the empty sound of wind in the trees.”  “People give him wide birth,/the same way birds avoid power lines,/oncoming cars or trees.” |
| Main Idea #3:  The darkness of youth homelessness | Black and white image—no color. A lot of shadows in image. Cold, metal of a dumpster, the child’s “headboard.” | “My son lives on the streets./We don’t see each other much/Like a mother who puts white lilies/on the headstone of a dead child,/I put money into his bank account”  “I wake/to the empty sound of wind in the trees.” |
| Main Idea #4:  The “othering” or invisibility of homeless youth | There is no child in the photo—just the items with which they make their bed (blanket, teddy bear) | “Back home, I had seen/the ‘study-hard-so-you-don’t-become-like-them’/street bums on Mamo Street,/and he’s like *them*.”  “People give him wide berth,/the same way birds avoid power lines,/oncoming cars or trees.” |
| Opposition #1: (specify if they address the opposition, i.e. a counterargument) |  |  |
| Opposition #2: |  |  |