English Stage 5 (Year 9) – resource booklet

Poetic purpose – phases 3–5 – ‘The Black Rat’

This document contains the teaching and learning resources and activities that accompany the Year 9 teaching and learning program ‘Poetic purpose’ for the poem ‘The Black Rat’.

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**Updating the table of contents**

Want to update the table? Have you added content to the document and noticed the page numbers have changed? As you add content to this report, you can update the table of contents to accurately reflect the page numbers within the resource. To update the table:

* Right click on the table and select ‘Update table of contents’ (in the browser version) or ‘Update field’ (in the desktop app). In the browser version, it will automatically update the entire table.
* In the desktop app, you will then need to select ‘Update entire table’. Your table numbers should then update to reflect your changes.

# About this resource

## Purpose of resource

This resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 9 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) (NESA 2022). These include the Year 9 scope and sequence, Year 9 ‘Poetic purpose’ program and the Year 9 Term 3 sample assessment task and student work sample.

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content. Links contained within this resource were correct as of 13 October 2023.

## Target audience

These samples are intended to support teachers as they develop contextually-appropriate teaching and learning resources for their students’ needs. The resources and activities in this document are informed by the Department of Education’s [Backward design model](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/planning-a-sequence-of-lessons/backward-design-model), the Centre for Education Statistics and Evaluation [What Works best 2020 update](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/research-reports/what-works-best-2020-update) and the Department of Education’s [Planning a lesson](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/planning-a-lesson) research and resource material. The activities outlined in this sequence can be adjusted to suit a range of learners in line with the differentiation strategies and processes in your context. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## When and how to use

This teaching and learning resource booklet is designed for Term 3 of Year 9. It provides opportunities for the teacher to build on students’ conceptual understanding of perspective, context and theme explored in Term 1 of Year 9 (‘Representation of life experiences’), and Term 2 of Year 9 (‘Shining a new (stage) light’). Over the course of the program students will have an opportunity to transfer this understanding to a new form. The program will allow students to extend their imaginative and creative thinking skills, and to continue to develop their analytical and creative writing skills.

The resources can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). The resources should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), explore the ways other school communities have adapted these pedagogies for their unique learning communities. It is important schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in the Partnership Agreement with [The NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement).

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

## Texts and resources

A succinct overview of the texts required for the teaching and learning program is outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

Table – text selected and alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Clayton I (1988) ‘The Black Rat’, in Gilbert K (ed) *Black Australia: an Anthology of Aboriginal Poetry*, Penguin, Australia, Ringwood Victoria. | This poem is a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) due to its vocabulary, structure and content. **EN5-RVL-01** requires students to interpret complex texts. The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text written by an Aboriginal author. | The poem is written in the ballad form and has subverted some of the conventions of this form. The poet is the daughter of the unnamed persona in the poem. Iris Clayton has used the ballad form to explore her father’s experience as a veteran of war and his Aboriginal identity.  Aboriginal and Torres Strait Islander readers are advised that the poem contains reference to people who have died. |

# Phases 3–5 – ‘The Black Rat’ by Iris Clayton

In the ‘discovering and engaging analytically with a core text’ phase students are introduced to the core text ‘The Black Rat’ by Iris Clayton. In these phases, students engage in pre-reading activities to access, understand and engage with the text. Students then explore the text using appropriate reading strategies. Through a focus on poetic devices, students deepen their understanding of how composers use and manipulate language, form and stylistic features.

In the ‘deepening connections between a text and concepts’ phase student explore how themes can offer insight into a composer’s perspective. They explore how Clayton’s perspective and representation of ideas is shaped by personal, cultural and political contexts. Through a deconstruction and analysis of ‘The Black Rat’, students analyse how Clayton’s experimentation with code and convention and language and stylistic features shapes her representation of culture, identity and experiences.

In the ‘engaging critically and creatively with texts’ phase students respond to ‘The Black Rat’ in critical and creative ways. Students reflect on the form, language and stylistic features of the poem to inform their own compositions. Students collaboratively experiment with a range of communication modes to demonstrate their understanding of the poem in preparation for the formal assessment task.

Throughout Phases 3–5, students will gain a deep understanding of ‘The Black Rat’. This understanding contributes to their study of the ways Aboriginal authors use poetic forms and structures to communicate complex ideas. This supports students to expand their understanding of others and the world. Their study of this poem will be supplemented by their study of a suite of poems included in this teaching program and of the learning undertaken in Phases 1, 2 and 6.

## Core text – ‘The Black Rat’ by Iris Clayton

He lived in a tin hut with a hard dirt floor.  
He had bags sewn together that was his door.  
He was a Rat of Tobruk until forty five,  
He was one of the few that came back alive.

Battered and scarred he fought for this land,  
And on his return they all shook his hand.  
The price of fighting for the freedom of man  
Did not make any difference to this Blackman.

He returned to the outback, no mates did he find.  
If he had a beer he was jailed and then fined.  
He sold all his medals he once proudly wore:  
They were of no use to him any more.

Confused and alone he wandered around,  
Looking for work though none could be found.  
The Anzac marches he badly neglected,

Would show to his comrades how he was rejected.

He fought for this land so he could be free.  
Yet he could not vote after his desert melee.  
And those years in the desert they really took their toll,  
He went there quite young and he came home so old.

This once tall man came from a proud Black tribe,  
Died all alone – no one at his side.

## ‘The Black Rat’, resource 1 – the Rats of Tobruk context

**Teacher note:** the following information also appears as part of **‘The Black Rat’** **Resource 6 – context of the poem**. A basic understanding of the Rats of Tobruk will allow students to better engage with the poem. You may wish to read this information together as a class or instruct students to complete independently.

1. Read **Part 1 – exploring context**.
2. Ensure you have used vocabulary strategies to understand any unfamiliar or complex language. You may use **‘The Black Rat’, resource 3 – Frayer model template** to assist.

**Part 1 – exploring context**

**The Rats of Tobruk – 1941**

The Rats of Tobruk refers to the Australian, British and Indian soldiers who defended the Port city of Tobruk from German attack. They are called rats because an English traitor, Lord Haw Haw (William Joyce) would broadcast radio messages supporting the Germans and trying to warn the Australian soldiers that their efforts were for nothing and they would be crushed by the Africa Korps. These kinds of broadcasts were known as propaganda. Because the Australian soldiers had dug in trenches and bunkers, Lord Haw Haw said they were like ‘Rats’. The Australians took that as a compliment and labelled themselves as the Rats of Tobruk.

**Part 2 – responding to context**

**Answer the following questions.**

1. Who were the Rats of Tobruk?

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1. Why was the word ‘rat’ used to describe the soldiers?

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1. Why do you think the Australian soldiers considered this label a compliment?

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## ‘The Black Rat’, activity 1 – the Rats of Tobruk cloze passage

1. Use the following list of words to fill in the gaps in the information about the Rats of Tobruk. Use your memory of reading the passage, your answers to the questions, and the context clues in the sentence to place the missing word in the right place.

**Word bank: Because,** compliment**, trenches,** Rats of Tobruk, defended, rats, messages, ‘Rats’, Australian.

The Rats of Tobruk refers to the Australian, British and Indian soldiers who \_\_\_\_\_\_ the Port city of Tobruk from German attack. They are called \_\_\_\_\_\_ because an English traitor, Lord Haw Haw (William Joyce) would broadcast radio \_\_\_\_\_\_\_\_ supporting the Germans and trying to warn the \_\_\_\_\_\_\_\_\_ soldiers that their efforts were for nothing and they would be crushed by the Africa Korps. These kinds of broadcasts were known as propaganda. \_\_\_\_\_\_\_ the Australian soldiers had dug in \_\_\_\_\_\_\_\_\_ and bunkers, Lord Haw Haw said they were like \_\_\_\_. The Australians took that as a \_\_\_\_\_\_\_\_\_\_\_and labelled themselves as the \_\_\_\_\_\_\_\_\_\_\_\_.

## ‘The Black Rat’, resource 2 – PowerPoint and recording of poem

**‘The Black Rat’, resource 2 – PowerPoint and recording of poem** can be found on the [Planning, programming and assessing English 7–10 webpage.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)

This resource includes:

* images to complement the ideas explored in each stanza of the poem
* a recorded reading of the poem with background music.

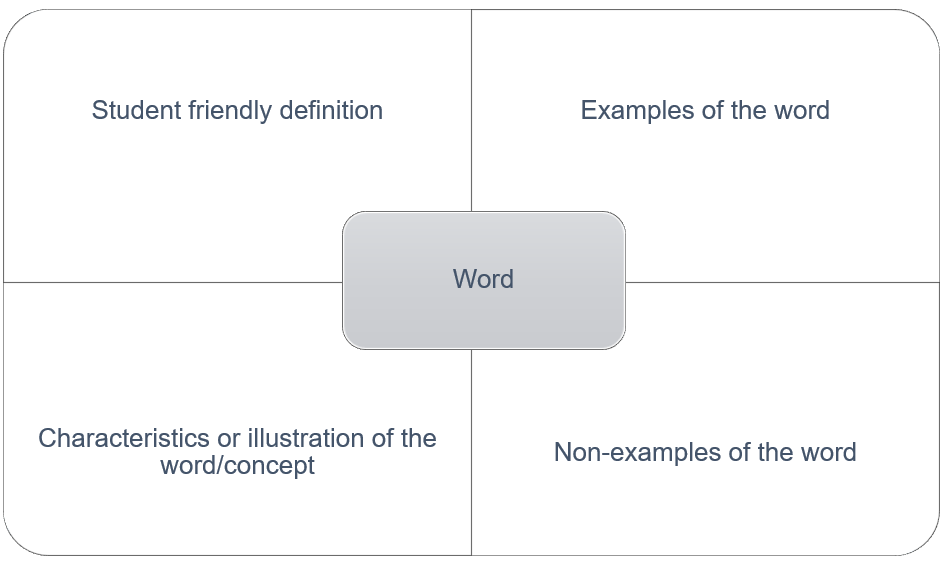
## ‘The Black Rat’, activity 2 – initial impressions of the poem

1. Scan the poem with your eyes and read the first few sentences – what type of poem is it (free verse, ode, haiku…)
2. Skim read the poem. This means reading each stanza to get the main ideas. What do you think it will be about?
3. Examine the poem and the title of the poem. What does this tell you about the focus of the poem and the ideas it might explore?
4. Read the poem and highlight any unfamiliar terms. Mark passages that you find confusing with question marks.
5. Identify unfamiliar terms and create a Frayer diagram for each, **‘The Black Rat’, resource 3 – Frayer model template**. This process will assist your vocabulary development as well as your comprehension of the text. When you are using the Frayer model template, consider the clues in the sentence in which the unfamiliar word is situated and if the definition you have sourced is suitable.
6. What does this text make you consider or want to learn more about?

## ‘The Black Rat’, resource 3 – Frayer model template

**Teacher note:** a Frayer model can be used to assist students in developing a deeper understanding of unfamiliar vocabulary. For a version of this template that you can edit, visit the Department’s page, [Digital Learning Selector – Frayer diagrams.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553) The Frayer model, as pictured below has been adapted from *Closing the Vocabulary Gap* (Quigley 2018:155).

Figure – Frayer model with definitions



## ‘The Black Rat’, activity 3 – reordering the poem

**Teacher note:** cut out each row in the table below so that students can rearrange the poem into the right order.

Table – ‘The Black Rat’ by Iris Clayton for reordering activity

|  |
| --- |
| ‘The Black Rat’ – Iris Clayton |
| He lived in a tin hut with a hard dirt floor. |
| He had bags sewn together that was his door. |
| He was a Rat of Tobruk until forty five, |
| He was one of the few that came back alive. |
| Battered and scarred he fought for this land, |
| And on his return they all shook his hand. |
| The price of fighting for the freedom of man |
| Did not make any difference to this Blackman. |
| He returned to the outback, no mates did he find. |
| If he had a beer he was jailed and then fined. |
| He sold all his medals he once proudly wore: |
| They were of no use to him any more. |
| Confused and alone he wandered around, |
| Looking for work though none could be found. |
| The Anzac marches he badly neglected, |
| Would show to his comrades how he was rejected. |
| He fought for this land so he could be free. |
| Yet he could not vote after his desert melee. |
| And those years in the desert they really took their toll, |
| He went there quite young and he came home so old. |
| This once tall man came from a proud Black tribe, |
| Died all alone – no one at his side. |

## ‘The Black Rat’, activity 4 – cloze passage

Use the following list of words to fill in the gaps in the poem. Use your knowledge of rhyme and rhythm to help you identify what word goes where.

**Word bank: proudly, few, man, melee, Confused, door, scarred, fined, neglected, young, tribe**

**‘The Black Rat’ – Iris Clayton**

He lived in a tin hut with a hard dirt floor.  
He had bags sewn together that was his \_\_\_\_\_\_\_\_\_.  
He was a Rat of Tobruk until forty five,  
He was one of the \_\_\_\_\_\_ that came back alive.

Battered and \_\_\_\_\_\_\_\_\_ he fought for this land,  
And on his return they all shook his hand.  
The price of fighting for the freedom of \_\_\_\_\_\_  
Did not make any difference to this Blackman.

He returned to the outback, no mates did he find.  
If he had a beer he was jailed and then \_\_\_\_\_\_.  
He sold all his medals he once \_\_\_\_\_\_\_\_\_ wore:  
They were of no use to him any more.

\_\_\_\_\_\_\_\_\_\_\_ and alone he wandered around,  
Looking for work though none could be found.  
The Anzac marches he badly \_\_\_\_\_\_\_\_\_\_\_,   
Would show to his comrades how he was rejected.

He fought for this land so he could be free.  
Yet he could not vote after his desert \_\_\_\_\_\_\_\_\_.  
And those years in the desert they really took their toll,  
He went there quite \_\_\_\_\_\_\_\_\_ and he came home so old.

This once tall man came from a proud Black \_\_\_\_\_\_\_\_,  
Died all alone – no one at his side.

## ‘The Black Rat’, resource 4 – Cornell note taking

You have used the Cornell note taking system in previous programs. The information provided here may be revision on this form of note taking.

There are many ways to take and organise notes. Reflect and think about:

* How do you take notes?
* What is your process?
* Is this the same or different to your friends and classmates?
* Why do you take notes?
* How do your notes help your learning?

Because there are so many ways to take notes it is a good idea to experiment with various structures. Some people like to use an outline method while others prefer a visual method and to draw mind maps. No single method is better than another, it is all about how it works for you and your way of learning. What is essential to remember is that the physical act of writing can help you remember better than just highlighting, reading or listening alone. Research has shown that handwriting is more effective than typing as it activates different parts of your brain.

Cornell Notes are useful and the method is easy to follow. Each part of the note taking process is within the one document. Through the process you will read the text and reduce information to key points, reflect on your learning, and then review and summarise your notes. It is no coincidence that this method has spread across the globe and is used by students in many countries. This format helps your brain organise and retain information. It can be used in all subject areas, for all texts, including presentations, and within most contexts.

To take effective Cornell notes, follow the steps listed below:

1. On an A4 page, draw up your notes template following the sample template. The left column are your instructions, and a place to identify the most important ideas at the end of the text. Each row within the right column serves a specific purpose.
2. In the top row, identify the topic and the name of the text.
3. In the second row, identify new language (new vocabulary and unfamiliar words). Research the definitions of each.
4. In the third row, record any questions you want answered. Record your notes as you watch or read the text. You can draw little sketches, diagrams or symbols with your notes if this helps you remember information.
5. In the fourth row, write a summary of your new learning.

A sample has been provided to help demonstrate what this method can look like in relation to the clip [How to Use Cornell Notes (4:04)](https://www.youtube.com/watch?v=nX-xshA_0m8).

Remember, once you have read or engaged with any text and completed rows 1–3 review your notes, do some research to find answers to your questions, define your unfamiliar terms and then construct your summary. You might like to share your notes with a peer, or work on taking notes together with a shared online document.

Table – Cornell note taking – sample notes

|  |  |
| --- | --- |
| Key words, comments and questions | Topic: How to take Cornell notes  Text: [How to Use Cornell Notes (4:04)](https://youtu.be/nX-xshA_0m8) |
| New language and its definition (make sure the definition is relevant to the topic) | **Cornell** – the name of the university where Cornell note taking comes from.  **Synthesise** – to put separate facts together to form a clear outline of information.  **Leeway** – the amount of freedom to move or act, the amount of space you have to write information below. |
| Most important ideas | **Questions and your main notes**   * divide the page into 4 sections * the bit in the middle is the largest * add a title so you can keep your notes organised * you can draw in this section or in the left column.   Review the notes at the end and just write the main points. |
| Summary – what have I learnt? | Cornell note taking is an easy process to use once you work out how to set up your page. The big column is for all your notes as you view or read and it is important to go back through these and identify the most important ideas. Make sure you research unfamiliar words. At the end, review the notes and write a summary of the learning. |

## ‘The Black Rat’, resource 5 – What is a ballad?

**Definition**

A ballad is a short story in verse. The ballad form was originally an oral tradition which dramatised or romanticised a story about an event or person, it was often sung. The word ballad comes from the Latin word *ballare*, which means dancing song.

**Purpose**

The main purpose is to tell a story in third person by an objective narrator. The story which is told in this poetic ballad form includes a plot, characters, narrator, dialogue, setting and drama, just like a story or narrative in a book.

**Structure**

The ballad form has evolved over time but the traditional ballad still has an identifiable form and features. Traditional ballads are usually 10 stanzas in length with 4 lines in each stanza. There is a distinct ABAB rhyme scheme and a particular rhythm which makes ballads easy to remember and recite for entertainment. This rhythm is referred to as the ballad meter and the stresses are referred to as scansion (from the Latin word ‘to climb’) the first and third lines have 4 stresses (*tetra* from the Greek word 4) whereas the second and fourth lines have 3 (*tri* from Latin *tres* and Greek *treis* words for 3) stresses.

## ‘The Black Rat’, activity 5 – check your understanding of ballads

**Part 1 – applying understanding of ballads to ‘The Black Rat’**

1. In the table ‘check your understanding’ there are some statements that describe the features of the ballad form. Some of them are true and some are false. Now that you have read an explanation of the ballad form you can fill in the second column by writing true or false.
2. In the third column titled, ‘How does this relate to ‘The Black Rat’?’, make note of how the statement from the first column relates to what you know or can understand at this point in your study of the poem. The first row has been completed for you as an example.

Table – check your understanding

|  |  |  |
| --- | --- | --- |
| Features of the ballad form | True or false | How does this relate to ‘The Black Rat’? |
| A ballad has 10 stanzas |  | ‘The Black Rat’ has 6 stanzas. |
| The purpose of a ballad is to dramatise or romanticise a story |  |  |
| A ballad has a rhyme scheme of ABAB |  |  |
| A ballad is always about an historical event |  |  |
| The purpose of a ballad is always to teach the reader a lesson |  |  |
| A ballad tells a story |  |  |
| A ballad has 4 lines in each stanza |  |  |
| A ballad was traditionally a narrative song passed down orally |  |  |

**Part 2 – commenting on form and purpose**

**Answer the following questions.**

1. A traditional ballad has an ABAB rhyme scheme. Why do you think ‘The Black Rat’ uses an AABB rhyme scheme? What do you think is the intended impact of this choice?

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1. **A traditional ballad is usually 10 stanzas in length. Why do you think ‘The Black Rat’ has subverted this feature?**

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1. **The last stanza also subverts the traditional structure of a ballad. What is the impact of ending this poem with a rhyming couplet?**

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## ‘The Black Rat’, resource 6 – context of the poem

**Teacher note:** there is a video recording of the content in this resource available to you. The video recording is a PowerPoint presentation which includes the images (as featured below) and the aligned commentary. You can access this resource on the [Planning, programming and assessing English 7–10 webpage.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)

Table – context of the poem

|  |  |
| --- | --- |
| Images | Commentary |
| Australians standing by in a hot section of the front, 400 yards from the enemy.  Silk George (1941) *unnamed* [photograph], [*The Australian War Memorial*](https://www.awm.gov.au/collection/C35443?image=1), accessed 21 October 2023. | **The Rats of Tobruk – 1941**  The Rats of Tobruk refers to the Australian, British and Indian soldiers who defended the Port city of Tobruk from German attack. They are called rats because an English traitor, Lord Haw Haw (William Joyce) would broadcast radio messages supporting the Germans and trying to warn the Australian soldiers that their efforts were for nothing and they would be crushed by the Africa Korps. These kinds of broadcasts were known as propaganda. Because the Australian soldiers had dug in trenches and bunkers, Lord Haw Haw said they were like ‘rats’. The Australians took that as a compliment and labelled themselves as the Rats of Tobruk. |
| [An image has not been included here.] | ‘The Black Rat’ is about Cecil Clayton, who is the father of the poet Iris Clayton. He served in the 2/13th Battalion in Tobruk, Libya. This was the place where he spent 8 months being bombed and attacked by the Afrika Korps. There are some interesting facts about Cecil’s experience during the war. His battalion was the only group that was evacuated overland as their ship had been blown up. Cecil also fought and was injured during the major battles at El Alamein in 1942. Records show that Cecil was seriously injured at El Alamein. The biggest of these battles commenced on October 23, and Cecil was wounded in action on October 29. The wounds were to his left arm and chest. (Graham and Moseley 2018) Following his return to Australia, Cecil’s life did not run smoothly. To share his experiences his daughter Iris wrote ‘The Black Rat’ to describe his life and what happened to him upon his return from war. |
| Map of Egypt showing Tobruk.  (Google Maps n.d.) | Looking at the map, Tobruk is located in Libya in Northern Africa. It is a coastal town known for its deep-water harbour. It was considered perfect for troop and supply ships to anchor. The Germans needed this port to help them supply their advance towards Egypt. And so, the attack began. The Australian War memorial provides a summary of events: ‘Between April and August 1941 around 14,000 Australian soldiers were besieged in Tobruk by a German–Italian army commanded by General Erwin Rommel. The garrison, commanded by Lieutenant General Leslie Morshead, consisted of the 9th Division (20th, 24th, and 26th Brigades), the 18th Brigade of the 7th Division, along with four regiments of British artillery and some Indian troops.’ (Australian War Memorial 2023). |
| Map of Egypt showing Tobruk.  (Google Maps n.d.) | Cecil was stationed in Tobruk in early 1941 and later fought at El Alamein in 1942. If you look carefully at the map, it shows the 2 places in North Africa where they are located. Tobruk and El Alamein were 2 very important battles that occurred between British and German forces in 1941–42. In both battles, the German advance was stopped and their plans disrupted. |
| Lieutenant-general Sir Leslie Morshead Kcb Kbe Cmg Dso Ed, General Officer Commanding 2nd Australian Corps.  Norman Bradford Stuckey (n.d.) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/C16830?image=1), accessed 27 October 2023. | The Australian leader was Lieutenant General Leslie Morshead. He fought in World War 1 and not long after World War 2 commenced, he was asked to command the Australian 9th Division that were eventually based in Tobruk. |
| General (later Field Marshal) Erwin Rommel, Commander German Afrika Corps.  Heinrich Hoffman (n.d.) *unnamed* [photograph]. [The Australian War Memorial](https://www.awm.gov.au/collection/C56014), accessed 27 October 2023. | The German leader, General Field Marshall Erwin Rommel was known as The Desert Fox because of his skill in tactics and attack. He was also a World War 1 soldier and by World War 2, he was considered one of the finest Generals in the German Army. |
| Map of Tobruk. Diagram of the field of battle and location of the troops.  Claudio Nardi (2007) La caduta di Tobruk – 20 giugno 1942 [digitally rendered map], [Wiki Media Commons](https://commons.wikimedia.org/wiki/File:Tobruk_fall_1942.png), accessed 27 October 2023. | Let’s take a closer look at the battlefield map of Tobruk. The Allies (Australians, Indians and some British) built a semi-circle of defences around the town. They had 2 key lines of defence. Can you see the Black dotted line which was the first line of defence? Behind this was the Red Line which was used as the support line. The Australians had built bunkers and trenches to protect themselves from attack. The problem for the German Afrika Korps was that beyond the Black Line, it was flat and largely provided no cover for their soldiers to attack. The Australians could easily see the enemy approaching. |
| Rats of Tobruk - Black and white picture of men in the desert trying to run under barbed wire. A Patrol From The 2/13th Infantry Battalion Making Its Way Through A Gap In The Barbed Wire Entanglements Protecting Its Unit Position.  Thomas Fisher (1941) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/020780), accessed 27 October 2023.  Australian Troops Of The 2/48th Australian Infantry Battalion Manning A Defensive Post, In The Salient Near The South Acroma Road.  John S. Cumpston (1941) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/020073), accessed 27 October 2023.  Men Of The 24th Infantry Brigade.  Colin Thomas Halmarick (1941) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/C4844), accessed 27 October 2023. | Here are some examples of the defences the Rats of Tobruk had built. They dug slit trenches, laid barbed-wire, created anti-tank ditches that were hidden from the enemy and they re-used the artillery and cannons left behind by the Italians to fire back at the Afrika Korps. |
| A Small Patrol From The 2/13th Infantry Battalion Waiting In A Tank Ditch For A Favourable Opportunity To Go Further Ahead Into "No-Man's-Land“.  Thomas Fisher (1941) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/C5143), accessed 27 October 2023. | All these defences were underestimated by the Afrika Korps, which lead to their ill-fated ‘Easter Attack’. The German soldiers had experienced incredible success throughout Europe and so far, in North Africa. Their plans to take Egypt and secure the Suez Canal were largely moving forward with very little opposition. A new strategy by the Australians to let the tanks through their lines to then attack the soldiers behind, created confusion for the German soldier who had no protection from the tanks. Isolated, the tanks were then attacked by artillery fire at close range. The attack was repelled. |
| Corporal John Hurst 'Jack' Edmondson.  Unknown (c1940) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/C1251124), accessed 27 October 2023.  Defenders of Tobruk.  Francis (Frank) James Hurley (1941) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/C29080), accessed 27 October 2023. | Over the 8 months, the attacking German soldiers experienced a relentless number of night patrol attacks by the Australians. The Australians had made the decision to ensure that while they were defending their position, they could not let the enemy settle in theirs. Many patrols and night attacks destroyed enemy equipment and created fear for the German soldiers. The Germans also tried to attack the defensive lines of the Australians. Pictured in the centre of this slide, Jack Edmondson was a Corporal at Tobruk and won the Victoria Cross for his bravery. An account of his action is as follows: ‘In April 1941 German infantry breached the defences at Tobruk, establishing machine-guns, mortars, and field-guns. A seven-man section, including Edmondson, charged the position. Although wounded in the neck and stomach, Edmondson continued to advance under heavy fire, killing one German with his bayonet. He later killed another two Germans, saving the life of his platoon commander, but he succumbed to his wounds soon after the German attack was defeated.’ His citation noted that Edmondson’s actions during the operation ‘were outstanding for resolution, leadership and conspicuous bravery’. The Victoria Cross is the highest award for bravery for any soldier from the Commonwealth. |
| Troops Rushing Through The Streets Of Ruined Bardia In Search Of Any Stray Enemy.Unknown British Official Photographer (c1941) *unnamed* [photograph], [The Australian War Memorial](https://www.awm.gov.au/collection/C27864), accessed 27 October 2023. | By October 1941, the Rats had been relieved by British soldiers. They were shipped out for a well-deserved rest. They had repelled the Afrika Korps and delayed and disrupted their plans to attack Egypt. The Rats had destroyed much of the enemies resources: tanks, weapons and soldiers. Sadly, in war, many make the supreme sacrifice and nearly 750 Australian soldiers made that sacrifice. Many soldiers were buried in Tobruk and their graves are looked after by the Australian Government to this day. Cecil Clayton and 2/13th Battalion escaped Tobruk overland to battle the Germans in El Alamein the following year. |

## ‘The Black Rat’, activity 6 – understanding the plot

**Part 1 – unscrambling the plot**

Read the poem again and arrange these plot points in the correct order by placing the numbers 1–13 in the second column.

Table – unscrambling the plot points of ‘The Black Rat’

|  |  |
| --- | --- |
| Plot point | Reorder |
| He did not attend the ANZAC celebrations. |  |
| He could not find work. |  |
| He was one of the few who survived the war and returned home. |  |
| The laws at the time prohibited him from voting. |  |
| He was once a proud man, aged by the war and his treatment back home. |  |
| However, when he returned to the outback he could not find any mates. |  |
| The laws at the time prohibited him from drinking beer in a pub. |  |
| He died alone. |  |
| Sadly, he sold his medals. |  |
| While fighting in Tobruk he lived in a tin hut with a dirt floor. |  |
| He was away at war until the age of 45. |  |
| When he first returned he was proud of fighting for our nations freedom. |  |
| When he first returned he was congratulated on his service. |  |

**Part 2 – summarising understanding**

Answer the following questions. Your answers should be informed by your understanding of both the plot and the context of the poem.

1. What is this poem about?

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| --- |
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1. Who is this poem about?

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1. Why is this poem important?

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## ‘The Black Rat’, resource 7 – Iris Clayton biographical information

Iris Clayton, born in 1945, was a proud Wiradjuri woman who spent her early life by the Murrumbidgee at the Darlington Point Police Paddock reserve, following the forced closure of Warangesda mission in 1924. Here her parents Cecil and Lily fostered a close-knit family life among the community on the riverbank and later when the family moved to Wattle Hill, Leeton. Her early years had a lasting impact as this is where she learned the stories, culture and language which formed the core of her identity.

Iris went on to be an active member of the community in her adult life. She became an author, community and health worker, switchboard operator, researcher and public servant in the ACT. She often visited schools to share her stories and culture with students. Sadly, Iris passed away in July 2009.

## ‘The Black Rat’, activity 7 – ‘I Used to Think… Now I Think…’

**Teacher note**: the thinking routine [‘I Used to Think…Now I Think…’](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) allows students to reflect on their understanding and response to the poem in light of their learning about the context of the poet and the poem. This activity has adapted aspects of this thinking routine to ensure a deeper reflection on the significance of the poem. Additional thinking routines can be sourced from [Project Zero’s Thinking Routine Toolbox.](https://pz.harvard.edu/thinking-routines)

1. Use your knowledge of Iris Clayton and your contextual knowledge of the poem to engage in this thinking routine. This will allow you to consider how your understanding of the meaning of the poem has been impacted by your knowledge of its context.
2. In the second column of the table, use the sentence stems provided to complete the statements.

Table – ‘I Used to Think…Now I Think…’ thinking routine student response

|  |  |
| --- | --- |
| Sentence stems | Student response |
| I used to think the poem was about… | I used to think the poem was about… |
| Now I think the poem is about…  This is significant because… | Now I think the poem is about…  This is significant because… |

## ‘The Black Rat’, activity 8 – annotating the poem – stanzas 1 and 2

**Teacher note:** the questions in this activity and in **‘The Black Rat’, activity 9 – annotating the poem – stanzas 3–6** refer to particular line numbers of the poem. Ensure that students have numbered the lines of the poem.

1. Re-read stanzas 1 and 2 of the poem.
2. Write your analysis or commentary in the second column using the guiding questions below, titled **‘Guiding questions for stanzas 1 and 2’**.
3. When you have completed your own analysis, using the guiding questions, you may wish to read the sample annotation in **‘The Black Rat’, resource 8 – sample annotation for stanzas 1 and 2**.
4. After you have read the sample annotation, you may wish to add any details to your own annotations. Remember to try to answer the guiding questions in your annotations on your own first.

**Guiding questions for stanzas 1 and 2**

1. Identify the rhyming scheme used in this poem. Use a new letter for each end rhyme used within the poem. Above is an example of the first stanza. You can see here we have assigned the letter A to the ‘-or’ sound within floor and door, and the letter B to the ‘-ive’ sound within five and alive. Do this for the whole poem.
2. Identify words or phrases that suggest he experienced harsh conditions in Tobruk.
3. Think about the use of the capital letters in line 3. What does this suggest about these men?
4. What does the last line of the stanza suggest about the fighting that took place in Tobruk?
5. Considering the poet’s context, how has the poet used language to convey ideas about her father’s identity?

Table – stanzas 1 and 2 guided annotation

|  |  |
| --- | --- |
| Stanzas 1 and 2 | Analysis |
| He lived in a tin hut with a hard dirt floor. (A)  He had bags sewn together that was his door. (A)  He was a Rat of Tobruk until forty five. (B)  He was one of the few that came back alive. (B) |  |
| Battered and scarred he fought for this land, (A)  And on his return they all shook his hand.(A)  The price of fighting for the freedom of man (B)  Did not make any difference to this Blackman. (B) |  |

## ‘The Black Rat’, resource 8 – sample annotation for stanzas 1 and 2

**Teacher note:** you may wish to provide this sample annotation, as well as the sample annotations in **‘The Black Rat’, resource 9 – sample annotation for stanzas 3–6** to students, if required. Exercise your best judgement and take into consideration the learning context of the students in your class.

Table – stanzas 1 and 2 sample analysis

|  |  |
| --- | --- |
| Stanzas 1 and 2 | Analysis |
| He lived in a tin hut with a hard dirt floor. (A)  He had bags sewn together that was his door. (A)  He was a Rat of Tobruk until forty five. (B)  He was one of the few that came back alive. (B) | Stanza one of the poem introduces the reader to the harsh living conditions that the soldiers endured. In a desert setting, Tobruk was a dry and harsh environment. Soldiers had to dig slit trenches and bunkers to protect themselves from bombing attacks and from the attacks of enemy soldiers on the ground. As supplies were difficult to get, they had to make do with whatever was lying around to build their huts and bunkers. The poet refers to the persona using a capital letter for ‘Rat’ to indicate the importance and pride associated with this nickname. The rhyming scheme in this poem follows AABB where there is one rhyming word in the first 2 lines and then a new word is rhymed in the next 2 lines. For example, ‘floor’ and ‘door’ – lines 1 and 2 ‘five’ and ‘alive’ – lines 3 and 4. The last line of this stanza suggests that there were a lot of casualties and that the persona had lost a lot of mates. |
| Battered and scarred he fought for this land,  And on his return they all shook his hand.  The price of fighting for the freedom of man  Did not make any difference to this Blackman. | Cecil returned home to Australia to an initial warm welcome from the government, ‘they all shook his hand’ and the people who he fought to protect in the war. The 2 adjectives ‘battered’ and ‘scarred’ suggest that Cecil endured difficult experiences during his time in Tobruk and that they stayed with him as scars throughout his life. However, the alliteration in line 7 where the ‘f’ consonant falls on the stresses emphasises that Cecil felt that ‘fighting for the freedom’ was worth his sacrifice. The poet refers to him as a Blackman, using a capital letter. This indicates the pride she feels for him as an Aboriginal man who was willing to fight for his country. |

## ‘The Black Rat’, activity 9 – annotating the poem – stanzas 3–6

1. Re-read stanzas 3–6 of the poem.
2. Write your analysis or commentary in the second column using the guiding questions below, titled **‘Guiding questions for stanza 3’** through to **‘Guiding questions for stanza 6’**.
3. When you have completed your own analysis, using the guiding questions, you may wish to read the sample annotation in **‘The Black Rat’, resource 9 – sample annotation for stanzas 3–6**.
4. After you have read **‘The Black Rat’,** **resource 9 – sample annotation for stanzas 3–6**, you may wish to add any details to your own annotations. Remember to try to answer the guiding questions in your annotations on your own first.

**Guiding questions for stanza 3**

1. Look carefully at the homophones ‘find’ and ‘fined’. Describe how these 2 words are used in the poem and the ironic effect they create.
2. Homophone – a word having the same sound as another but different spelling and meaning, for example bear, bare.
3. Situational irony – situational irony where events are opposite to expectations.
4. How do you think Cecil felt when he sold his medals?

**Guiding questions for stanza 4**

1. Consider the use of emotive words in this stanza. List them and explain how they accumulate to describe how Cecil feels.
2. Why do you think Cecil was unable to find work?
3. What message was he communicating by not attending the ANZAC Day marches?

**Guiding questions for stanza 5**

1. Explain how the poet is expressing her perspective in line 17 and 18.
2. If you have not already explored the word ‘melee’ in the Frayer model activity, then explore it now. Explain what it means in this poem.
3. How do you feel about the last line of this stanza: ‘...went there quite young and he came home so old’?

**Guiding questions for stanza 6**

1. Consider the use of the dash in line 22. What effect does it have on the reader?
2. The last 2 lines stand alone as a rhyming couplet (2 lines that rhyme). What is the effect of finishing the poem with only 2 lines rather than 4? Think about both the structural impact of form and the emotional impact.

Table – stanzas 3–6 analysis

|  |  |
| --- | --- |
| Stanzas 3–6 | Analysis |
| He returned to the outback, no mates did he find.  If he had a beer he was jailed and then fined.  He sold all his medals he once proudly wore:  They were of no use to him any more. |  |
| Confused and alone he wandered around,  Looking for work though none could be found.  The Anzac marches he badly neglected,  Would show to his comrades how he was rejected. |  |
| He fought for this land so he could be free.  Yet he could not vote after his desert melee.  And those years in the desert they really took their toll,  He went there quite young and he came home so old. |  |
| This once tall man came from a proud Black tribe,  Died all alone – no one at his side. |  |

## ‘The Black Rat’, resource 9 – sample annotation for stanzas 3**–**6

Table – stanzas 3–6 sample analysis

|  |  |
| --- | --- |
| Stanzas 3–6 | Analysis |
| He returned to the outback, no mates did he find.  If he had a beer he was jailed and then fined.  He sold all his medals he once proudly wore:  They were of no use to him any more. | Heading back to his traditional land, he could not connect with his friends because they did not share in his experiences of war. Even when he tried to connect by having a beer he was not allowed to because of a law written in the 1930s preventing the sale of alcohol to Aboriginal people. His right to enjoy the simple act of drinking a beer was denied to him. In this stanza the AA rhyme in the words **find** and **fined** is also a play-on-words through the use of homophone. Ironically, he is fined for the act of trying to find a connection. When he was away at war, he would have relied heavily on that mateship in order to survive. Sadly, he sold his medals as they did not represent his effort to fight for his country. He felt that his country had ignored his needs and service. |
| Confused and alone he wandered around,  Looking for work though none could be found.  The Anzac marches he badly neglected,  Would show to his comrades how he was rejected. | This stanza reflects how lost and disconnected he was from his family. The emotive words ‘confused’, ‘alone’, ‘neglected’ and ‘rejected’ accumulate to show this disconnection and loneliness. The negative emotive language is a direct contradiction to the positive representations of valour, bravery and heroism attributed to war veterans. Unfortunately, the last 2 lines of this stanza show how he was also disconnected from his old battalion he fought with in Tobruk. It seems he could neither move forward nor look back because both caused him pain. |
| He fought for this land so he could be free.  Yet he could not vote after his desert melee.  And those years in the desert they really took their toll,  He went there quite young and he came home so old. | Throughout this stanza it is clear that Cecil has suffered as a result of his service to his country. The poet clearly represents the injustice of Cecil’s political context during this time in Australia’s history. He was subject to government law at the time which meant he could not vote. Non-compulsory voting was allowed by the Commonwealth Government in 1962 but Aboriginal Peoples across Australia were only recognised as citizens in Australia in 1967 as a result of a Referendum. The poet uses the word melee to describe his time in the desert in Tobruk meaning that she considers it as a confusing or disorganised scuffle (the word melee originates from the French word ‘*meslee*’ meaning a brawl or confused fight).  Over time his war experiences took their toll on his health and wellbeing and aged him. |
| This once tall man came from a proud Black tribe,  Died all alone – no one at his side. | The final lines of this poem reflect on the once ‘tall’, ‘proud’ indigenous, young man who went to war and served his country, only to be rejected and to finish his days alone. This isolation is emphasised in the poem by the en dash, where the reader is forced to pause after the word ‘alone’. This is followed up by the poet defining this word with ‘no one at his side’ to accentuate that he was once connected to his ‘tribe’ and his mates at war but he died without either. This haunting and sorrowful final image reinforces the feelings of rejection and isolation felt by many Aboriginal soldiers upon their return to Australian society, where due to discriminatory laws they were treated differently to their non-Aboriginal comrades. This rhyming couplet completes the poem with this one idea which summarises the poem and makes it emotionally powerful in its finality. |

## ‘The Black Rat’, activity 10 – exploring themes

**Teacher note:** draw on prior knowledge and make connections to the exploration of these within the ‘Representation of life experiences’ unit.

You will need to connect to your prior knowledge for this task. Over the years you would have explored theme and thematic ideas. You will think about the difference between theme and topic and use this understanding to assist your development of thematic statements.

**Understanding topics**

1. Consider the topics related to ‘The Black Rat’ in the ‘Topic’ column of the table below.
2. In the ‘Relevant contextual information’ column, consider anything that you know about the historical, political or social context of the poem. You may wish to consult your notes from **‘The Black Rat’, resource 6 – context of the poem** and **‘The Black Rat’, resource 7 – Iris Clayton biographical information** to assist.
3. In the ‘Evidence from poem and explanation’ column, provide an example from the poem and an explanation of how the topic is represented in the poem.

An additional row has been left blank for you to identify a topic for yourself and fill out the other columns.

Table – topics evident in ‘The Black Rat’

|  |  |  |
| --- | --- | --- |
| Topic | Relevant contextual information | Evidence from poem and explanation |
| Patriotism and the war effort |  |  |
| The experience of war veterans |  |  |
| The experience of soldiers at war |  |  |
| Systemic racism |  |  |
| The impact of war on families |  |  |
|  |  |  |

**Understanding themes**

1. Consider the thematic messages expressed in the poem and write these in the first column. The first thematic message has been completed for you as an example.
2. In the second column, consider what an audience can learn from the poem and how their own context influences how they might engage and respond. The first row has been completed for you.

Additional rows have been left blank for you to identify thematic messages for yourself and fill out the audience response columns.

Table – considering how thematic messages are informed by context

|  |  |
| --- | --- |
| Thematic message | Audience response |
| Aboriginal soldiers and war veterans have a conflicted sense of identity which is caused by systemic injustices. | Audiences learn about the unique experience of Aboriginal war veterans who did not have the same rights as Australian citizens. The idea of war, especially our nation’s feeling about the ANZAC heroes, has been romanticised. Audiences may feel a strong sense of patriotism when thinking of Australia’s involvement in war. This poem highlights the untold story of this time and broadens an audience’s understanding of our nation’s past. |
| Experiencing prejudice and injustice is felt deeply and presents as inter-generational trauma. |  |
|  |  |
|  |  |

## ‘The Black Rat’, activity 11 – reflecting on perspective and context

Now that you have thought carefully about and annotated the poem, you are going to reflect on your understanding of perspective and context. Your answers to the following questions should be informed by your holistic understanding of the poem.

Answer the following questions in your books:

1. In your opinion, how well does the poem explore Aboriginal identity? Provide an example from the poem to support your answer.
2. How has your understanding of the experience of war been broadened by your study of this poem?
3. To what extent does the poem explore the contradiction and irony of ‘fighting for freedom’ through the perspective of Aboriginal peoples? Provide an example from the poem to support your answer.
4. Why is it important to study poems like ‘The Black Rat’?
5. How does ‘The Black Rat’ expand its audience’s understanding of others and the world?
6. How does ‘The Black Rat’ challenge its audience’s understanding and perspective about our nation’s war efforts? In your response consider how patriotism is a complex idea.

# Core formative task 3 – analytical paragraph

**Teacher note:** this core formative task provides steps that can be used in the planning of the paragraph. There is an opportunity here to integrate any specific writing scaffolds or structures that are included within your School Improvement Plan as part of a whole-school writing focus, such as ALARM or PEEL. There is also an opportunity to add in planning steps dependent on the needs of your students. This could include sentence-level and word-level strategies such as connectives or nominalisation. You many also want to provide some word banks to support students with vocabulary selection. Use and adapt this planning template and formative task as required for your students.

**Student note:** the steps provided in this task are one approach that you could take to planning a response. In your formal assessment task, you will need to demonstrate detailed knowledge of the poems you have studied (through verbal expression). Knowing how to scaffold your thinking and making deep connections between the ideas expressed in the poems and how they are expressed will help you when you get to the assessment task.

You are going to answer the question in the box below:

How can poetry invite responders to challenge or reject perspectives of the world?

## Identifying the demands of the question

1. Use the questions in the table below to clarify the key words in the question and brainstorm ways to address the key words.

Table – identifying the demands of the question

|  |  |
| --- | --- |
| Breaking down the question | Planning notes |
| What does the verb ‘invite’ mean in this question? How can poetry invite a response from an audience?  What do the words ‘challenge or reject perspectives of the world’ mean in the context of this poem? |  |
| What theme(s) are explored through the poetry? What connection do these have to how they can invite a responder to ‘challenge or reject perspectives of the world’? |  |
| Note down some synonyms for the word ‘invite’, these may be useful in generating your response to this question. |  |
| The question focuses on the impact the poem has on the responder as the subject matter of the poem is thought provoking. Consider these questions in relation to the poem:   * Is it a way for the poet to navigate, reconcile or understand their own family history and experiences? * Does it challenge audiences understanding of Australian history? * Does it force audiences to reflect on historical injustices and the lasting consequences? |  |
| The word ‘how’ in the question indicates that your answer should refer to the language forms and features used in the poem. What are some of the language forms and features that are used that could support your answer to this question?  Remember that a key feature of this poem is subversion of the ballad form and the particular rhythm and rhyme scheme of the poem. Ensure that this is a key feature of your analysis. |  |

1. In your own words, on the lines below, write what you think the question is asking.

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## Planning a topic sentence

1. Now that you have identified the key demands of the question, draft your topic sentence using the space below. Make sure to directly answer the question. Don’t include supporting information, that will come in your following sentences.

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1. Now that you have written a topic sentence, is it possible to expand it slightly by adding in a noun group or adverbial phrase?

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1. Annotate your sentence above with suggestions for where you can expand it.

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## Planning your supporting evidence

Using the table below ‘planning your supporting evidence’, identify some possible examples that you could use to support your answer. You do not need to use all of these in your answer. However, it is good to have lots of options.

1. In the first column, write in a direct quote(s) from the poem, identify the figurative language used, state whether the quote(s) reference culture/identity/experiences and state any connection to theme.
2. In the second column, explain how the quote selected could be used to support how Aboriginal poets use figurative language to represent their culture, identity and experiences through their poetry.

Table – planning your supporting evidence

|  |  |
| --- | --- |
| Example from the poem | How the example could support your answer |
|  |  |
|  |  |
|  |  |
|  |  |

## Student-facing rubric – ‘What does a good one look like?’

**Before you begin**

1. Read the following student-facing rubric before you commence writing your analytical paragraph. This will allow you to write with purpose and to ensure that all the necessary elements of analytical writing have been included.

Table 16 – analytical paragraph student-facing rubric

|  |  |  |  |
| --- | --- | --- | --- |
| Element | I am starting to see this in my paragraph | I can see this developing in my paragraph | I can see this clearly in my paragraph |
| Thesis or topic sentence | You have provided some information but there is not a clear answer to the question. Your next step is to review the key words in the question and write a topic sentence that uses these words. | You are engaging with the question but have not yet introduced your arguments. The next step is to introduce some points you will argue about the main topics of the question. | Your thesis addresses the question clearly and contains some sub-ideas showing a strong exploration of the key ideas that will inform the rest of your paragraph. |
| Paragraph structure | You have some ideas about the topic but have not yet used the paragraph structure to develop your ideas. The scaffold provided will help you to structure a full paragraph. | You have all the elements, but they are not always in the right order. You could work on starting with the big ideas, then moving into examples from your poem followed by analysis. | Your paragraph starts with a thesis and moves into subpoints, with evidence from the poem and integrated analysis sentences. |
| Signposting (connection to question) | You are using words from the question directly at the start of your response only. Linking back to the words of the question throughout will help you answer the question more thoroughly. | You are using words from the question directly throughout your response. You could use synonyms and other related words. | You are using synonyms and other related words throughout your response to consistently engage with the question. |
| Evidence (examples from the poem) | There is information from the text that shows you understand the poem and the question, but you need to include direct quotes. | There is at least one quote from the poem that relates well to the question. You could use some other examples from the poem and try to link them clearly to the question in your writing. | You have used several well-selected pieces of evidence from the poem, they are integrated well in sentences, and have specific analysis relating back to the question each time. |
| Sentence-level grammar and punctuation | You are using simple sentences. While there is some punctuation there is opportunity to review your full stops, capital letters and commas prior to submitting your work. | There are some examples of compound and complex sentences in your work. Make sure to do a final grammar and punctuation check and see if there is opportunity to combine or split a few of your sentences. | You are using a range of different sentences, have effectively punctuated and adhered to the conventions of grammar for a formal written piece. |

## Composing your response

Now that you have planned what your response could include, use the space below to write your paragraph.

1. How can poetry invite responders to challenge or reject perspectives of the world?

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## Reflecting on your response

**Teacher note:** where appropriate, you may ask students to peer mark or review each other’s responses before reflecting using the questions below. Students can use the student-facing rubric to assess the work of their peers. Using the student-facing rubric and the questions below will assist students who may not be able to articulate their thoughts and help them identify areas of strength and improvement.

Reflect by answering the following questions.

1. What is one thing that you have done well in your paragraph?

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| --- |
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1. What is one thing that you could work on in the next paragraph you write?

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| --- |
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1. How did your detailed planning of this paragraph inform the decisions you made about what to include in your paragraph?

|  |
| --- |
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1. What did you learn from the process of peer reviewing responses? What is something you took on from this and incorporated into your paragraph? [Only include this question if peer review was done.]

|  |
| --- |
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# Core formative task 4 – informative dialogue

**Teacher note:** this core formative task provides steps that can be used in the planning of the informative dialogue. There is an opportunity to supplement this task by incorporating or referring students to **Core formative task 1 – listening task 2,** **Phase 6, resource 6 – podcast script writing conventions**, **Phase 6, resource 8 – production devices** and **Phase 6, activity 10 – podcast recording self-assessment checklist** as additional activities to help prepare for this core formative task. Teachers and students would also benefit from exploring [‘The Student Podcaster’ website](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html). This website contains a range of modules designed to support teachers in teaching structural conventions of a podcast. The length of the recording could be adapted if necessary to suit your contextual needs.

The steps provided in this task are one approach that you could take to planning your dialogue. In your formal assessment task, you will need to demonstrate detailed knowledge of the poems you have studied (through verbal and written expression). Knowing how to scaffold your thinking and making deep connections between the ideas expressed in the poems and how they are expressed will help you when you get to the assessment task.

You are going to work in groups of 3 to produce and record a short informative conversation about a poem you have studied in class. This recording will only include the audio aspect of your conversation. This is not a filmed version of your conversation. Your conversation will be informative, and you will be required to contribute ideas, thoughts and reflections to an approximately 3-minute long conversation with your group. Each group member should contribute a minute’s worth of content for this task.

You will discuss the poet’s use of language forms, features and structures for particular effect. You may wish to explore the poet’s unique style and the way they have used this to affirm or challenge established cultural attitudes and values.

Use the following discussion points:

* the rhythm and rhyme patterns of the poem
* the subversion of subject matter traditionally found in the ballad form
* representation of war veterans
* representation of cultural identity.

Use the steps outlined below to plan for your recording.

**Step 1 – collaborate with your group**

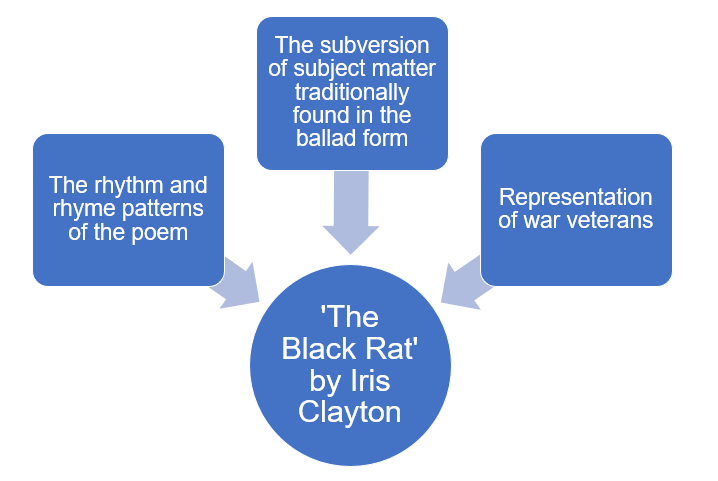
1. Meet with your group to discuss the following:
2. the poem and how it is used to affirm or challenge established cultural attitudes and values
3. allocating a discussion point for each group member.

**Step 2 – planning your informative dialogue**

Given your time limit and the need to ensure all members of the group participate equally, it is important to have key discussion points to cover which will guide your informative conversation.

1. Choose one discussion point per group member. Remember that each group member has one minute of allocated time. Use the template below to brainstorm ideas as a group before you focus on your discussion point.

Figure – planning your discussion points



1. Now that you have your ideas, use the table to record some of your individual responses, allocate which group member is going to focus on which discussion point.

Although you are making note of appropriate audio events that would enhance your informative dialogue, you are not required to integrate them in your 3-minute recording for this task. The purpose of completing the ‘Audio effects’ column is to consider ways to effectively transition from one idea to the next or to enhance engagement by drawing on your understanding of podcast conventions.

Table – organising your ideas

|  |  |  |  |
| --- | --- | --- | --- |
| Discussion points | Planning notes | Roles | Audio effects |
| The rhythm and rhyme patterns of the poem |  | Student 1: take the lead  Students 2 and 3: interject with ideas |  |
| The subversion of subject matter traditionally found in the ballad form |  | Student 2: take the lead  Students 1 and 3: interject with ideas |  |
| Representation of war veterans |  | Student 3: take the lead  Student 1 and 2: interject with ideas |  |

**Step 3 – practise dialogue and run sheet**

1. Sit with your group and share the notes you have individually made in the table around the discussion points. It is a good idea to take note of any similarities or differences in opinion as you may choose to comment on these through your informative dialogue.

While your recorded audio conversation should remain free and flexible, it will be useful to have a run sheet to keep you on track.

1. Use the table below to plan your conversation in more detail.

**Teacher note:** it will be important to define ‘*segue’* for students: it *is a verb that means ‘to move without stopping from one topic, song or other aspect to another’.* It is also at teacher discretion as to which ICT platform students will use for this task. Ideally it would mirror what would be used for the assessment task to allow students to become familiar with the platform. Students are not required to generate these audio segues or transitions. They are only required to note down a plan for how they might be used.

Table – run sheet planner

|  |  |  |  |
| --- | --- | --- | --- |
| Section | Content | Group member responsible | Audio effects |
| Introduction | Introduce speakers.  Introduce the poet and poem.  Introduce the focus for the conversation. | Group to negotiate |  |
| Segue into discussion Point 1 | Student 1 to segue from introduction to point.  Consider making a connection between ideas to assist in this. | Student 1 |  |
| Discussion Point 1 | Student 1 to start by introducing the discussion point and giving their thoughts, feelings, reflections, etc.  Student 2 and 3 to interject with own ideas. | Student 1: take the lead  Student 2 and 3: interject with ideas |  |
| Segue into discussion Point 2 | Student 2 to segue from discussion point 1 into point 2.  Consider making a connection between ideas to assist in this. | Student 2 |  |
| Discussion Point 2 | Student 2 to start by introducing the discussion point and giving their thoughts, feelings, reflections, etc.  Student 2 and 3 to interject with own ideas. | Student 1: take the lead  Student 1 and 3: interject with ideas |  |
| Segue into discussion Point 3 | Student 3 to segue from discussion point 2 into point 3.  Consider making a connection between ideas to assist in this. | Student 3 |  |
| Discussion Point 3 | Student 3 to start by introducing the discussion point and giving their thoughts, feelings, reflections, and so on.  Student 1 and 2 to interject with own ideas. | Student 3: take the lead  Student 1 and 2: interject with ideas |  |
| Segue into conclusion | Student(s) to segue into the conclusion. | Group to negotiate |  |
| Conclusion | Briefly recap discussion points.  End with an ‘offer’, inviting listeners to reflect on their own thoughts rather than telling them what to think.  Consider the use of rhetorical questioning and reflective tone. | All group members are involved |  |

## ‘The Black Rat’, resource 10 – how to write a stanza in the ballad form

1. Get creative and demonstrate your understanding of the ballad form. Use the procedure outlined below and then write a stanza of your own. A sample has been provided to demonstrate the procedure, or you can get creative.

Table – sample procedure and response

|  |  |
| --- | --- |
| Procedure | Sample response |
| 1. Select a topic | Canteen line incident |
| 1. Write a short narrative of the event (remember you need to either dramatise or romanticise the event) | It is a special occasion at school, so the student council has organised to sell glazed donuts. All the students are excited as they line up at the canteen. A student pushes in near the front of the line and an argument starts. The teacher intervenes and the students calm down. Luckily, the donuts are delicious. |
| 1. Brainstorm some phrases for the first stanza | Scuffle in the canteen line or drama at the canteen  Someone gets hit in the head with a donut  They all fall down |
| 1. Consider the rhyme scheme (ABAB or AABB) and the rhythm (stresses) | ABAB for the rhyme. A pattern of stresses, perhaps lines one and 3 will have 10 syllables and lines 2 and 4 will have 8 to create a constant rhythm. |
| 1. Draft a 4-line first stanza, or second stanza building on this sample | There was a scuffle in the canteen line,  The glazed donuts had arrived.  Lining up calmly would have worked fine,  Perhaps they might have survived. |
| 1. Edit and present | There was a scuffle in the canteen line,  The glazed donuts had arrived.  Lining up calmly would have worked fine,  Perhaps they might have survived. |

## ‘The Black Rat’, activity 12 – your turn to write

1. Take some time to re-read through **Resource 10 – how to write a stanza in the ballad form**.
2. Use the table below to write a stanza of your own.

Table – your turn to write a stanza

|  |  |
| --- | --- |
| Procedure | Your response |
| Select a topic |  |
| Write a short narrative of the event (remember that you need to either dramatise or romanticise the event). |  |
| Brainstorm some phrases for the first stanza |  |
| Consider the rhyme scheme (ABAB or AABB) and the rhythm (stresses) |  |
| Draft a 4-line stanza |  |
| Edit and present. Presenting here means reading or performing your stanza to a peer in your class. Read with a focus on prosody. |  |

## ‘The Black Rat’, activity 13 – reflecting on stanza composition

**Teacher note: this activity will benefit from clear parameters for students to work with. For example, you may allow each student 5–10 minutes to communicate with their peer in this reflective activity.**

**Student note:** you will engage in a discussion with a peer to reflect on your stanza composition. Engaging in substantive discussion will support you to build your discussion and speaking skills for the formative task – podcast. The sentence starters are merely a suggestion and provide a starting point for your reflective discussion.

1. **Use the prompts and the sentence starters in the table below to engage in reflective discussion with a peer.**

Table – reflecting on stanza composition

|  |  |
| --- | --- |
| Discussion prompts | Sentence starters |
| What did you enjoy most about the planning and ideation aspects of this task? | I enjoyed considering the…  I enjoyed this because… |
| What did you find challenging about the planning and ideation aspects of this task? | I found it challenging to…  I found this challenging because…  One way I overcame this challenge was to… |
| What were some challenges and successes in your consideration of rhyme scheme and rhythm?  What editing strategies did you use? | I found it challenging to consider…  I found this challenging because…  Some editing strategies I used were… |
| What processes did you find most helpful? | I found these processes to be most helpful…  I found these processes helpful because… |
| What did you learn or experience during your performance of your stanza to your peer? Comment on any pleasures or challenges. | When I read and performed my work out aloud, I noticed that…  I found it very enjoyable to…  I found it challenging to… |
| How has writing a stanza in the ballad form deepened your understanding of the ballad form? | Writing a stanza has helped me to understand…  This is because… |

# References

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