 Year 12 English Advanced – Module C Program

Unit Title: Module C: The Craft of Writing

Duration: 30 hours

Description of Unit

In this module, students strengthen and extend their knowledge, skills and confidence as writers. They write for a range of authentic audiences and purposes to convey ideas with power and increasing precision.

Students will appreciate, examine and analyse three prescribed texts (chosen from each text type) as well as texts from their own wide reading, as models and stimulus for the development of their own ideas and written expression. They will examine how writers of complex texts use language imaginatively, persuasively and informatively for a range of purposes: to describe the world around them, evoke emotion, and shape a perspective or to share a vision.

Teachers will commence the unit with a study of George Orwell’s essay, ‘Politics and the English Language’. They can choose to study this text predominately to explore Orwell’s six questions and six rules for writers as an introduction to the module and as a way of guiding the students through the unit (short lesson sequence). However, by using the longer sequence of lessons, teachers can also study Orwell’s essay more fully as an example of essay writing and rhetoric. After studying Orwell’s essay, teachers then choose to study a minimum of two prescribed texts to build students understanding and appreciation of writing over a range of forms and for a range of purposes and audiences. The study of each text and its associated form follows a similar approach: contextual background, initial reaction to the text, close analysis, focus on key elements, study of a related text, student writing and reflection.

Through the study of these texts students will appreciate, analyse and assess the importance and power of language. Through a considered appraisal of, and imaginative engagement with these texts, students will reflect on the complex and recursive process of writing to further develop their ability to apply their knowledge of textual forms and features in their own sustained and cohesive compositions.

Students will work through each prescribed text and a related text to explore the possibilities of that textual form. Students will develop skills and confidence through the explicit teaching of a ‘Modelled, Guided, Independent’ framework. To this end, students will work through 3 phases in the teaching learning cycle. During the pre-writing stage, students generate and explore ideas through discussion and speculations. Throughout the stages of drafting, editing, reflecting and revising, students experiment with a range of language forms and features for example imagery, rhetoric, voice, characterisation, point of view, dialogue and tone. Students consider purpose and audience to carefully shape meaning. During the editing stages students apply the conventions of syntax, spelling, punctuation and grammar appropriately and effectively for publication.

Students will have opportunities to work independently and collaboratively to reflect, refine and strengthen their own skills in producing crafted, imaginative, discursive, persuasive and informative texts. Reflection and feedback will be an integral part of this process, throughout all phases.

Focus Questions

1. How do writers craft language forms and features to comment on the world around them?
2. In what ways do the writer’s purpose and intended audience impact on their choices of form, medium, language and techniques?
3. How can reflecting on our own and others’ texts help us become better writers?

Outcomes

* EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
* EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts
* EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner

Texts

* ‘The Metamorphosis’, Franz Kafka
* ‘What Time Is It Now, Where You Are?’, Colum McCann
* ‘Spotty-Handed Villainesses’, Margaret Atwood
* ‘Father and Child’, Gwen Harwood
* ‘Picture a Vacuum’ (performance poetry), Kate Tempest

Assessment Outline

| Assessment for Learning | Assessment as Learning | Assessment of Learning |
| --- | --- | --- |
| * Pre testing of student understanding of text form PILS (Purpose, Intended Audience, Language features and Structure). * Inking Your Thinking – ‘Backward Looking’ entries | * Learning Journal – ‘Inking Their Thinking’ * Reflection statements * Peer reflection * Class tasks – varied * Creative Tasks | Formal assessment - Writing Portfolio and Reflection   * Students complete two creative tasks, one for each form studied via the prescribed texts, including drafting and using feedback to improve their writing. * Students to then write a reflection on their best creative text, using the unit’s three focus questions to direct their reflection. |

Program Overview

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| N/A | Introduction to ‘The Craft of Writing’.  Students to go through the rubric in the syllabus, paragraph by paragraph. Students, with teacher guidance, to identify the key directions/elements of each paragraph. Highlight key points and write them into their workbook to refer back to as the unit progresses. | Detailed notes in workbook |
| Outcomes in the assessment task:   * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner. | Assessment Task  Go through the assessment task – important that students are given the assessment task at the start of the unit as students will be working towards the assessment through the unit; the creative tasks and the ‘Inking Their Thinking Journals’ will be important for the completion of the task. Make sure students understand requirements.  Can they identify the links to the module rubric in the design of the assessment task? | N/A |
| * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner.   + reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts | Front Loading Activities   * Explain to students that they will keep an ‘Inking your Thinking’ Learning Journal throughout the unit and at key points in their study they will critically reflect on their reading, processes and compositions. Throughout and at the end of the unit, student will post their journals on a nominated platform such as Google Classroom or [Edmodo](https://www.edmodo.com/) * Students revisit the Application of the Narrative ‘Big 5’ (narrative conventions: plot, setting, theme, character and techniques) by reading and annotating a short story (teacher’s selection) Students discuss these responses in context of each of the convention’s role in creating meaning for readers. * Students are introduced to the unit’s focus questions and are informed that these questions underpin all learning in the unit:  1. How do writers craft language forms and features to comment on the world around them? 2. In what ways do the writer’s purpose and intended audience impact on their choices of form, medium, language and techniques? 3. How can reflecting on our own and others’ texts help us become better writers? | Accurate and interpretative annotations of the conventions of narrative. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner.   + express the pleasures and difficulties, successes and challenges experienced in independent and collaborative work in order to improve practices   + use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of others   + independently reflect on and experiment with their own processes of responding to and composing texts | Inking Your Thinking  Initial ‘Inking Your Thinking’ journal entry resource-01 responding to the following questions:   * What does the ‘Craft of Writing’ mean to you? * What aspects of the texts we have studied so far have stood out in terms of the ‘craft of writing’ and why? * How would you rate your own crafting to date - what has improved? What are your strengths and what are focus areas for further improvement? * What skills are already in their ‘Writer’s Toolbox’? | Journal entry – thoughtful reflection of their current skills, strengths and areas for further development |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts. * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts | Text One - ‘Politics and the English Language’, G Orwell. (Short Lesson Sequence)  Responding Personally and Critically  Read the essay – no discussion or analysis, just read. At the end, students are to write a short summary of the essay and reflect on their initial reactions to it - style, language features, vocabulary as well as ideas.  Students to start working on their Inking Your Thinking- Orwell resource-01 entries - ongoing as they work through the activities on the essay.  Then, as a class, read back through the essay together and analyse how Orwell introduces and develops his line of argument. Teacher can use the ‘Politics and the English Language Questions’ resource-02 to direct the discussion.  Work through the Politics and the English questions as a class. | Detailed response to the story. Evidence of independent analysis skills.  Thoughtful and supported reflections in their ‘Inking Your Thinking’ Journal - ongoing through the study of the text.  Questions completed - detailed, well constructed responses using the essay appropriately to support their decisions |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Engage personally with texts   + Engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner.   + Understand and apply knowledge of language forms and features   + Independently reflect on and experiment with their own processes of responding to and composing texts   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style | Orwell’s rules for writing and his 6 questions  Students to write into their learning journals, adding to their ‘Writer’s Toolbox’.  Examine the 6 questions that Orwell says that all writers should ask themselves before starting. Do they ask themselves those questions before and during their own writing? What is the purpose driving each question?  Go through each rule and identify any links to his 6 questions - linking first to the essay itself and then out into other essays and political speeches as well as their own writing.  Handout for Six questions, six rules, resource-03  Challenge - Is Orwell guilty of breaking his own rules? Can they find examples?  Challenge - How many rules are they guilty of breaking? Can they find examples in their own writing?  Task 1: Students to use the rules to work through one or more pieces of their own writing, ideally one analytical and one creative. Students to edit and improve their writing from the rules - working individually or in pairs. Each student/pair is to share one sample of where the rule was relevant in their writing and how they changed their word/sentence and so on as a result. Class discussion on the value of the rules on their own writing.  Teacher and students will continue to refer to Orwell’s rules during the rest of the module as well as keep adding their ‘Writer’s Toolbox’ with each text studied. | Creating their own ‘Writer’s Toolbox’, recorded in their learning journal - to be added to through the course of the unit.  Completed activities - evidence that they have understood the rules through the analysis of Orwell’s and their own work  Reworked writing based on the rules - developing skills in composing texts and their willingness to experiment with language and incorporate feedback.  ‘Inking Your Thinking’ entries completed. |
| * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner.   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts | Task 2  Task 2: More advice from writers to add to their writer’s toolbox.  Use the [Gotham Writer’s link](https://www.writingclasses.com/toolbox/tips-masters/george-orwell-6-questions-6-rules) as a place to start - https://www.writingclasses.com/toolbox/tips-masters/george-orwell-6-questions-6-rules  Does their advice support Orwell’s?  What advice/rules would they add to their toolbox to use in their own writing? | Discussion and notes show evidence of their own strengths and weaknesses through their choices |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Evaluate the relationship between responder, composer, text and context   + Critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Develop and apply contextual knowledge. * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Evaluate how changing context and values can influence how texts are composed and interpreted | Text One  Text One - ‘Politics and the English Language’, G Orwell. (Extended Lesson Sequence)  Building Context  Introduction to George Orwell:   * Personal background * Social and Political Context - Focus on 1930s and 40s * Writing – ‘In a peaceful age I might have written ornate or merely descriptive books.’... ‘What I have most wanted to do throughout the past ten years is to make political writing into an art.’   [Basic bio](http://www.george-orwell.org/l_biography.html): http://www.george-orwell.org/l\_biography.html  [George Orwell](http://www.online-literature.com/orwell): http://www.online-literature.com/orwell  [The Orwell Society](https://orwellsocietyblog.wordpress.com/home/): https://orwellsocietyblog.wordpress.com/home/ | Notes in their workbook completed.  ‘Inking Your Thinking’ entry completed. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts | Engaging Personally  Read the essay – no discussion or analysis, just read. At the end, students are to write a short summary of the essay and reflect on their initial reactions to it. Students to write their thoughts in their ‘Inking Their Thinking’ Learning Journal. Resource-01 | ‘Inking Your Thinking’ entry – detailed response to the story. Evidence of independent analysis skills. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse and evaluate how and why texts influence and position readers and viewers   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities | Close Analysis  Close analysis of ‘Politics and the English Language’. Work through the essay paragraph by paragraph (Politics and the English Language Questions).  Once essay has been worked through and students have annotated their copy of the essay, students are to be broken up into groups. Groups are handed Orwell set of questions resource-04 – three sets to choose from) to respond to. Their analysis is to be presented to the class – orally or via a Google Doc or Slide presentation and so on.  Use their analysis to assist them to develop a 4x4 analysis table. Teachers can use the sample 4x4 table in the supporting folder. | Analysis Question Set – group activity. Good engagement within the group and presentation was thoughtful and showed perceptive analysis of the essay  4x4 table completed – developing skills in the use of the framework to analyse texts  ‘Inking Your Thinking’ entry |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis   + Judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control   + Support critical interpretations of texts through sustained argument and relevant detailed textual analysis   + Analyse and evaluate the effectiveness of language patterns in their own and others’ compositions, for example grammatical and figurative choices * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner.   + Independently reflect on and experiment with their own processes of responding to and composing texts | Orwell’s rules for writing and his 6 questions.  Students to write into their learning journals - add to their ‘Writer’s Toolbox’.  Examine the 6 questions that Orwell says that all writers should ask themselves before starting. Do they ask themselves those questions before and during their own writing? Can use handout – resource-03  Go through each rule and identify any links to his 6 questions - linking first to the essay itself and then out into other essays and political speeches as well as their own writing.  Challenge – Is Orwell guilty of breaking his own rules? Can they find examples?  Challenge – How many rules are they guilty of breaking? Can they find examples in their own writing?  Task 1: Students to use the rules to work through one or more pieces of their own writing, ideally one analytical and one creative. Students to edit and improve their writing from the rules – working individually or in pairs. Each student/pair is to share one sample of where the rule was relevant in their writing and how they changed their word/sentence and so on as a result. Class discussion on the value of the rules on their own writing. | Creating their own ‘Writer’s Toolbox’, recorded in their learning journal - to be added to through the course of the unit.  Completed activities - evidence that they have understood the rules through the analysis of Orwell’s and their own work  Reworked writing based on the rules – developing skills in composing texts and their willingness to experiment with language and incorporate feedback.  ‘Inking Your Thinking’ entries completed. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse and evaluate how and why texts influence and position readers and viewers   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities | Broadening the Field  Related Text – Teacher selected or student selected related text for students to deconstruct using Orwell’s rules as their focus for critical analysis. Could look at one that is guilty of breaking the rules and/or one that conforms to at least some of the rules. Students, individually or in pairs to annotate the speech, or a section of the speech. Students are then to use their annotations to write an analytical response. Students could use a text from one of the other modules or use one of the suggestions.  Suggestions:  [Trumps Inauguration Speech](https://theconversation.com/donald-trumps-chaotic-use-of-metaphor-is-a-crucial-part-of-his-appeal-61383) (and some [analysis](http://www.news.com.au/lifestyle/real-life/news-life/english-language-experts-dissect-the-presidents-inauguration-speech-and-this-is-what-they-found/news-story/2a19fd0c42df690da2e58828a3d743d0) of that speech)  [Obama’s Acceptance Speech](https://www.theguardian.com/commentisfree/2008/nov/05/uselections2008-barackobama)  [Turnbull’s Address to National Press Club](https://www.pm.gov.au/media/2017-02-01/address-national-press-club)  [25 Iconic Speeches](http://www.marieclaire.co.uk/entertainment/people/25-iconic-speeches-you-ll-want-to-watch-on-repeat-108315)  Challenge: Students, in pairs, are to improve a section of the speech to rewrite using Orwell’s rules. Groups to share with the class and compare their re-writes.  Extension Task 1: More advice from writers to add to their writer’s toolbox. Use the [Gotham Writer’s link](https://www.writingclasses.com/toolbox/tips-masters/george-orwell-6-questions-6-rules) as a place to start – https://www.writingclasses.com/toolbox/tips-masters/george-orwell-6-questions-6-rules  Does their advice support Orwell’s? | Speech annotations and analysis response show their growing skills and confidence in independent analysis  Student understanding of Orwell’s rules were evident in the rewritten passages. Students exhibited growing confidence in editing writing.  ‘Inking Your Thinking’ entry completed.  Add ideas to their own writer’s toolbox |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences | Extension Task 2:  SOAPS analysis framework for analysing rhetoric and essays. Use the framework and the stimulus questions to complete for the Orwell essay, resource-05 | Complete table – responses highlight their understanding of the SOAP framework and the essay. |
| * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Use appropriate and effective form, content, style and tone for different purposes and audiences and evaluate their effectiveness in real and imagined contexts   + Skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions   + Make innovative and imaginative use of language features including punctuation and syntax for particular effects * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Apply knowledge and experience of literary devices in creating new texts. * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner.   + Understand and apply knowledge of language forms and features   + Respond to and compose texts   + Independently reflect on and experiment with their own processes of responding to and composing texts   + Critically evaluate feedback from others and make adjustments to improve responding and composing. | Responding Creatively  We all have things that grate on us, frustrate us. Students are to brainstorm aspects of their lives/society that they think need addressing. Then, they are to choose one to brainstorm further: what is it exactly that bugs them so much? Can they think of examples to support their frustration? What would they like to see change, disappear, and be implemented?  Creative Task – Essay (resource-06)  Hand out the task (resource-06) Students are to share their first draft with other students and the teacher to seek feedback on how to improve and polish their writing using the feedback grid (resource-07) and comments. Teacher to allow for DIRT (Directed, Improvement and Reflection Time), resource-39.  Students to polish their essay for uploading as part of the Writers Workshop Assessment Task. | Draft completed and submitted for feedback. DIRT used effectively and re-writes show that student has applied feedback appropriately.  Response complete and uploaded for marking and feedback.  Inking Your Thinking entries completed. |
| * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Develop and apply contextual knowledge * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + evaluate how changing context and values can influence how texts are composed and interpreted | Text Option - ‘What time is it now, where you are?’, C McCann  Building Context  Introduction to Colum McCann:   * Personal background * Interests * Writing and awards   Pre Reading:   * [Review 1](http://www.telegraph.co.uk/books/what-to-read/thirteen-ways-of-looking-by-colum-mccann--review---/):http://www.telegraph.co.uk/books/what-to-read/thirteen-ways-of-looking-by-colum-mccann--review---/ * [Review 2](https://www.nytimes.com/2015/11/22/books/review/thirteen-ways-of-looking-by-colum-mccann.html?mcubz=1): https://www.nytimes.com/2015/11/22/books/review/thirteen-ways-of-looking-by-colum-mccann.html?mcubz=1 * [Review 3](https://markhstevens.wordpress.com/2015/12/27/colum-mccann-thirteen-ways-of-looking/): https://markhstevens.wordpress.com/2015/12/27/colum-mccann-thirteen-ways-of-looking/ * [Interview 1](https://www.theguardian.com/culture/2013/may/25/colum-mccann-life-in-writing): https://www.theguardian.com/culture/2013/may/25/colum-mccann-life-in-writing * [Interview Two](https://www.symbiosistransatlantic.com/app/download/8748368/Colum_McCann.pdf): https://www.symbiosistransatlantic.com/app/download/   8748368/Colum\_McCann.pdf   * [Context behind the story](https://www.irishtimes.com/culture/books/colum-mccann-he-knocked-out-all-my-teeth-i-laughed-it-off-at-first-1.2376355): https://www.irishtimes.com/culture/books/colum-mccann-he-knocked-out-all-my-teeth-i-laughed-it-off-at-first-1.2376355 | Notes on Lesson |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Engage personally with texts | Responding Personally  Read the short story – no discussion or analysis, just read. At the end, students are to write a short summary of the plot and reflect on their initial reactions to the story. Students to write their thoughts in their ‘Inking Your Thinking’ Learning Journal, resource-08. | Plot Summary  ‘Inking Your Thinking One’ detailed response to the story.  Evidence of independent analysis skills |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse and evaluate how and why texts influence and position readers and viewers   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities | Close Analysis  Close deconstruction/analysis of the story (use the annotated story to assist you). Discuss Narrative ‘Big 5’ (conventions of: plot, setting, theme, character and techniques) and how McCann uses the language forms and features of a short story effectively to build those elements to engage with the reader as you go – use the following to guide that discussion.   * Use of Afghanistan as a setting – how is the setting built? * How is the cold used as a motif in the story? * What other symbols are used in the story and to what effect? * How does McCann build the audience’s connection with Sally? * How do the language choices reflect the writer’s changing confidence in the writing process? * How does McCann incorporate contemporary issues into the narrative? (Character choices, settings, social issues explored) * What do we learn about the writer himself in the story?   Students are also to complete the McCann 4x4 Table on the text with teacher support to consolidate their understanding of the structure of the narrative to engage and challenge. Teachers to use resource-09 to guide students to complete their table (resource-10).  Information on the [4x4 Framework](https://www.alea.edu.au/documents/item/1177) can be found here - https://www.alea.edu.au/documents/item/1177 | Notes on the analysis of the story. Could use the questions as the basis for responses. Thoughtful understanding of the story and language features evidenced in their responses.  4 x 4 Table completed. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Develop and apply contextual knowledge   + critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning | Exorcising Our Demons - putting ourselves into our stories  In what ways is this story autobiographical? Think about the choice of settings, characters, issues and values explored and how these can be associated to McCann’s own life. Discussion and key quotes identified.  Why do we weave our own lives and experiences to our narratives? What value does that add to our writing? What value does that exploration and expression have in our own lives? | Identify 3 quotes and link to McCann’s life  ‘Inking Your Thinking Two’. Thoughtful connections explored re the value of literature to record, assess and challenge our experiences. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Evaluate the relationship between [responder](http://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](http://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis   + Compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Develop and apply contextual knowledge   + Apply knowledge and understanding from their own [context](http://syllabus.nesa.nsw.edu.au/glossary/ead/context/?ajax), and appreciation of other contexts, in responding to challenging texts evaluate how changing context and values can influence how texts are composed and interpreted * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts   + Independently reflect on and experiment with their own processes of responding to and composing texts | Exploring Elements of the Narrative   1. Role of Setting   Photocopy and hand out Sections 3 and 4 of the story. Using a marker, students work individually to black out all information which is not about or makes reference or inference to setting. Students are to create found poems from the remaining words that conveys the Afghanistan setting. Students are to share their poems, what did they notice about McCann’s choices? What image did his choices build in the mind of the reader and to what effect?  Use this activity as a starting point for discussion about the important role setting plays in a narrative in terms of building atmosphere and developing ideas.  Extension: Students could rewrite these sections incorporating a different setting, or time of day. What is the impact on the situation being explored? How does it change the impact of the story in those sections?   1. Role of Character   Students in small groups are collect the information the writer gives the reader on the protagonist, Sally. They are to collate the information into a table (Google Doc, butcher’s paper) with the headings – physical attributes, personality, and motivations. Share results. Was there more information in one column than the others? Which aspect of a character is more important when developing a narrative that connects to the reader?  As they read, were there elements of Sally’s physical appearance, personality and/or motivations that were repeated more than others? To what purpose?  Is Sally’s character used to explore contemporary issues and values? How would the narrative, and its impact, change if the protagonist was straight? Male? Afghani?   1. Role of Symbolism   Class discussion – how are weather, New Year’s Eve and Afghanistan used symbolically in the story? Brainstorming session on the connotations created through the symbols of cold weather, New Year’s Eve and Afghanistan. Is one used in a more traditional/stereotypical manner than the other in the story? To what purpose?  What impact would changing the weather, holiday and/or country have on the symbolism in the story?   1. Role of Techniques   Teacher to allocate key sections of the story to pairs/small groups. Groups are to closely annotate their section for the use of different techniques – similes, metaphors, personification, symbolism, alliteration, repetition, syntax choices, diction and so on. Students to use Google Docs to record their annotations and then share with the rest of the class. Once finished, group members are to discuss the effect of the techniques on building the story, character, setting and the engagement of the reader. Groups to share two or three key techniques and example with the class. Once all groups have shared their chosen examples – was there patterns to the choices?  Putting it all together. Students are to choose a section of the story to write up as part of an actual narrative rather than suggestions for a narrative. How would the show the writer’s decisions rather than just tell/propose them? How would they use the setting, incorporate the symbols, show the character and use a variety of techniques? | Tasks completed to a high standard - reflecting their understanding of setting, character, symbolism and language techniques.  Thoughtful discussion around the implications of writer’s choices on the development of their stories.  ‘Inking Your Thinking Three’ completed  Student’s compositions incorporates the key elements of McCann’s story ideas into an effective narrative, showing and not telling the story. Reflected their growing mastery of the elements of imaginative writing.  ‘Inking Your Thinking Three’ entry completed |
| * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts   + evaluate how aspects of style and form, in a range of modes and media, achieve deliberate effects in sustained compositions | Meta-Narrative and Meta-Fiction  How is this story an example of both Meta-Narrative and Meta-Fiction? Discussion and students to identify key quotes, sections to support their decisions.  Resources to assist:  [Literary Analysis](http://thelitquest.blogspot.com.au/2011/12/literary-analysis-part-3-metanarrative.html): http://thelitquest.blogspot.com.au/2011/12/literary-analysis-part-3-metanarrative.html  Metafiction, noun: Fiction in which the author self-consciously alludes to the artificiality or literariness of a work by parodying or departing from novelistic conventions and traditional narrative techniques.(Oxford)  Metanarrative, noun. A narrative account that experiments with or explores the idea of storytelling, often by drawing attention to its own artificiality. (Oxford) | Notes Recorded  Definitions in own words |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Analyse and evaluate the effectiveness of language patterns in their own and others’ compositions, for example grammatical and figurative choices * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of others   + Express the pleasures and difficulties, successes and challenges experienced in independent and collaborative work in order to improve practices | The Writing Process explored through the narrative  What do we learn about the writer’s process and the elements of imaginative writing from this short story?   * Where do writers get the inspiration for a story? Why is it sometimes challenging to find inspiration for a story? * Which of the Big 5 was the protagonist in this story more confident with when planning his story? What element/s are you most confident to develop in your own writing? Why do you think that is? * What element/s proved the sticking point for the writer in this story? Why do you think that was? Are they also elements of the writing process that you struggle with? * How can we overcome writer’s block? Look to the story for examples as well as share your own experiences.   Students are to read Colum McCann’s [advice to young writers](https://www.theguardian.com/books/2017/may/13/so-you-want-to-be-a-writer-colum-mccanns-tips-for-young-novelists) (https://www.theguardian.com/books/2017/may/13/so-you-want-to-be-a-writer-colum-mccanns-tips-for-young-novelists) and listen to [his radio interview](http://mpegmedia.abc.net.au/rn/podcast/2017/07/bay_20170724_1005.mp3) (http://mpegmedia.abc.net.au/rn/podcast/2017/07/bay\_20170724\_1005.mp3) on writing. Can we see that advice at work in his own short story? | Reflection in their work books of the writing process and challenges involved. Responses are detailed and use the short story appropriately to support their decisions  Discussion shows deep knowledge of the story as well as the ability to analyse compositions |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Evaluate how changing context and values can influence how texts are composed and interpreted   + Explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes   + Analyse how significant language concepts, for example motif, can guide audiences to make meaning of unfamiliar texts   + Evaluate how aspects of style and form, in a range of modes and media, achieve deliberate effects in sustained compositions | Building the Field  Related text. Students to read and reflect on at least one other short story to expand on their understanding and appreciation of the form. Students could use a text from one of the other modules or use the suggestion.  Suggested approach is to focus on quality short stories that, like the McCann story, use a key holiday or cultural event as a core element of their narrative. Two suggestions are:   * ‘[The Gift of the Magi’](https://americanenglish.state.gov/files/ae/resource_files/1-the_gift_of_the_magi_0.pdf), O Henry * ‘[Auggie Wren’s Christmas Story’](http://www.xtec.cat/~dsanz4/materiales/auggie_wren.pdf), Paul Auster   Students could deconstruct using the 4x4 framework (resource-10), use the PILS approach as well as respond to focus questions and close analysis of the elements of constructions.  Students to complete their final ‘Inking Your Thinking’ entry. | Class activities as designed by teacher and appropriate short story  Activities reflect their growing appreciation of the short story form, language features and structures as well as their analysis skills.  ‘Inking Your Thinking Four’ completed. |
| * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Use appropriate and effective form, content, style and tone for different purposes and audiences and evaluate their effectiveness in real and imagined contexts   + Skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions   + Make innovative and imaginative use of language features including punctuation and syntax for particular effects * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Apply knowledge and experience of literary devices in creating new texts. * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Understand and apply knowledge of language forms and features   + Respond to and compose texts   + Independently reflect on and experiment with their own processes of responding to and composing texts   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts | Responding Creatively  How could we use these short stories to improve our own imaginative writing? Look at this question in terms of both ideas and the elements (form and features) of writing.  Brainstorm various holidays and cultural events that could be used as a key element of a story? What memories and feelings do different holidays evoke in us? How could different holidays be used and how could they used in an unusual or surprising manner?  Write the short story - Creative Task (resource-11)  Students are to share their first draft with other students and the teacher to seek feedback on how to improve and polish their writing using the feedback grid (resource-12) and comments. Teacher to allow for DIRT time (resource-39) in class to action the feedback.  Students to polish their story for uploading as part of the Writers Workshop Assessment Task. | Draft completed and submitted for feedback. DIRT time used effectively and re-writes show that student has applied feedback appropriately.  Response complete and uploaded for marking and feedback. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Evaluate the relationship between [responder](http://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](http://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis   + Compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts   + Independently reflect on and experiment with their own processes of responding to and composing texts * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Develop and apply contextual knowledge   + Apply knowledge and understanding from their own context, and appreciation of other contexts, in responding to challenging texts   + Evaluate how changing [context](http://syllabus.nesa.nsw.edu.au/glossary/ead/context/?ajax) and values can influence how texts are composed and interpreted | Text Option – ‘The Metamorphosis’, F Kafka  Focus: The Role of Setting and Character in Narratives using Blackout Notes  The teacher will establish and share a google document/ Google classroom or Edmodo with the class. Students will use this platform to post their work as well as their Inking their Thinking (resource-01) reflections.  Teacher issues a copy of pp 1 and 2 only. ([The Metamorphosis, Kafka pdf](https://www.planetebook.com/ebooks/The-Metamorphosis.pdf): https://www.planetebook.com/ebooks/The-Metamorphosis.pdf )  Read these pages aloud to the class. Students write a list of Gregor’s grievances. Students then respond and post their responses to the following:   * How does Kafka’s representation of Gregor develop characterisation? * How does the composer’s characterisation impact/influence the responder’s reception of the character? * Using this extract as an example, compose a short narrative opening which establishes characterisation through setting. * The class then views the clip Austin's Butterfly demonstrating how to provide critical peer feedback Students share their compositions with another classmate who will complete the ‘Inking your Thinking One’ (resource-14) reflection commenting on the successful in achieving the task goal.   On their issued pages 1 and 2, using a marker, students work individually to black out ALL information which is not about or makes reference or inference to setting and character. Students collate their exposed information into a 2 column matrix headed ‘Setting’ and ‘Character’. Individuals then form groups of 3 or 4 and share their table information. Groups then discuss and post:   * What assumptions of character and setting can be made based on this limited information? * How did you establish context in your writing process? * What is your understanding of a composer’s craft in the correlation between setting and characterisation? * Would this character be able to exist in an opposing setting?   Focus: The Role of Plot Structure in Narratives using Storyboarding  Teacher led discussion of the purpose of an orientation and its role within a narrative and also how absence of information encourages predictive reading behaviours from the responder. Using storyboard that, students storyboard their interpretation of the plot so far.  Students create a storyboard predicting how the plot will evolve in the narrative as well as their reasoning’s through the provision of textual evidence for their predictions (‘Inking Your Thinking Two’). Students will comment on the  effect of Kafka’s deliberate absence of information ( for example, where inference is required by the responder)  Focus: The Role of Techniques in Narratives using Visualisation  Teacher issues the complete text  Read the first page aloud to the class. As the text is being read, students are to draw the text using graphics. At the completion of the reading, students spend 3-5 minutes developing their images and then respond to and post the following:   * How does the composer apply language/techniques which induce a transferral of thinking from the written word to the visual image for responders? * Making reference to page 1, students annotate their images by using quotes and from the text and correctly labelling the techniques used by the composer. * Working in pairs - but writing individually, each student uses this extract as an example, to compose a descriptive paragraph which they will read to their partner in turn. The partner will transform the written composition into a visual images. The owners of the written piece will record a Flip grid journal entry reflecting on:   + The accuracy of capture of the visual images by their partner   + What aided/impeded their intended images   + How can reflecting on our own and others’ texts help them become better writers?   Focus: The Role of Theme in Narratives using Discussion  Read page 2, 3 and 4 to the class. Students highlight/list all words to do with time and sleep.   * ‘Inking Your Thinking Three’. How does Kafka build theme using repetition of these symbols? Consider how the plot and character are developed to reveal what circumstances in Gregor life might have causes him to feel dehumanized, even before the metamorphosis took place: how he feels about his job, his role in his family, his responsibilities and so on. | An understanding of the elements discussed through creative and imaginative composition as well as peer critique.  Student’s thoughtful and reflective comments and critiquing of their processes of learning and the text they create.  A thoughtful selection of techniques appropriate to establishing an orientation.  The application of the language of critique and constructive feedback.  An understanding of character and setting by the textual information they have left revealed as well as their collated tabled notes.  Ability to make assumptions/inferences using textual evidence for support.  Inking your Thinking reflection questions will reveal an understanding of the structural elements of narrative such as orientation.  Establishing context in their creative compositions.  Accurately interpreting the plot through visualisation.  Annotations on storyboards will reflect understanding of inference requirements of readers.  Accurate identification of techniques as well as appropriate application of quotes.  Journal entry reflecting an understanding of the importance of word choice and arrangement in building layered images in their writing.  Journal entry will reflect an understanding of symbolism generally in narrative and specifically in this text with links to theme. |
| * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Develop and apply contextual knowledge   + Apply knowledge and understanding from their own context, and appreciation of other contexts, in responding to challenging texts   + Evaluate how changing [context](http://syllabus.nesa.nsw.edu.au/glossary/ead/context/?ajax) and values can influence how texts are composed and interpreted * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis   + Compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts   + Independently reflect on and experiment with their own processes of responding to and composing texts | Focus: Making Meaning using Each One Teach One Approach  All groups will post their work on the nominated platform.  Groups post their work for peer critiquing. Students will be assessed on their level of sophistication in their reflections and critiquing commenting on other groups’ work while highlighting their understanding of how ‘The Big 5’ narrative conventions combine to create engaging narratives. ‘Inking your Thinking Four’.   * How do writers craft language forms and features to comment on the world around them? * In what ways do the writer’s purpose and intended audience impact on their choices of form, medium, language and techniques? * How can reflecting on our own and others’ texts help us become better writers?   Students read the remaining text without discussion or analysis.  Students are divided into even groups. (depending on numbers, more than one group can work on the same activity) Each group will complete one of the activities post their work and present their learning to the class.  Group 1 – Perspective - Focus on the role of Dialogue in Narratives  The perspective of the events are from Gregor’s viewpoint. Kafka grants readers access to Gregor’s thoughts, but we only learn about other characters through what Gregor sees, hears, and infers.   * Re read chapter 1 * How does Kafka create perspective? And how does this perspective affect/influence the reader’s reception and understanding of the story? * Select an extract from chapter 1 with a large concentration of dialogue. Convert this passage from 1st person, Gregor’s perspective and dialogue to 3rd person narrative voice. What are the challenges for a composer creating perspective in 3rd person? Which approach is more effective and why? * How does the dialogue and reported speech help increase the tension prior to the climax of Gregor revealing himself? (Pages 13 and 14) * Write a conversation/dialogue of what the family might be discussing behind Gregor’s door about the situation. Students will need to use the information gathered so far regarding the other characters to ensure the dialogue is genuine.   Group 2 – Genre Horror Vs Comedy - Focus on the role of Genre in Narratives   * Re read pages 18 – 19 as a comedy. Identify, record and discuss the phrases used to create the humorous images. * Re read as a horror. Identify, record and discuss the phrases used to create the horror images * Discuss, write and post a response to which genre is the story and what are the indicators for the readers * Re read pages 20 -21. Identify phrases or words or techniques which suggest both tone as well as the genre of the text. * How important is establishing a clear genre for readers in their understanding and appreciation of their work?   Group 3 – Symbolism  In part one, Kafka portrays Gregor as a dual being, both human and insect. For example, he must figure out how his new body functions, while at the same time he has the thoughts and feelings of a human.   * Using Glogster create a Glog, titled ‘Human’ vs. ‘Insect’. Students write down quotes or textual details that characterize each side of Gregor from chapter 1. * The transformation or metamorphosis represents Gregor’s personal alienation and effect of his deadening job. How does Kafka layer build this idea or theme through images and symbols? (Think about the setting. Gregor’s environment changes, becoming more empty. Why his sister removing furniture? And so on) * View the film Load and use as stimulus for ideas of symbols of burden. * Students will experiment with symbols through a short composition   Group 4 – The End  After completing the narrative, students will evaluate its ending. They will write and post their point of view regarding Kafka’s choice of death and support their point of view with reasons from the text and personal opinion. Students should explore the particular violent actions from Gregor’s father towards him and the terrible physical injury it caused. Starvation could also be an area for exploration.   * Was this a satisfying ending to the narrative? Explain using evidence from the text. * Was this a predictable ending to the narrative? Explain using evidence from the text. * How does this ending reflect/reinforce Kafka’s meaning and intentions? * How would the effect of the narrative differ if Gregor lived happily ever after? * Students compose a series of different endings to the narrative and evaluate their impact the composer’s meaning and intention.   After completing and posting the group tasks, students are given 1-2 lessons to read, explore and learn from each groups’ task. Students are encouraged to post questions, queries, feedback and critiques. | An ability to confidently deliver learning to the class and be able to initiate and respond to questions.  Student’s compositions will contain accurate textual extrapolations and detail based on knowledge and inferences collected throughout the study of the text. Accurate application of dialogue which conveys a genuine extension to the story.  Students’ responses will show an understanding of indicators of genre and the connection and possibilities of genre and content, genre and theme, genre and characterisation, genre and setting.  Compositions reflect an understanding of how symbols create metaphoric contexts.  Compositions reflect an understanding of the focus conventions of narrative as studied throughout the unit. |
|  | Building the Field  Students are to study another short story to build on their appreciation of the form. The choice of story can be driven by the teacher or up to student choice. They will reflect on their response to the story - its themes, construction and language features including use of dialogue, genre and symbolism. Students could use a text from one of the other modules or use one of the suggestions.  Suggestions:   * ‘A Rose for Emily’, William Faulkner * ‘The Yellow Wallpaper’, Charlotte Perkins Gilman * ‘[Last Voyage of a Ghost Ship’](http://www.napavalley.edu/people/LYanover/Documents/English%20121/English%20121%20Gabriel%20Garcia%20Marquez%20The%20Last%20Voyage%20of%20the%20Ghost%20Ship.pdf), Gabriel Garcia Marquez * ‘American Dreams’, Peter Carey |  |
|  | Responding Creatively  How could we use these short stories to improve our own imaginative writing? Look at this question in terms of both ideas and the elements (form and features) of writing.  What aspect/s of society or human nature are you interested in commenting on? How can we use symbolism, like Kafka did, to convey those ideas? What are narrative elements could you use?  Write the short story – Creative Task (resource-15)  Students are to share their first draft with other students and the teacher to seek feedback on how to improve and polish their writing using the feedback grid (resource-16) and comments. Teacher to allow for DIRT time (resource-39) in class to action the feedback.  Students to polish their story for uploading as part of the Writers Workshop Assessment Task. | Draft completed and submitted for feedback. DIRT time used effectively and re-writes show that student has applied feedback appropriately.  Response complete and uploaded for marking and feedback. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Evaluate the relationship between [responder](http://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](http://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context   + Analyse how [text structures](http://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](http://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and stylistic elements shape meaning and create particular effects and nuances, for example through [allusions](http://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts   + Express the pleasures and difficulties, successes and challenges experienced in independent and collaborative work in order to improve practices   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + Use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of others   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts   + Independently reflect on and experiment with their own processes of responding to and composing texts | Text Option – Spotty Handed Villainesses’ (Margaret Atwood)  Students will keep an ‘Inking your Thinking’ Learning Journal (resource-17) throughout the unit and at the end of each session reflect on the unit Focus questions:   1. How do writers craft language forms and features to comment on the world around them? 2. In what ways do the writer’s purpose and intended audience impact on their choices of form, medium, language and techniques? 3. How can reflecting on our own and others’ texts help us become better writers? | ‘Inking your Thinking’ Learning Journal (will be used as part of their Assessment task) |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse and evaluate how and why texts influence and position readers and viewers   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities | Engaging Personally  Initial Reactions  Read the speech (or [listen to it](https://literary-arts.org/archive/margaret-atwood/) https://literary-arts.org/archive/margaret-atwood/) – no discussion or analysis, just read/ listen. At the end, students are to write a short summary of the main ideas in the speech and reflect on their reaction to it in Learning Journal. | Speech summary is thorough.  ‘Inking Your Thinking One’ poses interesting insights and/or questions about the text and its ideas. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse and evaluate how and why texts influence and position readers and viewers   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities | Close Analysis  Close deconstruction/analysis of the speech as rhetoric (use the [annotated speech](http://hscnoteshertel.weebly.com/uploads/2/4/7/2/24727585/annotated_atwood.pdf) and [Spotty-Handed Villainesses](http://hscnoteshertel.weebly.com/uploads/2/4/7/2/24727585/annotated_atwood.pdf): http://hscnoteshertel.weebly.com/uploads/2/4/7/2/24727585/annotated\_  atwood.pdf as well as the PowerPoint.  Discuss different elements (allusions, metaphors, humour and how Atwood uses the language forms and features effectively to build those elements to engage with the reader) as you go – use the [SOAP](https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf) process (resource-05) and [‘Spotty-handed Villainesses’ guide](http://wordpress.as.edu.au/advanced2014/files/2014/03/spotty-handed-villianesses.pdf) (http://wordpress.as.edu.au/advanced2014/files/2014/03/spotty-handed-villianesses.pdf) to guide that discussion and then complete the handout and use the list of all the texts quoted from or alluded to, then write a sentence or two explaining how Atwood uses each text to illustrate her points.  Classes should work through [Jolliffe’s Framework](https://betterlesson.com/lesson/resource/2253072/jolliffes-rhetorical-framework-pdf): (https://betterlesson.com/lesson/resource/2253072/jolliffes-rhetorical-framework-pdf) to help prepare students to complete a 4x4 Table (resource-10) on the text with teacher support (resource-21) to consolidate their understanding of the structure of the speech to engage and challenge.  Suggested resources and related texts (resource-22) | Completion of handout and text list demonstrates a thorough analysis of the rhetorical and language features of the speech as well as an understanding of the relevance of the allusions in it.  4 x 4 Table completed (resource-10) in a thoughtful manner. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts.   + Evaluate the relationship between [responder](http://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](http://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context. * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Develop and apply contextual knowledge | Building Context  Introduction to Feminism  Atwood is described as a ‘second wave’ feminist. What is this and how is it a shift away from earlier forms of the Feminist movement?  What are her core beliefs about Feminism? Students to research the term and the movement. | Research on history of Feminism and Atwood’s views shows a variety of quality research sources and a well-developed understanding of Atwood’s feminist influences. |
| * EA12-3 critically analyses and uses [language forms, features](http://syllabus.nesa.nsw.edu.au/glossary/ead/language-forms-and-features/?ajax) and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Develop and apply contextual knowledge   + Critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses   + Skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Develop and apply contextual knowledge   + Apply knowledge and understanding from their own [context](http://syllabus.nesa.nsw.edu.au/glossary/ead/context/?ajax), and appreciation of other contexts, in responding to challenging texts   + Evaluate how changing context and values can influence how texts are composed and interpreted | Contextual Influences and Impact  How is this speech a discussion on Feminism? Discussion and students to identify key quotes, sections to support their decisions.  What do we learn about the elements of successful speech writing from this text? Discussion should also be linked back to Orwell’s advice on writing a speech.  In what ways is this speech autobiographical? What does it tell us about Atwood’s writing process and concerns? Discussion and key quotes identified. | Notes recorded summarise the main points of the class discussion. These points are linked to well selected quotes from the speech.  Notes based on discussion are thorough and are thoughtfully linked to the advice on speech writing by Orwell.  Identifies 3 suitable quotes/anecdotes and links to previous research into Atwood’s beliefs/writing.  ‘Inking Your Thinking Two’ entries completed in a thoughtful manner. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Evaluate how changing context and values can influence how texts are composed and interpreted   + Explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes   + Analyse how significant language concepts, for example motif, can guide audiences to make meaning of unfamiliar texts   + Evaluate how aspects of style and form, in a range of modes and media, achieve deliberate effects in sustained compositions | Building the Field  Students are to choose another speech to analyse – following the same structure/sequence as above. Students could use a speech from one of the other modules or teachers may supply a list of possible speeches, if needed.  When analysing the speech, students are to use the SOAPS and/or Jolliffe frameworks to direct their analysis.  Students are to think about how this speech is similar to/ different from Atwood’s speech – focusing on structure and language features. | ‘Inking Your Thinking Three’ entries completed in a thoughtful manner. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis   + Compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Understand and apply knowledge of language forms and features   + Apply knowledge and experience of [literary devices](http://syllabus.nesa.nsw.edu.au/glossary/ead/literary-devices/?ajax) in creating new texts * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + Use appropriate [metalanguage](http://syllabus.nesa.nsw.edu.au/glossary/ead/metalanguage/?ajax) and [textual forms](http://syllabus.nesa.nsw.edu.au/glossary/ead/textual-form/?ajax) to assess and reflect on their own learning and that of others   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts   + Independently reflect on and experiment with their own processes of responding to and composing texts | Respond Critically and Creatively  Use a Word cloud generator (such as ‘[wordcloud](http://www.wordclouds.com/)’ http://www.wordclouds.com/) to create a visual representation of the speech – resource-23. Compare these with other students and discuss which words have been used the most and why this is so. Save your Word cloud to a document and on the back, write a 300-500 word reflection on how the main ideas of the speech are reflected in the Word cloud  Student task  Write a speech. (resource-24)  Students are to share their first draft with other students and the teacher to seek feedback on how to improve and polish their writing using the feedback grid (resource-25) and comments. Teacher to allow for DIRT time (resource-39) in class to action the feedback.  Students to polish their story for uploading as part of the Writers Workshop Assessment Task. | Add Word cloud and reflection to your workbook. Reflection supports its opinions with examples.  Response complete and handed in for marking and summative feedback. The Feedback grid and marking guidelines are on the task.  ‘Inking Your Thinking Four’ entries completed in a thoughtful manner. |
| * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + Independently reflect on and experiment with their own processes of responding to and composing texts | Final Reflection  How could we use this speech to improve our own writing? Look at this question in terms of both ideas and the elements (form and features) of writing. | ‘Inking Your Thinking Four’ entries compelted |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Evaluate the relationship between [responder](http://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](http://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context   + Analyse how [text structures](http://syllabus.nesa.nsw.edu.au/glossary/ead/text-structure/?ajax), [language features](http://syllabus.nesa.nsw.edu.au/glossary/ead/language-features/?ajax) and [stylistic elements](http://syllabus.nesa.nsw.edu.au/glossary/ead/stylistic-features/?ajax) shape meaning and create particular effects and nuances, for example through [allusions](http://syllabus.nesa.nsw.edu.au/glossary/ead/allusion/?ajax), paradoxes and ambiguities   + Respond to and compose texts. * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts   + Express the pleasures and difficulties, successes and challenges experienced in independent and collaborative work in order to improve practices   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + Use appropriate [metalanguage](http://syllabus.nesa.nsw.edu.au/glossary/ead/metalanguage/?ajax) and [textual forms](http://syllabus.nesa.nsw.edu.au/glossary/ead/textual-form/?ajax\) to assess and reflect on their own learning and that of others   + Critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts   + Independently reflect on and experiment with their own processes of responding to and composing texts | Text Option – ‘Father and Child’, G Harwood  Students will keep an ‘Inking your Thinking’ Learning Journal (resource-26) throughout the unit and at the end of each session reflect on the unit Focus questions:  How do writers craft language forms and features to comment on the world around them?  In what ways do the writer’s purpose and intended audience impact on their choices of form, medium, language and techniques?  How can reflecting on our own and others’ texts help us become better writers? | ‘Inking Your Thinking’ Learning Journal. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Evaluate the relationship between [responder](http://syllabus.nesa.nsw.edu.au/glossary/ead/responder/?ajax), [composer](http://syllabus.nesa.nsw.edu.au/glossary/ead/composer/?ajax), text and context * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Develop and apply contextual knowledge | Building Context  Introduction to Gwen Harwood  [Introduction Slideshow](https://www.slideshare.net/Kayedavies/gwen-harwood-presentation) - https://www.slideshare.net/Kayedavies/gwen-harwood-presentation  Research Harwood’s life, poetry and views. | Notes on research and bio are thorough and use a variety of well-chosen sources. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts. * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts | Engaging Personally  Initial Reactions  Read the poem (1 part at a time) – no discussion or analysis, just read/ listen. At the end, students are to write a short summary of the main ideas in each part of the poem and reflect on their reaction to it in Learning Journal. | Poem summary for each part - what happens? How did you feel? How do the 2 sections connect?  ‘Inking Your Thinking One’ entry completed in a thoughtful manner. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Engage personally with texts   + Critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   + Analyse and evaluate how and why texts influence and position readers and viewers   + Analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities | Close Analysis  Close deconstruction/analysis of the poem - section by section (use the annotated speech, resource-27 and [‘Father and Child’ comments](http://painejulieta.edublogs.org/files/2013/07/Father-and-Child_Gwen-Harwood-annotated_08-oycr14.pdf), http://painejulieta.edublogs.org/files/2013/07/Father-and-Child\_Gwen-Harwood-annotated\_08-oycr14.pdf to assist you). Discuss different elements (allusions, metaphors, imagery and how Harwood uses the language forms and features effectively to engage with the reader) as you go. Use this site for [‘Barn Owl’](https://bcliteratureyr12.wikispaces.com/Father+and+Child). (https://bcliteratureyr12.wikispaces.com/Father+and+Child) for further reference.  Afterwards, students are to complete handout (resource-29) and complete the questions on the 2 related texts and do the research.  Students are also to complete a 4x4 Table (resource-10) on the text with teacher support (resource-30) to consolidate their understanding of the structure of the speech to engage and challenge.  Suggested resource and Related Texts (resource-31) | Completion of handout and research shows a thoughtful analysis of the poems and the related texts.  4x4 table completed in a thoughtful manner. |
| * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning   + Develop and apply contextual knowledge   + Critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses   + Skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts   + Develop and apply contextual knowledge   + Apply knowledge and understanding from their own context, and appreciation of other contexts, in responding to challenging texts   + Evaluate how changing context and values can influence how texts are composed and interpreted | Building the Field  Contextual Influences and impact  How is this poem typical of Harwood’s style and concerns?  Get students to research and read other poems by Harwood and consider the question above in their Learning Journals. Students may also choose to study other poems that they are studying in one of the other modules, instead of study more of Harwood’s poems.  Then discuss this with students and identify key quotes, sections to support their ideas.  What do we learn about the elements of successful poetry writing from this text? Discussion linked to this poem and others students have studied.  In what ways is this poem autobiographical? What does it tell us about Harwood’s life and concerns? Discussion and key quotes identified. | Notes recorded in Learning Journal demonstrate a well-developed understanding of Harwood’s style and concerns, based on both research and reflection. Quotes are judiciously chosen.  Notes based on discussion are thorough and are thoughtfully linked to a number of poems studied.  Notes based on discussion are thorough and are thoughtfully to previous research. Ideas are linked to key quotes.  ‘Inking Your Thinking Two’ entry completed in a thoughtful manner. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis | Respond Critically and Creatively  Use a [word cloud generator](http://www.wordclouds.com/) (such as http://www.wordclouds.com/) to create a visual representation of the poem (or do each part separately) – for example, resource-32. Compare these with other students and discuss which words have been used the most and why this is so. Save your Word cloud to a document and on the back, write a 300-500 word reflection on how the main ideas of the poem are reflected in the Word cloud  Creative Task- Students to write a poem (resource-33)  Students are to share their first draft with other students and the teacher to seek feedback on how to improve and polish their writing using the feedback grid (resource-34) and comments. Teacher to allow for DIRT time in class to action the feedback.  Students to polish their poem for uploading as part of the Writers Workshop Assessment Task. | Add Word cloud and reflection to Learning Journal  The draft, written feedback and final versions are all to be handed in for marking and summative feedback. They may be included in your learning journal and Assessment task.  ‘Inking Your Thinking Three’ entry completed in a thoughtful manner. |
| * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner   + Reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts   + Reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style   + Independently reflect on and experiment with their own processes of responding to and composing texts | Final Reflection  How could we use the study of this poetry to improve our own writing? Look at this question in terms of both ideas and the elements (form and features) of writing. | ‘Inking Your Thinking Four’ entry completed |
| * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure | Text Option - ‘Picture a Vacuum’, Kate Tempest  Poetry is…  Students complete this statement by listing their thoughts/understanding in short phrases or single words (at least 5 responses). Students share one or two responses around the class until all members have contributed.  Without discussion, students are asked to write an analytical paragraph arguing whether the list they have just recorded could be considered poetry or not? Students will be required to draw on their prior knowledge and understanding of poetry to argue their position. Students seek out someone in the class that has an opposing opinion to discuss their responses. Each pair/group then shares their discussion with the class.  Polarised Debating: (alternate delivery: [Kahoot](https://create.kahoot.it/login), [Plickers](https://www.plickers.com/signup) or [Polldaddy](https://polldaddy.com/)) Students move to a nominated side of the classroom in response to each statement, (for example, left side is agree. Right side is disagree. There is no in between) After each statement is read and students move, they will be challenged to explain their position why. Other students are encouraged to respond, rebuke, and present an alternative understanding. The purpose of the discussion is to consider a definition of poetry.  Possible Statements to be read by the teacher:   * Poetry is old fashioned * The medium of poetry restricts it from being a dynamic form. * Poetry is too technical and therefore meaning is too contrived (non organic) * Poets’ meanings are so abstract only they can understand it. * Poetry paints pictures in our minds.   Teachers are to moderate, encourage, and provoke deep discussion. The outcome for this activity is to have students arrive at an understanding/acceptance/appreciation that poetry is a dynamic and relevant text in today’s society for composers to comment on the world around them.  Students complete a Inking your Thinking Journal (resource-35), Part 1:Defining Poetry | Analytical paragraphs will demonstrate the ability to structure and sequence an argument supported by opinion based on values, beliefs and previous learning.  Responses will demonstrate reasoning and examples supporting opinions |
| * EA12-4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * EA12-3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning * EA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner | Exploring Spoken Word Poetry A Flipped Classroom Approach  Using [Sway](https://sway.com/), [Filpgrid](https://info.flipgrid.com/), [Edmodo](https://www.edmodo.com/) or [Weebly](https://www.weebly.com/au/websites) teachers record 3 short pre-classroom lesson seminars addressing a 3 step approach to engaging with a text: Contextual, Personal Response and Construction. Students will complete a range of activities in class in groups reflecting and critiquing the process of learning as well as experimenting with the creative writing process.  Building Context  Seminar One Focus: Contexts of Spoken Word Poetry  Seminar Overview:   * Understanding the connection between Purpose and Audience * Mediums of the message - Written versus Spoken   Students view the 3 clips and read the article. The teacher will deliver and post a ‘Lecture’ (no more than 15 – 20 minutes in length) addressing the following ideas:   * A synopsis of possible meanings of each of the texts in context with studying the Craft of Writing * The textual contexts of the ways the writer’s purpose and intended audience impact on their choices of form, medium, language and techniques? * Clarification of the composer's message about their position on the purpose of poetry and its value them personally as well as a broader community.  1. [Why do we Read and Write Poetry? Dead Poet's Society](https://www.youtube.com/watch?v=-VUV2Yl8gsI). From: https://www.youtube.com/watch?v=-VUV2Yl8gsI 2. [Zohab Zee Khan - Why I Write](https://www.youtube.com/watch?v=LMXRH5wHrCM). From: https://www.youtube.com/watch?v=LMXRH5wHrCM 3. [Sarah Kay Ted Talk](https://www.ted.com/talks/sarah_kay_if_i_should_have_a_daughter). From: https://www.ted.com/talks/sarah\_kay\_if\_i\_should\_have\_a\_daughter 4. The Conversation: Why it Matters Poetry Flourishes on the Page as well as Stage   After viewing the seminar, students complete [SWOT](https://www.smartsheet.com/14-free-swot-analysis-templates) (teacher finds a template online) analysis commenting on the social value on performance poetry based on their seminar learnings in preparation for the lesson.  Classroom Activities: (Students will respond to these activities posting their work using the same platform as the seminar) Students will work in pairs or small groups.   1. Allow 10 minutes (or longer) for groups to discuss the lecture and materials of Seminar One. Students shape their discussions around: What poetry is, the value or otherwise of the medium of performance poetry, their SWOT analysis. Students share their group discussions with the class (allow 10 or more minutes) 2. Students read (only) the lyrics of the set text to themselves, not out aloud ([Picture a Vacuum - Lyrics](http://lyrics.wikia.com/wiki/Kate_Tempest:Picture_A_Vacuum)). Groups then discuss and complete the following activities/questions.  * Who is the intended audience of the set text? * What indications or evidence is there to support this viewpoint? * Summarise the content of the poem in 60 seconds using [Filpgrid](https://info.flipgrid.com/signup/). Groups discuss and make annotations on the lyrics before arriving at their understanding. * How does the article from the seminar either support or oppose the set text’s intended audience? Who is the intended audience of the set text? What indications or evidence is there to support this viewpoint? * Explain how Seminar One’s materials supported the lesson activities and discussions? * Using resource-01, brainstorm 3-5 big issues within the world that could possibly be used as subject matter for a piece of performance poetry.   Students complete ‘Inking your Thinking Journal, Part Two’: Process of Learning  Responding Personally  Seminar Two Focus: Responding Personally to the Set Text  Seminar Overview:   * How does the medium of performance poetry allow for valued messages?   Students view the 3 clips. The teacher will deliver and post a ‘lecture’ (no more than 15 -20 minutes in length) on the following ideas:   * Springboard Seminar Idea: Poetry offers mastery of language and stocks the mind with images and ideas in unforgettable words and phrases. Poetry trains and develops our emotional intelligence and reminds us that language is holistic: that something is said is part of what is being said with the literal meaning of words only part of their whole meaning, which is also carried by tone of voice, inflection, rhythm. Poetry lets us see the world through other eyes and equips us imaginatively and spiritually to face the joys and challenges of our lives.   [Living Poetry](https://www.poetryinvoice.com/teachers/lesson-plans/living-poetry): https://www.poetryinvoice.com/teachers/lesson-plans/living-poetry   * How Kate Tempest’s interview and poem on Radio National supports/explores the statements above * How Luka Lesson’s ‘History Books’ supports/explores these statements * How writers craft language forms and features to comment on the world around them?  1. [Kate Tempest RN 4min interview](http://splash.abc.net.au/home#!/media/523817/). From: http://splash.abc.net.au/home#!/media/523817/ 2. [Luka Lesson History Books](https://www.youtube.com/watch?v=BLkeO-dwDS4). From: https://www.youtube.com/watch?v=BLkeO-dwDS4 3. [Kate Tempest - Picture a Vacuum](https://www.youtube.com/watch?v=9iK0iKu5KqQ). From: https://www.youtube.com/watch?v=9iK0iKu5KqQ   After viewing the seminar, students complete a PMI (Positive, Minus, Interesting) analysis based on their seminar learnings in preparation for the lesson.  Close Analysis  Classroom Activities: (Students will respond to these activities posting their work using the same platform as the seminar) Students will work in pairs or small groups.   1. Allow 10 minutes (or longer) for groups to discuss the lecture and materials of Seminar Two. Students shape their discussions around: Deeper meaning of the set text, aspects of the meaning which they can relate to, aspects of the meaning which hare alien to them on a personal level. Students share their group discussions with the class. 2. The groups view the set text. Students follow the script of the text as the listen [Picture a Vacuum – Lyrics](http://lyrics.wikia.com/wiki/Kate_Tempest:Picture_A_Vacuum). Groups then discuss and complete the following activities/questions:  * Groups revisit and view their Flipgrid from the previous lesson and discuss what additional information they need to add to ensure their interpretation of ‘Picture a Vacuum’ is thorough and more in depth. Students will add commentary on the value of the meaning or message of the poem for a contemporary audience (based on their discussions). Groups discuss and make additional annotations on their original lyrics before recording their ‘new’ understanding. * Students record a second 60 sec Flipgrid showing a deeper understanding of the set text. * What is the group’s impressions of the set text as a piece of creative expression now they have heard it as performance poetry? Have their impressions changed/developed from just the reading of the text. Why? Why not? * How can reflecting others’ texts help us become better writers? * Using resource-01, brainstorm 3-5 big issues within your community/town that could possibly be used as subject matter for a piece of performance poetry. * Explain how Seminar Two’s materials supported the lesson activities and discussions?   Students complete a Inking your Thinking Journal, Part 3: Responding Critically and Creatively  Seminar Three Focus: Construction  Seminar Three Overview: How does the selection of poetic techniques enhance the message of the poet and provide meaning for the audience?  Students view the 2 clips. The teacher will deliver and post a ‘Lecture’ (no more than 15 -20 minutes in length) addressing the following ideas:   * Springboard Seminar Idea: Spoken word poetry is a form of poetry that often uses alliterated prose or verse and occasionally uses metered verse to express social commentary traditionally, in first person, it forms the poet’s point of view and is themed in current events. In entertainment, spoken word performances generally consist of storytelling in poetic form. When writing a spoken word piece use words and phrases that project onto the minds of the listeners like vivid images, sounds, actions and other sensations, [Spoken Word Poetry](https://www.citelighter.com/literature/english/knowledgecards/spoken-word-poetry): https://www.citelighter.com/literature/english/knowledgecards/spoken-word-poetry * An understanding of the importance and value of form and techniques in poetry is based on Stephen Fry’s discussion. How do these ideas and values resonate with your understanding and of the set text? * The techniques used in the ‘How to’ video to explain the process * How writers craft language forms and features to comment on the world around them?  1. [Stephen Fry – Form](https://www.youtube.com/watch?v=Ap59pZiFZt0). From: https://www.youtube.com/watch?v=Ap59pZiFZt0 2. [Become a slam poet in 5 steps](https://www.youtube.com/watch?v=9f8VcV8v2LE). From: https://www.youtube.com/watch?v=9f8VcV8v2LE   After viewing the seminar, students complete a [Consider all Factors](https://www.slideshare.net/siobhanpdst/teaching-toolkit-booklet-without-keyskills) (CAF) analysis, page 10, based on their seminar learnings in preparation for the lesson.  Classroom Activities (Students will respond to these activities posting their work using the same platform as the seminar) Students will work in pairs or small groups.   1. Allow 10 minutes (or longer) for groups to discuss the lecture and materials of Seminar Three. Students shape their discussions around: The deliberate selection of techniques used to construct the meaning, the effectiveness of the medium’s techniques in creating and conveying meaning. Students share their group discussions with the class. 2. The groups view the set text again. Students follow the script of the text as the listen [Picture a Vacuum - Lyrics](http://lyrics.wikia.com/wiki/Kate_Tempest:Picture_A_Vacuum). Groups then discuss and complete the following activities/questions.  * Read prescribed text out aloud ([Picture a Vacuum - Lyrics](http://lyrics.wikia.com/wiki/Kate_Tempest:Picture_A_Vacuum)). * The teacher will create a class Genius account ([Genius](https://genius.com/Genius-how-genius-works-annotated)) or groups can create their own. In their groups, students will log on and annotate the set text’s lyrics. Groups will identify techniques and post a comment which explains the technique's link to the overall meaning of the poem. Students will present their genius annotations to the class for discussion. Using resource-01, brainstorm 3-5 big issues within a personal context that could possibly be used as subject matter for a piece of performance poetry. * Explain how Seminar Three’s materials supported the lesson activities and discussions? | SWOT analysis will reflect students’ understanding of the meaning of the texts and the perspective of the text.  Thoughtful group discussion will reflect an understanding of both the purpose of the materials as well as their meaning in context with The Craft of Writing.  Posted responses will allow extended ideas to be explored through the provision of textual details.  Reflection shows understanding of the purpose of the seminar.  Thoughtful group discussion will reflect an understanding of both the purpose of the materials as well as their meaning in context with The Craft of Writing.  Posted responses will allow extended ideas to be explored through the provision of textual details.  Thoughtful group discussion will reflect an understanding of both the purpose of the materials as well as their meaning in context with The Craft of Writing.  Posted responses will allow extended ideas to be explored through the provision of textual details. |
| * EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   + Develop a creative, informed and sustained interpretation of texts supported by close textual analysis. | Building the Field  Students are to explore at least one more spoken poem. These could be teacher directed or student choice. Students are to use their knowledge of spoken word poetry developed through their study of ‘Picture a Vacuum’ to analyse the poem - issue/s explored, construction and performance.  Suggested spoken poems:   * [When I was thirteen](https://www.youtube.com/watch?v=LaXvaIteP-8). From: https://www.youtube.com/watch?v=LaXvaIteP-8 * [Imagine](https://www.youtube.com/watch?v=pt5FiZOcJY0). From: https://www.youtube.com/watch?v=pt5FiZOcJY0 * [New Crusade](https://www.youtube.com/watch?v=CJOtPjuFMAk). From: https://www.youtube.com/watch?v=CJOtPjuFMAk * [Somewhere in America](https://www.youtube.com/watch?v=OadZpUJv8Eg). From: https://www.youtube.com/watch?v=OadZpUJv8Eg * [What kind of Asian are you?](https://www.youtube.com/watch?v=VoP0ox_Jw_w) From: https://www.youtube.com/watch?v=VoP0ox\_Jw\_w   Students could study poems from one of the other modules instead of other performance poems. | N/A |
| N/A | Responding Creatively  Students are to create and share their ‘Big Issue’ Ideas lists (resource-36) with the class and discuss and extend possible ideas for the basis of their own performance poem.  How could they convey those issues and ideas? Brainstorm words and images to use and choose ones that are the most powerful.  Students complete a ‘Inking your Thinking Journal Part Four’  Creative Task - Creating a Performance Piece (resource-37)  Students are to share their first draft with other students and the teacher to seek feedback on how to improve and polish their writing/performance using the feedback grid (resource-38) and comments. Teacher to allow for DIRT time (resource-39) in class to action the feedback. | The draft, written feedback and final versions are all to be handed in for marking and summative feedback. They may be included in your learning journal and Assessment task. |