 Module A – Narratives that shape our world (‘stories of speculation’)

Advanced Module A: Narratives that shape our world

Duration: 10 weeks

This document references the [English Advanced Stage 6 Syllabus](https://syllabus.nesa.nsw.edu.au/english-advanced-stage6/) © 2017 [Copyright NSW Education Standards Authority (NESA)](http://syllabus.nesa.nsw.edu.au/copyright/) for and on behalf of the Crown in right of the State of New South Wales.

Rationale

Stories and storytelling play a powerful role in reflecting the ideas, attitudes and values of a given context. Narratives have power in their ability to connect experiences, and expose, affirm or question cultural beliefs and practices.

The speculative narrative is a form of storytelling that has the potential to shape our perceptions of our world. The focus of this unit is to explore how composers have used narrative to create speculative worlds as metaphors for the fears, desires and concerns of their own contexts.

These narratives of speculation, presenting imaginative visions of the future, have the capacity to influence the way we think about power, authority and identity in our own world.

In this unit students will undertake study of a range of speculative narratives across textual forms (novel, short story, film, poetry, and nonfiction), with a focus on how composers tell stories that utilise the conventions of narrative to create imagined worlds as reflections of their contextual concerns. Students will explore how these stories influence the way that individuals and societies understand themselves, and how stories have the power to challenge existing political and cultural structures and practices.

Focus questions

* How is storytelling a universal element of human experience?
* What are the conventions of narrative and how are they crafted to tell speculative stories?
* How do the composers of speculative narratives use imagined worlds to comment upon and reflect their own contexts?
* How do speculative narratives have the potential to shape our perceptions of our world, and challenge existing structures and practices?
* How and why do stories resonate with their audiences across time?

Outcomes

* EA11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
* EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
* EA11-6 investigates and evaluates the relationships between texts
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effects on meaning
* EA11-9 reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner

Assessment

| Assessment for learning | Assessment for learning | Assessment for learning |
| --- | --- | --- |
| Regular paragraph-length analytical/critical responses based on focus concept Regular structured peer evaluation and feedback on analytical/critical responsesGroup work/jigsaw activities | Class Padlet - students post a note with relevant questions about the week’s learning and a response to questions posed by the teacher based on the learning from the week.Padlet is a free online tool:<https://padlet.com/> | Summative Assessment: Multimodal presentation to create an online feature article with embedded video - writing/representing/speaking ORMultimodal conference presentation with visual representation |

Texts

* Atwood, Margaret, **‘The Handmaid’s Tale’**, 1985 - novel
* McTeigue, James, V for Vendetta, 2005 - film
* Rand, Ayn, ‘Anthem’, 1936 - short story
* Aldiss, Brian, ‘Supertoys last all summer long’, 1969 - short story
* Auden, W.H., ‘The Shield of Achilles’, 1952 - poem
* Churchill, Winston, ‘Sinews of Peace’, 1946 – speech

| Outcomes/content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| EA11-3 - explain how argument and narrative may be represented in critical and creative textsEA11-3 - explain the effect of language choices in different personal, social and cultural contexts and how these choices influence meaningEA11-9 - select and use appropriate metalanguage and textual forms to assess and reflect on learningEA11-9 - reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts | Week 1: Stories and StorytellingLearning Intention: Students understand that narrative as a universal element of human experience and gain an introduction to the unit and the rubric.1. Introduce the module title ‘Narratives that shape our world’. Tell students we will explore the module rubric soon, but ask them to work in pairs to create a three-sentence description, based on the title of what this unit will be about. Consider the connotations of the words in the module. What sort of stories will be the focus of this unit?
2. Examine Resource 1 - quotes about stories, storytelling and narrative. Alternatively, use the PowerPoint Resource 2 ‘Storytelling and Narratives’ and watch the video [‘Why do we tell stories?](https://www.youtube.com/watch?v=MB3jbRPX9Xw&feature=youtu.be)’ https://www.youtube.com/watch?v=MB3jbRPX9Xw&feature=youtu.be Students to respond in a mind map that explores the purpose and importance of storytelling as a universal element of human experience.
3. Build on the idea that, as humans, we all create our own narratives, and are surrounded by narratives. We are constantly telling stories, and ‘reading’ stories. Narratives exist everywhere. We tell ourselves and others stories all the time, even unconsciously. Social media is powerful form of storytelling. Watch the video [‘Are You Living an Insta Lie? Social Media Vs. Reality’](https://www.youtube.com/watch?v=0EFHbruKEmw) https://www.youtube.com/watch?v=0EFHbruKEmw
	* How is a social media post a narrative?
	* The nature of narrative is a continual process of revision and selection. How does this short clip highlight this idea of selection and revision in social media storytelling?
	* How do our own narratives, and the narratives of others on social media, shape our understanding and perceptions of our world?
4. Narratives that shape our world - the rubric (Resource 3). Students read the rubric in pairs and highlight key sections. Create a word collage of key terms (use Wordle or the app Word Collage, larger font for more important words. Alternatively create a table and separate key words into nouns, adjectives and verbs.
5. Focus questions. Provide students with focus questions for the unit (Resource 4). Students record in five dot points what they expect to learn, and record in five dot points learning experiences they expect to undertake.
6. Read the article ‘[The two kinds of stories we tell about ourselves’](http://ideas.ted.com/the-two-kinds-of-stories-we-tell-about-ourselves) http://ideas.ted.com/the-two-kinds-of-stories-we-tell-about-ourselves/ and reflect upon the ideas Emily Esfahani-Smith raises about the role of narrative in our day to day lives.
	* What ideas does she raise about the nature of experience and the ways in which previous experiences impact and develop who we are in the present?
	* How can the narrative identity we create for ourselves impact our lives?
	* Consider your own personal narrative. Like McAdams in the article, identify an early memory, a high point and a turning point in your personal story. How have these events shaped your personal beliefs and values? What is your story’s central theme?

Padlet question: How and why is storytelling a universal aspect of human experience?Students post their questions about the week’s work. | * Students demonstrate insight into terms
* Mind map reveals understanding of concepts
* Student responses reveal appreciation for role of storytelling in social media
* Word collage demonstrates comprehension of key terms and rubric
* Dot point summary reveals student reflection
* Discussion and written responses demonstrate insight into personal narrative
 |
| EA11-3 - use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts (ACELR012)EA11-6 - examine how texts in different literary forms, media or traditions are similar or different (ACELR055)EA11-6 - analyse how composers combine elements from different texts, sources and genres to create new texts for particular audiencesEA11-6 - analyse the relationships between conventions of genre, audience expectations and interpretations of texts, and the ways texts may conform or subvert these conventions (ACELR020)EA11-2 - examine the ways composers (authors, poets, playwrights, directors, designers and so on) apply textual conventions to shape meaning in different modes, media and technologiesEA11-6 - compare how composers (authors, poets, playwrights, directors, designers and so on) draw on aspects of other texts, for example through theme, genre, intertextuality, style, event and characterEA11-2 - examine the relationships between emerging textual forms and their social, cultural and historical contextsEA11-8 - evaluate the ways that ideas, voices and perspectives are evident in texts representing different personal, historical and cultural contextsEA11-3 - use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity | Week 2: Narrative types and conventions/introduction to the speculative narrativeLearning Intention: Students gain understanding of narrative types and conventions and the features of speculative narratives within the context of example texts.1. The stories we tell: Metanarrative, story archetypes or ‘masterplots’ and macro/micro narratives.

View the PowerPoint presentation Resource 5 with Resource 6 as a handout as an introduction to metanarrative, story archetypes (‘masterplots’) and macro/micro narratives. The resource explores Booker’s The Seven Basic Plots, uses excerpts from Langston Hughes and Henry Lawson to look at national narratives as examples of macro narratives, and an extract from The ‘Catcher in the Rye’ to explore micro narrative. The video clip [‘Dig Down’ by Muse](https://www.youtube.com/watch?v=b4ozdiGys5g) https://www.youtube.com/watch?v=b4ozdiGys5g is used as an example of how narratives combine macro and micro stories to explore meaning.1. What are the conventions of narrative?

Using the ‘Dig Down’ music video and the ‘Dig Down’ song lyrics, ask students to brainstorm using think-pair-share the conventions of narrative (not specific to text form - narrative conventions across text forms and media). What elements are common to narratives? Create a mind map. Conventions should include:* + Plot/archetypes/‘masterplot’
	+ Conflict
	+ Characterisation
	+ Setting
	+ Sequencing of events/framing/time
	+ Point of view/narrative voice
	+ Language/style
	+ Genre
	+ Tropes
	+ Ideas/themes
1. Speculative Stories - introduction to speculative narratives

**Class discussion or think-pair-share:*** What does it mean to ‘speculate’? Students to define. Make a list of synonyms.
* Consider the following synonyms: contemplate, hypothesise, guess, surmise, reflect, wonder, cogitate, consider, muse, suppose, ruminate.
* How would we therefore define a ‘speculative narrative’?
* Speculative stories take our existing world and change it by asking ‘What if?’
* What, then, would be the purpose of speculative narratives?
* Writers use imagined worlds to comment upon and reflect their own contexts. Speculative narratives have the potential to shape our perceptions of our world, and challenge existing structures and practices.
* What would speculative stories contemplate? Would they fit into any particular genres?
* What are common conventions of a speculative narrative?

**Answers might include:*** An imagined world setting in which the ‘laws’ are different to our own but easily recognisable
* A macro narrative involving the abuse or corruption of power
* Dystopian worlds - environmental destruction, technological danger, oppressive regimes, removal of freedoms
* Conflict between the state and the individual (macro/micro conflict)
* A protagonist who challenges society’s expectations and faces difficult odds
* Specific/blended genres - science fiction, horror, fantasy, dystopian, post-apocalyptic
* An exaggeration of current contextual concerns
* Masterplots such as ‘overcoming the monster’, ‘the quest’, ‘voyage and return’, ‘rebirth’

Once students have brainstormed/mind-mapped and answered these questions, they can define the conventions. In groups. Use a Google Doc to collaborate and complete in groups as a class (Resource 7).1. ‘Dig Down’ as a speculative narrative

The song and video were released in 2017. What recent events of political situations might songwriter Matt Bellamy be responding to through the lyrics, music and video? Consider who the protagonist might represent and who she is fighting against.Consider Brexit, the rise of Trump, technology’s power, loss of religion, etc.Critical response: How does Bellamy use the conventions of a speculative narrative to make a comment on his society and challenge the socio-political landscape? Comment on plot/masterplot, conflict, characterisation, setting, sequencing, point of view/narrative voice, language/music/film devices, genre, tropes, ideas.1. Speculative short stories: ‘Super toys last all summer long’ - Brian Aldiss (1969)

Students read Aldiss’ short story. The text explores the alienation felt by a robot boy who has been designed as a replacement for a real child in a world of population control. The artificial intelligence is advanced enough that David experiences emotions, but feels that his mother does not love him. The narrative explores issues of technological development and questions the ethics and responsibility of humanity in the development of artificial intelligence. What happens when human beings create artificial beings to love them? What is the human responsibility to these life forms?Answer the questions on Resource 8.Padlet questions: What are some of the key conventions of narrative used in crafting speculative stories? How do speculative texts blend macro and micro narratives?Students post their questions about the week’s work. | * Engagement in discussion and student notes and responses to PowerPoint indicate developing understanding of narrative types
* Students create a mind map identifying conventions of narrative
* Engagement in discussion links students’ existing knowledge and builds this through peer input
* Written responses demonstrate creative and critical thinking
* Student written responses and engagement in discussion build understanding of speculative narrative
* Google doc becomes a collaborative document to demonstrate whole-class understanding of speculative fiction
* Critical response is evidence of student skill in exploring how speculative narratives use narrative conventions to comment upon contextual concerns
* Student responses to questions demonstrate an understanding of narrative form and language and the way that texts reflect context
* Padlet responses and questions highlight student understanding are areas for development
 |
| EA11-3 - use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts (ACELR012)EA11-3 - explain how argument and narrative may be represented in critical and creative textsEA11-8 - evaluate the ways that ideas, voices and perspectives are evident in texts representing different personal, historical and cultural contextsEA11-8 - evaluate the impact of specific cultural references on meaning, for example historical allusion, cultural stories and symbolEA11-3 - investigate and explain how mode, medium and form shape responses to texts, for example how spoken language can evoke particular audience reactionsEA11-8 - analyse the ways that specific language features and stylistic features represent cultural assumptions and values in a range of textsEA11-8 - evaluate the ways that ideas, voices and perspectives are evident in texts representing different personal, historical and cultural contextsEA11-2 - explain and assess the processes of drafting, reflecting, editing, revising, refining and presenting for a range of audiences and purposesEA11-3 - engage with complex texts to understand and appreciate the power of language in shaping meaningEA11-6 - reflect on the ways in which particular texts are influenced by other texts and contextsEA11-6 - investigate similarities and differences between and among texts that may be linked by form, perspective or genre | Weeks 3 and 4: Speeches, poetry and the speculative nature of future visionsLearning Intention: Students understand that narrative can be used as a tool of rhetoric through an examination of speeches, and that narrative can be used to draw intertextual links in poetry.1. Politics, speeches and the role of narrative in persuading a vision for the future

Teacher led discussion using PowerPoint presentation Resource 9 ‘Politics, Speeches and Speculative Macro Narratives’* What role does politics play in framing macro-narratives of the world?
* How do speeches attempt to convince an audience of their ideas for the future?
* What is rhetoric and how is it used as a tool for persuasion?

Jigsaw activity - divide class into five groups. Each group is provided with a speech extract from Resource 10:* + Obama’s ‘Yes We Can’ election victory speech (2008)
	+ Rudd’s ‘Apology to the Stolen Generation’ (2008)
	+ Gillard’s ‘Misogyny Speech’ (2012)
	+ Deng’s ‘Australia Day Address (2016)
	+ Yousafzai’s ‘United Nations Address (2013)

Groups to identify context of speeches and the metanarratives of their contexts. They will also identify, analyse and evaluate the use of rhetoric and narrative conventions in presenting each speaker’s vision.Students will then jigsaw into mixed groups where each individual will share their speech extract and responses with their peers.Teacher-led discussion of focus question at the completion of the activity: How can narrative add power to a speech?1. [‘Sinews of Peace’](https://www.winstonchurchill.org/resources/speeches/1946-1963-elder-statesman/the-sinews-of-peace) (1946) - Winston Churchill and the power of narrative

https://www.winstonchurchill.org/resources/speeches/1946-1963-elder-statesman/the-sinews-of-peaceTeacher led discussion using PowerPoint presentation Resource 11 re: context of Post WWII and pre Cold War political narratives of:* + Protecting Western values and ensuring cultural connections
	+ Competing ideologies of Capitalism and Communism
	+ Eminent anxiety regarding the dawn of the atomic age.

Read/listen to the speech or parts, and annotate.[Listen to the audio:](http://www.winstonchurchill.org/resources/speeches/1946-1963-elder-statesman/the-sinews-of-peace-iron-curtain-speech) http://www.winstonchurchill.org/resources/speeches/1946-1963-elder-statesman/the-sinews-of-peace-iron-curtain-speechAfter close reading:* + Identify competing narratives
	+ Identify and evaluate appeals to ethos, pathos and logos to persuade the audience
	+ Students complete analysis grids - metanarratives of ideological conflict and religion (Resource 12)

Critical analysis: Analyse and evaluate Churchill’s employment of narrative conventions and rhetorical devices to present his vision for a united future for the West.Modelled paragraph composition. Collaboratively as a class, students discuss and select an appropriate topic sentence for an analytical paragraph using their understanding of Winston Churchill’s ‘Sinews of Peace’ and their knowledge of the expectations of the module. Teacher led scaffolding and modelling of how to integrate knowledge, understanding and textual detail using analytical structure. Students engage with discussion, make notes and write collaborative paragraph in pairs as a study document, and create criteria by which the effectiveness of their composition can be gauged.Peer and self-assessment of paragraphs using the criteria established collaboratively.1. Speculative narrative and poetry - W.H. Auden’s ‘The Shield of Achilles’ (1952)

Building on the Cold War context as established through Churchill’s speech, use Auden’s ‘The Shield of Achilles’ as an example of how narrative can be used in poetry. The poem is useful as it draws on the classical narrative from Homer’s The Iliad where the goddess Thetis watches as Hephaestos, god of fire and metalworking, crafts a shield for her son, Achilles. Yet Hephaestos does not create the classical pastoral scenes of peace and fertility that Thetis would expect. Instead, Hephaestos depicts images of barren desolation - Auden’s concerned vision of his mid-twentieth century context, and the future. Begin with Resource 13, Anthony van Dyck’s 1632 painting ‘Thetis Receiving the Weapons of Achilles from Hephaestus’. Have students analyse the narrative depicted in the image. How are the characters represented? What is the mood of the scene? What is Thetis’ response to the armour? What is the story here?Read Auden’s ‘The Shield of Achilles’ and use Resource 14 to analyse the poem’s form, language and ideas, and consider how narrative conventions are used by Auden to present his speculation on past, present and future.Padlet Questions:Which speech extract was most powerful for you and why?What images from Auden’s poem are most memorable for you?What questions do you have about narrative after this week’s learning? | * Student engagement in discussion during the PowerPoint and written responses demonstrate understanding of the link between social macro narratives and rhetoric used in speeches
* Engagement in group discussion, research, and written responses
* Teaching other students during jigsaw activity as evidence of learning
* Discussion, notes and completed grids demonstrate student understanding of competing narrative and rhetorical devices
* Analytical paragraphs are effective and detailed and students engage in peer- and self-assessment to improve their writing
* Class discussion reveals an understanding of visual devices and the ability to apply understanding of narrative to an artwork
* Responses to questions on poem demonstrate understanding of poetic devices, intertextuality, and the power of narrative in poetry
 |
| EA11-8 - evaluate the impact of specific cultural references on meaning, for example historical allusion, cultural stories and symbolEA11-8 - explore how literature reflects cultural changeEA11 – 9 - apply knowledge and communication skills gained in collaborative and independent learning environments to new learning contextsEA11-9 - articulate and discuss the pleasures and difficulties, successes and challenges experienced in independent and collaborative work, and establish improved practicesEA11-3 - engage with complex texts to understand and appreciate the power of language in shaping meaningEA11-6 - reflect on intertextual relationships between familiar texts and a widening range of newEA11-8 - analyse the ways that specific language features and stylistic features represent cultural assumptions and values in a range of textsEA11-9 - identify and articulate how their own processes of response and composition are the same or different to othersEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in texts-8EA11-8 - evaluate the ways that ideas, voices and perspectives are evident in texts representing different personal, historical and cultural contexts EA11-9 - apply knowledge and communication skills gained in collaborative and independent learning environments to new learning contextsEA11-3 - experiment with language conventions and forms in the composition of persuasive and imaginative texts for a variety of purposes and audiencesEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in textsEA11-2 - explain how the reliability of texts is shaped and influenced by choices of mediumEA11-8 - experiment and reflect on changes to texts, for example point of view, form or setting to explore different cultural meaningsEA11-3 - engage with complex texts to understand and appreciate the power of language in shaping meaningEA11-6 - reflect on intertextual relationships between familiar texts and a widening range of new textsEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in textsEA11-8 - consider the effect of engaging with other cultures and values through texts on their own perspectives and valuesEA11-3 - experiment with language conventions and forms in the composition of persuasive and imaginative texts for a variety of purposes and audiencesEA11-9 - assess strengths and weaknesses of their own creative and critical compositions and set learning goals accordinglyEA11-3 - explain how changes in context influence responses to particular language choices in textsEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in textsEA11-3 - use accurate spelling, punctuation, syntax and metalanguage in complex creative and critical textsEA11-9 - use constructive, critical feedback from others to improve learning, including their own composing and responding | Weeks 5 and 6: ‘The Handmaid’s Tale’1. Context as central to narrative

Learning intention: Students gain understanding of the social, political, historical and personal context of **‘The Handmaid’s Tale’** through group research and presentation.Students examine the historical, cultural and political context of the text. [The Prezi is a detailed introduction to historical and social context:](https://prezi.com/oty4gmrqedqo/handmaids-tale-context/) https://prezi.com/oty4gmrqedqo/handmaids-tale-context/Spend a lesson having students research the following personal, historical and social contextual concerns and influences in groups, then report back to the class in the next lesson. Create a one-page dot-point handout and a 5-minute presentation.* + Margaret Atwood biographical information
	+ Twentieth century totalitarian dictatorships
	+ The feminist movement of the 1960s and 1970s
	+ The ‘sexual revolution’ - 1960s - 1980s
	+ 1980s conservative politics - Reagan (US) Thatcher (UK)
	+ 1980s Christian conservatism and the rise of the ‘religious right’ - conflation of politics/government and religion - Phyllis Schlafly conservative activist
	+ Islamic Revolution in Iran - return to fundamentalist theocracy
	+ American 17th Century Puritanism, theocracy and attitudes towards women, Salem witch trials
	+ Utopian and dystopian fiction - a brief history - Huxley, Orwell, Bradbury
	+ 1980s environmental concerns

[Watch the clip of BookCon 2017](https://www.youtube.com/watch?v=tFqJ8wqUpwk) where Atwood is asked about her motivations for writing the novel (1:30-8:00) https://www.youtube.com/watch?v=tFqJ8wqUpwkPadlet question: Reflect on the collaborative research activity. How might it have worked better?1. The role of epigraph in narrative: the power of intertextuality

Learning Intention: Students gain understanding of the intertextual power of epigraphs in narrative and analyse how Atwood draws on other texts in her own work.Ask students to consider the three epigraphs used by Atwood:Genesis 30:1-3Swift’s A Modest ProposalSufi proverb, ‘In the desert, there is no sign that says, Thou shalt not eat stones.’1. Research the background to each epigraph. What does each epigraph tell us about the story to come?
2. How do the three epigraphs combined construct a narrative of their own?

Analytical response paragraph: Jonathan Swift’s satire A Modest Proposal suggests that to solve the Irish famine, the Irish people should eat their children. How does Atwood’s speculative proposal in **‘The Handmaid’s Tale’** mirror and build upon this Swiftian satire?Padlet question: Which is the most effective epigraph and why?1. **‘The Handmaid’s Tale’** as a speculative narrative

Learning Intention: Students explore **‘The Handmaid’s Tale’** as a dystopia and transfer understanding of speculative narrative conventions to the novel.Revisit the discussion about speculative narratives (or spec fiction) from earlier in the unit. Revise the conventions of the genre, such as:* + An imagined world setting in which the ‘laws’ are different to our own but easily recognisable
	+ A macro narrative involving the abuse or corruption of power
	+ Dystopian worlds - environmental destruction, technological danger, oppressive regimes, removal of freedoms
	+ Conflict between the state and the individual (macro/micro conflict)
	+ An oppressed protagonist who challenges society’s expectations and faces difficult odds
	+ Specific/blended genres - science fiction, horror, fantasy, dystopian, post-apocalyptic
	+ An exaggeration of current contextual concerns
	+ Masterplots such as ‘overcoming the monster’, ‘the quest’, ‘voyage and return’, ‘rebirth’
	+ Use Resource 15 PowerPoint as a brief introduction to the novel as dystopia.
1. Establishing the narrative: Chapter One

Learning Intention: Students analyse and evaluate how narrative conventions are utilised to engage the reader in a narrative orientation. Closely read Chapter One. Use Resource 15a with students to examine how Atwood uses language to establish setting, narrative voice/point of view, characterisation, conflict.1. Expanding on setting, character and language: Chapter Two and beyond

Learning Intention: Students explore the language of setting and how Atwood establishes her speculative world of Gilead.Closely read Chapter Two and focus on the establishment of the setting of Offred’s room and the Commander’s house. Use Resource 16 to explore Chapter 2.How are speculative worlds created? The world of Gilead.* + Explore the setting of Gilead through the remainder of the novel. Students identify quotes that convey the world Atwood has created.
	+ Contrast the setting of Gilead with the setting descriptions of pre-Gilead USA in Offred’s flashbacks.
	+ What issues are conveyed through the world of Gilead? What does this world represent?
	+ What is your perspective of this imagined world? How do this society’s values align or conflict with your own?
1. Characterisation: Offred et al

Learning Intention: Students analyse how Atwood creates complex, multifaceted characters to connect with readers for intellectual and emotional impact and to convey her thematic concerns.Students explore the characters in the novel with a focus on how the characters have been constructed to represent ideas about the world - Atwood’s society and her thematic concerns.Share with students the definition of character from the [English Textual Concepts](http://englishtextualconcepts.nsw.edu.au/content/character) http://englishtextualconcepts.nsw.edu.au/content/character ‘Character is an important concept in narrative as a driver of the action, a function in the plot, a way of engaging or positioning a reader or as a way of representing its thematic concerns. Characters may be a medium through which ideas and societal attitudes and values are conveyed. The representation and interpretation of character depends on personal and cultural values.’The protagonist narrator (‘Offred’): Use Resource 17 to explore Atwood’s characterisation of her narrator. There are detailed passages to explore, and focus questions.Other characters: Allocate a character to groups or pairs of students. Consider:* + Serena Joy
	+ The Commander
	+ Moira
	+ Aunt Lydia
	+ Janine
	+ Nick
	+ Luke
	+ The Marthas
	+ Ofglen

Use the table in Resource 18 to reflect and respond to characters.We are exposed to the other characters in the novel through Offred’s narrative lens. Compare her representations of the male characters. How does she use language differently with each?While the story is narrated by Offred, there are other voices that can be explored. As a creative task, students can describe the world of Gilead from the point of view of another character such as Serena Joy, Nick or Aunt Lydia.Padlet questions: Which character do you dislike most and why? Which character do you empathise with most and why? What questions do you have about characters? Create three.1. The Narrative Voice and Narrative Structure

Learning Intention: Students analyse and evaluate how composers manipulate narrative voice and point of view, and narrative structure, to reflect different concerns.Narrative as construct: Atwood makes it very clear to her readers that **‘The Handmaid’s Tale’** is - as are all novels, of course - a construct. Offred tells us that her story is unreliable - a ‘reconstruction’. The first person present tense narrative voice is immediate and central to the success of the story’s point of view. Offred is the lens through which we see Gilead. Use Resource 19 to explore Offred as an unreliable narrator and to examine narrative voice and point of view. The questions may be used to stimulate class discussion.Creative task: Select a passage from the novel and write it from another character’s point of view, or in third person. Evaluate how the meaning shifts with this change in perspective.Narrative structure: Atwood utilises a fragmented structure/non-chronological time sequence. Her narrative is divided into titled sections which shift between past and present in a stream of consciousness style to reflect Offred’s thought processes and her branching musings.Resource 20 has questions for consideration and discussion - the section structure and significance of the titles, use of flashback (internal and external analepsis), and the function of the Historical Notes.1. The power of Atwood’s language - imagery, neologism and intertextuality

Learning Intention: Students explore with depth how Atwood manipulates features of language to represent her ideas.Atwood’s novel is rich in figurative language, as explored in the resources on setting, character, narrative voice and structure, but her work is also thick with Biblical allusion and language, rhetorical wordplay and explorations of language itself. Atwood also creates an ‘otherness’ about The Republic of Gilead through her neologisms.Use Resource 21 to explore Atwood’s language and imagery.1. Atwood’s thematic concerns: narrative and ideas

Learning Intention: Students synthesise meaning from the novel and identify Atwood’s thematic concerns as reflections of her context. As a class, create a mind map of Atwood’s key ideas/concerns. These may include:* + Oppressive governance
	+ Individual versus state conflict
	+ Personal freedom/the nature of freedom/freedom and confinement
	+ Human relationships and connection
	+ Communication
	+ The role of religion/fundamentalism
	+ Identity and individualism
	+ The nature of power
	+ Patriarchal structures/gender roles and power structures
	+ Survival
	+ Hypocrisy
	+ Storytelling and truth
	+ Motherhood
	+ Female sexuality and desire
	+ Feminism and femininity
	+ Conservatism vs progressivism/liberalism
	+ Politics and control
	+ Language as power
	+ The results of complacency

Students focus on three key concerns and use Resource 22 to analyse how these ideas are conveyed in the novel - record quotes, language, analysis.Reflection: What impact does an exploration of the values in the novel have on your own values?Analytical response: How does Atwood explore her contextual concerns through the novel? Students write a paragraph for each of three central ideas and then self- and peer-assess using class-developed criteria.Padlet questions: What is Atwood’s most powerful message and why? What questions do you have about this world?1. Narratives that SHAPE OUR WORLD: How do stories resonate with their audiences across time?

Learning Intention: Students consider how stories resonate across time and why **‘The Handmaid’s Tale’** retains relevance today.* + **‘The Handmaid’s Tale’** has been well-regarded as a literary piece since its publication in 1985.
	+ What is it about the novel that maintains its popularity and significance across time?
	+ How are the concerns of the novel still relevant in 2017? What aspects of our context can we see reflected in the text?
	+ How can **‘The Handmaid’s Tale’** be seen as a narrative that has shaped our world?

Since the novel has been adapted into a television series in 2017, there has been a resurgence in its popularity. You may like to use the following articles with students to explore the novel’s ongoing value:* + [Handmaids taking over Sydney](http://www.sbs.com.au/guide/article/2017/07/06/praise-be-handmaids-are-taking-over-sydney) http://www.sbs.com.au/guide/article/2017/07/06/praise-be-handmaids-are-taking-over-sydney : response to SBS airing of the TV series
	+ New Republic 2017 article [‘**‘The Handmaid’s Tale’** is a warning to conservative women’](https://newrepublic.com/article/141674/handmaids-tale-hulu-warning-conservative-women) https://newrepublic.com/article/141674/handmaids-tale-hulu-warning-conservative-women
	+ Guardian article on Handmaid’s Tale as a dystopian prediction: [‘Dystopian dreams: how feminist science fiction predicted the future’](https://www.theguardian.com/books/2017/mar/25/dystopian-dreams-how-feminist-science-fiction-predicted-the-future) https://www.theguardian.com/books/2017/mar/25/dystopian-dreams-how-feminist-science-fiction-predicted-the-future
	+ SBS article about the TV show: [‘Why do we want to watch the world burn on screen?’](http://www.sbs.com.au/guide/node/8938) http://www.sbs.com.au/guide/node/8938
	+ Guardian article about **‘The Handmaid’s Tale’**: [‘Dystopia is realism: the future is here if you look closely’](http://lithub.com/dystopia-is-realism-the-future-is-here-if-you-look-closely/) http://lithub.com/dystopia-is-realism-the-future-is-here-if-you-look-closely/
	+ Triple J Hack interview with **‘The Handmaid’s Tale’** director [‘**‘The Handmaid’s Tale’** is only fiction, right?](http://www.abc.net.au/triplej/programs/hack/hack/8723862)’ http://www.abc.net.au/triplej/programs/hack/hack/8723862
	+ [ABC Book Club video](https://www.facebook.com/thebookclubabc/videos/1459141617465750/) discussing **‘The Handmaid’s Tale’** the novel https://www.facebook.com/thebookclubabc/videos/1459141617465750/
	+ Time article: [‘Margaret Atwood and Elisabeth Moss on the Urgency of **‘The Handmaid’s Tale’**’](http://time.com/4734904/margaret-atwood-elisabeth-moss-handmaids-tale/) http://time.com/4734904/margaret-atwood-elisabeth-moss-handmaids-tale/
	+ SBS article: [‘Why the female villains on **‘The Handmaid’s Tale’** are so terrifying’](https://www.sbs.com.au/guide/article/2017/05/31/why-female-villains-handmaids-tale-are-so-terrifying) https://www.sbs.com.au/guide/article/2017/05/31/why-female-villains-handmaids-tale-are-so-terrifying
1. Extended response questions
	* How has Atwood created a speculative narrative in an imagined world to provide comment on her own context?
	* How has Atwood utilised the conventions of narrative to reflect her thematic concerns?
	* How does the speculative nature of **‘The Handmaid’s Tale’** lead us to challenge and question our own world?
 | * Research notes reflect insight into contextual issues
* Student responses demonstrate engagement with and understanding of the personal, historical and social context of the text
* Response to the clip and justification as to which issue most influenced Atwood
* Responses demonstrate an understanding of the purpose of each epigraph
* Contribution to Padlet demonstrates evaluative skills and personal engagement with the text
* Explanation of how language has been used in Chapter One
* Students identify quotes that represent the world setting of the novel
* Student responses demonstrate insight into concepts
* Responses to the questions reflect an understanding of the character of Offred
* Contribution to group notes on another character
* Writing task that effectively explores the world of Gilead through the eyes of another character
* Contribution to Padlet reflects personal engagement with characterisation and critical thinking
* Responses to questions reflect an understanding of the structure of the text
* Creative response demonstrates insight into language and variety of perspectives
* Responses demonstrate understanding of narrative structure
* Responses demonstrate understanding of language and imagery
* Mind map is multi-layered and reflects a range of ideas explored by Atwood
* Analytical response demonstrates insight into concept and language
* Paragraph displays an understanding of the central ideas and self/peer assessment reflects engagement with criteria
* Contribution to Padlet reflects critical engagement with the ideas of the text
* Responses display an understanding of how text scan resonate across time and how they can reflect the world we live in
* Extended responses demonstrate student engagement with the text and an understanding of how texts can reflect our own world
 |
| EA11-2 - examine the ways composers (authors, poets, playwrights, directors, designers and so on) apply textual conventions to shape meaning in different modes, media and technologiesEA11-3 - use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts (ACELR012)EA11-2 - examine the ways composers (authors, poets, playwrights, directors, designers and so on) apply textual conventions to shape meaning in different modes, media and technologies EA11-3 - engage with complex texts to understand and appreciate the power of language in shaping meaningEA11-3 - engage with complex texts to understand and appreciate the power of language in shaping meaningEA11-3 - engage with complex texts to understand and appreciate the power of language in shaping meaningEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in textsEA11-2 - explain how the reliability of texts is shaped and influenced by choices of mediumEA11-6 (3) - compare how composers (authors, poets, playwrights, directors, designers and so on) draw on aspects of other texts, for example through theme, genre, intertextuality, style, event and character EA11-8 - Evaluate the impact of specific cultural references on meaning, for example historical allusion,cultural stories and symbolexperiment and reflect on changes to texts, for example point of view, form or setting to explore different cultural meaningsEA11-9 - apply knowledge and communication skills gained in collaborative and independent learning environments to new learning contextsEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in textsEA11-8 - evaluate the ways that ideas, voices and perspectives are evident in texts representing different personal, historical and cultural contextsEA11-8 - experiment and reflect on changes to texts, for example point of view, form or setting to explore different cultural meanings | Weeks 7 and 8: V for Vendetta1. Speculation and the subversive: Narratives as an act of rebellion

In this section of the unit the film V for Vendetta is the focus text. Here, McTeigue crafts a future world that highlights the problems inherent in a government with too much control and the individuals who seek to question the world and their place in it.The imagined world of the United Kingdom of 2028 presents a dystopic vision of a society ruled by fear. This vision of the future is both frightening and, at times, familiar.In this section of the unit students consider how James McTeigue's interpretation of the 1988 graphic novel uses the conventions of speculative fiction and the powerful medium of film to spark thought in his audience and, hopefully, encourage us, through the power of his representation, to question the world in which we live.Padlet question: (after first viewing) What moment in the narrative struck you as the most powerful?Analysis of key scenes is undertaken.Students can use the following table headings to analyse key scenes. This could be done by allocating specific scenes to different groups and jigsawing the analysis back together. * + Scene
	+ Key film techniques used in the scene
	+ (Lighting, mise en scene, diegetic/non-diegetic sound/voice over/angles/shot/symbols/motifs/allusions/costuming etc.)
	+ Key dialogue used in the scene
	+ Key ideas represented in the scene

Pages 2-5 of Resource 23 has selected questions and activities to support the analysis of selected scenes.Key scenes for analysis:* + Man in a Mask
	+ Rooftop Concert
	+ Lead on the Girl
	+ Vtv
	+ Creedy’s Threat
	+ Mystery Woman
	+ The Man from Room V
	+ Process Her/Valerie’s Autobiography/Ready to Die/God is in the Rain/Valerie’s Legacy
	+ Perfect Pattern
	+ All of Us
1. V and Evey - Complex, multifaceted characters

Learning intention: Students come to understand the ways in which character development can be used to connect the reader for intellectual impact.Review the opening scene of V and Evey getting dressed while watching Prothero on their TV. In this scene we are introduced to our two central characters, V and Evey.* + How are the parallel scenes used in the clip? In what ways can we see links being created?
	+ What does the mise en scene of each room tell us about these two characters?
	+ How is foreshadowing used here?
	+ We see Evey grow and change throughout the film. What two key events do you think act as the most important in her ‘evolution’? Justify your selection with evidence from the film.

Evey Hammond - ‘I’ve witnessed first-hand the power of ideas.’Students are asked to look at selected key pieces of Evey’s dialogue from the film. In pairs the need to identify where the quote comes from in the film, what language features are used in the piece of dialogue and evaluate how it contributes to the construction of Evey's characterisation. See page 7 and 8 of Resource 23 for quotes and table for this activity.Students share their ideas with the class and explore how Evey evolves throughout the film.Teacher’s then explore aspects of Evey’s character. Activities may include:* + Map the progression and evolution of Evey and how her ideas and views develop.
	+ Some consider Evey a passive character subjected to the desires of others. Do you agree or disagree? Discuss using textual evidence to support your point of view.
	+ In what ways are Offred and Evey similar characters experiencing similar worlds?

V - ‘A humble vaudevillian veteran cast vicariously as both victim and villain by the vicissitudes of Fate.’Like the activity completed previously, students are asked to look at selected key pieces of V’s dialogue from the film. In pairs the need to identify where the quote comes from in the film, what language features are used in the piece of dialogue and evaluate how it contributes to the construction of V's characterisation. See page 10-12 of Resource 23 for quotes and table for this activity.* + ‘My favourite film: The Count of Monte Cristo with Robert Donat as Edmond Dantes. It gets me every time.’ There are parallels between V and the central characters in The Count of Monte Cristo and The Phantom of the Opera. How do these allusions help build the characterisation of V?
	+ McTeigue also uses film techniques to create links between Gordon and V. What are they and impact are they supposed to have on the viewer?
	+ What impact does the fact that we never see V's face have on the audience? Do you think the way we see V would be different had his face been shown?

Padlet question: Part of what makes V such a complicated multifaceted character is our understanding that his actions are violent and unlawful and yet we are positioned to feel allegiance to his cause. How do you feel about V, his actions and his cause?See pages 14-16 of Resource 23 for the following activities that asks students to consider the characters of V and Evey together:* + How does the narrative structure and Evey's voice over position us in relation to V? How would a change of positioning impact our interpretation of the characters and their actions?
	+ How does costuming contribute to the characterisation of V and Evey?
	+ How are parallel scenes used in the film and how do they develop the characterisation of V and Evey?
	+ Construct a Venn diagram identifying aspects of character for both V and Evey. How do the similarities and differences between these two characters make them more powerful?
	+ How do these characters act as a catalyst for change in society? What conclusions does the composer what us to draw?
1. ‘Beneath this mask, there is an idea, Mr Creedy’: Allusion, symbolism and speculative narration

Learning intention: Composers move beyond their text in order to create a deep and multifaceted narrative. Students consider how intertextuality enriches a new narrative.Moore and McTeigue heavily rely upon the intertextual nature of V for Vendetta to tell their story. Worksheets on page 17 and 18 of Resource 23 identify some of the allusions and significant symbols used in the film. This activity could be done individually, in pairs or small groups. One way of consolidating group work may be to use a class Popplet or Padlet for this activity.1. ‘Ideas are bulletproof’: Speculative narratives and the power of their ideas

Learning intention: Students, through close analysis and consolidation of previous learning, explore the way in which V for Vendetta, as a speculative narrative explores important ideas.Speculative narratives allow new worlds to be represented, ones that explore deep and important ideas that are supposed to resonate with the audience.Teacher leads a discussion with the class about what they think are the key ideas or messages McTeigue wanted to explore in his film. Teacher could ask the students to think/pair/share their ideas. Class generated mind map of key ideas is created. Ideas may include:* + The problem of unchallenged power
	+ How language, rhetoric and censorship are used to control and oppress
	+ The power of the individual to challenge and make change
	+ Justice and freedom
	+ Manipulation and corruption
	+ The power of ideas and symbols
	+ Authoritarianism vs anarchy
	+ Governmental rule vs individual freedoms
	+ The ambiguous nature of doing what is ‘right’
	+ Rebellion as a catalyst for change

In pairs or groups, students are allocated one of the ideas from the board. They then need to find examples (supported with textual analysis) that demonstrate how that idea is represented throughout the film. This could be presented in table form, mind map, bullet point or diagram.Padlet question: After considering the key ideas the film is trying to communicate, which do you think is the most powerful and the one a contemporary audience needs to hear?1. ‘Words offer the means to meaning, and for those who will listen, the enunciation of truth’: Speculative narratives and the real world

Learning intention: Students, through consider and investigate the ways in which V for Vendetta, as a speculative narrative explores important ideas, ones that reflect the context in which it was originally created, the context it was adapted into and the ways in which it continues to resonate with new audiences and contexts.Alan Moore, the composer of the graphic novel on which the film was adapted, said that ‘when you’re talking about the future, you’re actually talking about the present.’ The graphic novel published between 1982-1985. Moore’s representation was significantly influenced by the political climate of the time.The 2005 adaptation directed by James McTeigue made some changes in order to adapt it to screen. However, in the process of adaptation, the contextual influences of the time impacted how the ideas and characters in the film were represented.Students investigate the two contexts and their reflection in the film.Students can also read a variety of relevant and recent articles about the ways in which the narrative and character of V have continued to be pertinent:* + [Protest mask](https://www.theguardian.com/books/2011/nov/27/alan-moore-v-vendetta-mask-protest) https://www.theguardian.com/books/2011/nov/27/alan-moore-v-vendetta-mask-protest
	+ [Perfect story for our current political climate](http://nerdist.com/v-for-vendetta-is-the-perfect-story-for-our-current-political-climate/) http://nerdist.com/v-for-vendetta-is-the-perfect-story-for-our-current-political-climate/
	+ [Apologise to no one](http://www.tor.com/2016/06/14/apologize-to-no-one-v-for-vendetta-is-more-important-today-than-it-ever-was/) http://www.tor.com/2016/06/14/apologize-to-no-one-v-for-vendetta-is-more-important-today-than-it-ever-was/
	+ [Relevance to current US policy](http://www.quchronicle.com/2006/04/v-for-vendetta-has-relevance-to-current-united-states-policy/) http://www.quchronicle.com/2006/04/v-for-vendetta-has-relevance-to-current-united-states-policy/

Extended response question:In what ways does the use of speculative narrative conventions allow the ideas and concerns of a current context to be discussed in a more effective way than another narrative form? In your response make close reference to **‘The Handmaid’s Tale’** and V for Vendetta. | * Viewing of the film - student notes reflect engagement with ideas, characters and film techniques
* Contribution to Padlet with personal response
* Completion of Key Scene analysis tables is detailed
* Written responses to questions reflecting a thoughtful engagement with key elements of each scene
* Student responses to questions, either written or as a part of class discussion
* Accurate identification of dialogue location and analysis in pairs
* Students responses in visual representation of Evey’s journey, written responses and class discussion of Evey’s characterisation
* Accurate identification of dialogue location and analysis in pairs
* Written responses and discussion
* Contribution to Padlet with personal response reflects critical engagement
* Written responses, completion of Venn diagram and discussion reflect student understanding
* Completion of worksheet or class Popplet/Padlet indicates student understanding of allusion and symbolism
* Class discussion and mind map reflect student understanding of the ideas of the film
* Group work table/mind map/bullet point list/diagram of analysis
* Contribution to Padlet with personal response reflects critical engagement
* Notes from research reflect student engagement with context
* Discussion of key articles reflect student appreciation of enduring value
* Critical response demonstrates understanding of the power of speculative narrative
 |
| EA11-2 - examine the ways composers (authors, poets, playwrights, directors, designers and so on) applytextual conventions to shape meaning in different modes, media and technologiesEA11-3 - Investigate and explain how mode, medium and form shape responses to texts, for example howspoken language can evoke particular audience reactions (ACELR002)EA11-3 - explain the effect of language choices in different personal, social and cultural contexts and how these choices influence meaningEA11-2 - examine the ways composers (authors, poets, playwrights, directors, designers and so on) applytextual conventions to shape meaning in different modes, media and technologiesexplain how the reliability of texts is shaped and influenced by choices of mediumEA11-3 - engage with complex texts to understand and appreciate the power of language in shapingmeaningEA11-6 - Compare how composers (authors, poets, playwrights, directors, designers and so on) draw on aspects of other texts, for example through theme, genre, intertextuality, style, event and characterreflect on intertextual relationships between familiar texts and a widening range of new textsreflect on the ways in which particular texts are influenced by other texts and contexts(ACELR019)EA11-6 - examine how texts in different literary forms, media or traditions are similar or differentEA11-8 - Evaluate the impact of specific cultural references on meaning, for example historical allusion,cultural stories and symbolexperiment and reflect on changes to texts, for example point of view, form or setting to explore different cultural meaningsEA11-8 - explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in texts (ACELR039)consider the effect of engaging with other cultures and values through texts on their own perspectives and valuesanalyse the ways that specific language features and stylistic features represent culturalassumptions and values in a range of texts (ACELR058)experiment and reflect on changes to texts, for example point of view, form or setting to explore different cultural meaningsEA11-3 - explain the effect of language choices in different personal, social and cultural contexts and how these choices influence meaning | Week 9: ‘Anthem’ by Ayn Rand OR alternatively, use as substitute for ‘The Handmaid’s Tale’ in Weeks 5 and 6Speculative Narratives and the development of the individual1. ‘And we know well that there is no transgression blacker than to do or think alone’: Narrative structure and orientation

Learning intention: Students understand that narrative structure and style to elicit a response in the reader are intentional: How does the orientation of a narrative position a reader?Rand positions us as readers through her specific use of language in the opening paragraphs of her narrative.Students look closely at the opening paragraphs and respond to the questions on page 1 of Resource 24.Further to this, the narrative conventions of speculative fiction have been employed so as to create a vision of a now future, one which seems alien to us, but at the same time and in some ways it is uncomfortably familiar.1. ‘Thus has it been ever since the Great Rebirth, and farther back than that no memory can reach’: Narrative and the power of ideas

Learning intention: Narrative conventions are used by a composer to shape a world. This world is then used to foreground important ideas.Rand creates a new world in ‘Anthem’. Students are guided to consider how this future dark age is constructed throughout the narrative. Students respond to the questions and activities on page 2 of Resource 24.1. ‘Still, we must also write, for — may the Council have mercy upon us! — we wish to speak for once to no ears but our own’: Characterisation in ‘Anthem’

Learning intention: Students come to understand the ways in which character development can be used to connect the reader for intellectual impact.Rand uses her protagonist and narrative conventions to connect with the audience. Students consider how readers are positioned to empathise and consider the values of the context and of our society. The development of her protagonist is used to philosophically engage the reader to consider the importance of self-amidst a contextually driven comment about collectivism.‘Our name is Equality 7-2521’Students respond to activities and questions on pages 3 and 4 of Resource 24.These activities allow students to consider the character development of Equality 7-2521, the structure and language forms and features used to reveal his development and how the master narrative of the quest is used by Rand. 1. ‘I stand here on the summit of the mountain’: Narrative and intertextuality

Learning intention: Composers move beyond their text in order to create a deep and multifaceted narrative. In what ways does intertextuality enrich a new narrative?Allusion and symbolism:Rand uses the conventions of narrative to build and enhance the central ideas of her speculative story.* + What parallels can be drawn from [Plato’s allegory of the cave](https://www.youtube.com/watch?v=1RWOpQXTltA) and the world of Anthem https://www.youtube.com/watch?v=1RWOpQXTltA is a short clip outlining Plato’s allegory.
	+ Students complete the relevant activity on page 5 of Resource 24: As an aside, time could be spent here exploring the question, ‘How does one narrative live on in another?’ Rand draws on the narrative developed by Plato to enhance and enforce the central concerns of her own. Anthem is a richer narrative for its allusions to Plato’s allegory. Can students identify other narratives that may also draw on the ideas of Plato’s narrative explanation about reality? (Suggestions might include Fahrenheit 451, The Lego Movie, Inception, Memento, Ex Machina, The Truman Show, etc.)
	+ Further to this, a discussion about the nature of our caves (i.e. technology and screens) are a literal outworking of a narrative trope? Ideas around if we are not chained to them so can look up from the ‘shadows’ might spark interesting discussion.
	+ Further exploration of other allusions and symbols is undertaken. Teacher may want to provide time to research some of the allusions further. Relevant activities can be found on page 6 and 7 of Resource 24.
1. ‘We are one in all and all in one. There are no men but only the great WE, One, indivisible and forever’: Narrative and context

Learning intention: Students understand the ways in which context can impact the creation of a narrative. They also consider the ways in which composers manipulate narrative devices so as to speak beyond the speculative world they have carefully crafted.At its core, Anthem is narrative that speaks beyond the experiences of Equality 7-2521 to a broader contextual issue. Rand wrote Anthem in 1938. Living in both Russia and America, her context heavily influenced by her experiences of communism and the outplaying of this. Further information about [Ayn Rand and her philosophy of objectivism](https://atlassociety.org/): https://atlassociety.org/* + Research into Rand, her personal context and philosophy would be a helpful activity.
	+ Once research has been completed the activities on page 7 and 8 of Resource 24 can be completed.
1. ‘I am. I think. I will.’ Speculative narrative and enduring value

Learning intention: Students, through close analysis and consolidation of previous learning, explore the way in which Anthem, as a speculative narrative explores important ideas, ones that reflect the context in which it was created and continue to resonate with new audiences.Teacher leads a discussion with the class about what they think are the key ideas or messages Rand wanted to explore in her narrative. Teacher could ask the students to think/pair/share their ideas. Class generated mind map of key ideas is created.Ideas may include:* + Collective stability and equality valued over individuality and self determination
	+ Freedom vs oppression
	+ Identity
	+ Power and control
	+ The importance of self-determination to create happiness
	+ The folly of a single-minded, totalitarian government

Students draw upon all elements of their previous learning to complete a table of analysis. This could be done individually, or in groups with each group looking at a different idea explored in the narrative. See page 9 of Resource 24.Padlet question: Rand’s speculative narrative presents a future where the group is valued and individual identity, choice and freedom is outlawed. Why would this kind of thinking lead to such a dystopic end?1. Creative activity:

Students select an event from the narrative and write it from an alternate point of view. Students then justify their language choices and use of narrative conventions in peer conferences. | * Written responses to questions demonstrate student understanding of the importance of orientation in a short story/novella
* Written responses and identification of descriptions of setting
* Written responses and discussion of character development.
* Research of The Quest and identification of key elements in Anthem
* Viewing and notes from watching clip
* Identification of elements of allegory in Anthem through discussion or written responses on worksheet
* Class discussion demonstrates insight into the significance of intertextuality and allusion in narrative
* Research and completed activity sheets reflect a grasp of context
* Class discussion and mind map demonstrate student collaborative understanding of the story’s ideas
* Collaborative completion of table and jigsaw presentation demonstrate understanding
* Contribution to Padlet reflects critical personal engagement
* Written creative piece and peer discussion demonstrates insight into point of view and how language can be manipulated to represent varying perspectives
 |
| EA11-6 - investigate similarities and differences between and among texts that may be linked by form, perspective or genreEA11-6 - select and combine specific textual elements to create new texts and assess their effectiveness for different audiences, purposes and contextsEA11-2 - explore the ways different media and technologies influence the relationships between texts and responders (readers. listeners, viewers or audiences and so on), for example flexible reading pathways in digital textsEA11-2 - select and use appropriate processes and technologies for particular purposes, audiences and contexts EA11-2 - examine the effects of combining linguistic and multimedial conventions in textsEA11-2 experiment with emerging textual forms by combining different media and technologies and describe the impacts of this combination on meaning and response (assess task) | Week 10: Synthesising the content and assessmentCreative tasks:* + Write a series of letters between Offred and one of the characters in V for Vendetta where they discuss their experiences of oppression and totalitarian governance.
	+ Select a minor character from one of the narratives studied in the unit. Write a short story using the conventions of speculative narrative that develops your chosen character’s story.

Reflection task:‘I don't think anyone wants to go to the cinema and get preached at. You have to evolve the ideas, some of them political, some of them personal, into a film. Then the film becomes like a Trojan Horse. You push it into the village as one thing and it comes out another thing. Hopefully it is something people think about afterward, have discussions about, even vehemently disagree on. I like the idea you can have the entertainment and the political idea in there.’ - James Mc Teigue[V for vendetta review](http://www.popmatters.com/review/v-for-vendetta-2006/) http://www.popmatters.com/review/v-for-vendetta-2006/In what ways do these narratives of speculation function as a Trojan Horse for contemporary audiences? How can the texts we’ve studied be seen to have ‘shaped our world’?Multimodal summative assessment task example 1: Digital feature article and videoThe Discussion is an online journal that publishes academic insights into the arts, education, business, politics, science and the environment. As an expert in the field of English, you’ve been asked to contribute an article and video that examines how speculative narratives use imagined worlds to comment upon and reflect their own contexts. Your feature article is to be published digitally, submitted as a URL.The editors would like your article to examine **‘The Handmaid’s Tale’** and V for Vendetta in which you evaluate how each text presents a warning for the future based on the social, cultural and historical values of its time, analysing how language and the conventions of narrative are crafted in each text to tell speculative stories. Additionally, the editors would like you to include a video presentation on your site, in which you evaluate a third text that you have explored in this unit. In video format, present an analysis of how the composer of this text has crafted a speculative narrative to reflect the context in which it was created. You must appear in your video but you may be creative in how you present your analysis. This component is to be recorded as a three-minute video and embedded into your feature article site.An integral element of your multimodal text is its visual representation. You should use features such as a header image, creative and conceptual title, images with captions, subheadings, hyperlinks and italicised text, and embed your video presentation. Consider using web templates such as Weebly, Wix, Sway or WordPress to create your digital text.Your article should be 1200-1500 words. Do not exceed 1500 words.Assessment preparation (this may need to be done in previous weeks, depending on timing of the task):Explore the Arts and Culture section of The Conversation website. Students to read a range of articles and note:* + structure
	+ voice/tone
	+ language choices
	+ layout
	+ visual presentation - graphics, font, text, captions
	+ title and subheadings

Provide some time for students to experiment with the digital tool they will use for the article: Weebly, Sway, etc., and to create their video (iMovie, etc.).Multimodal summative assessment task example 2: Conference presentationYou have been asked to speak at a conference titled ‘Vivid Reflections’. The purpose of this conference is to explore how speculative narratives are ultimately a depiction of their context and time.Your presentation will be discussion of why Margaret Atwood’s **‘The Handmaid’s Tale’** and James McTeigue’s V for Vendetta are important texts in the speculative genre. You will need to justify how these speculative narratives each present a warning for the future based on the social, cultural and historical values of each context, analysing how language and the conventions of narrative are crafted in each text to tell speculative stories.In order to effectively support your justification, you have been asked to include a visual element to your presentation. You will need to select one key passage or scene from each text and provide justification for why your choice is an integral moment in the speculative narrative and how this moment speaks to us in our current context. Additionally, you need to visually create links between these selected extracts and real world contextual issues with which the audience may connect. The medium of visual representation is your choice.You have been allocated a 6-8 minute time slot to present your discussion.Assessment preparation (this may need to be done in previous weeks, depending on timing of the task):Watch an effective TED talk and discuss the tone, language, oral presentation and use of visual accompaniment. Revise what makes a good talk - eye contact, vocal expression, audience engagement. | * Creative piece that explores the characters from the two texts and comments on the central ideas
* Creative piece demonstrates understanding of the conventions of a speculative narrative
* Response reflects on the way these narratives have provoked thought and resonate with contemporary audiences
* Assessment reflects knowledge and understanding about how speculative texts reflect personal, cultural and historical contexts.
* Students demonstrate understanding and engagement with the prescribed texts
* Students demonstrate engagement with and understanding of multimodal texts.
* Assessment reflects knowledge and understanding about how speculative texts reflect personal, cultural and historical contexts.
* Students demonstrate understanding and engagement with the prescribed texts
* Students demonstrate engagement with and understanding of multimodal texts.
 |

Reflection and evaluation: