 Year 11 English – Read to write program

Unit title: Preliminary Common Unit: Read to Write

Duration: 10 Weeks – 6 x 40 minute periods per week (approximately 40 hours)

| Unit Rationale: | Key Questions: |
| --- | --- |
| This unit is a bridging unit that aims to develop critical and creative writing skills essential for success in Stage 6 English. The acquisition of these skills requires students to read a wide range of quality texts from a variety of forms. Using these texts as models, students will develop their own skills in analytical and imaginative composition.  Students begin by developing an understanding of the history, power and purpose of the narrative form and the many ways in which it may be enjoyed and appreciated. Students will learn about the power of narrative as a representation of people and ideas. They will explore the ways texts reflect the world, themselves and others, both critically and imaginatively.  At least one core text (two where time permits) will be embedded in a fortnightly teaching and learning structure, moving from reading for enjoyment and understanding to critical exploration, deconstruction and analysis, and then critical and creative composition.  Each section of the unit will focus on a particular Textual Concept – (Literary Value, Narrative, Symbol, Character, Genre, Point of View and so on…), with the aim of building students’ skills in all aspects of text composition. | 1. How will a study of this text/these texts develop students’ understanding of key ideas in the unit?  * Identify key ideas from the syllabus rubric for this unit. These do not need to be words that appear in the rubric itself, but should be terms and phrases that capture the learning outlined by the rubric. * Identify specific aspects of the core text(s) that will be explored to assist students in understanding the key ideas of the unit. Key ideas are likely to informed by textual concepts. |
| By strengthening students’ skills in analysis and creation concurrently, students will develop a stronger and increasingly independent ability to analyse and compose complex texts.  Their developing understanding of the narrative form will inform their ability to compose creatively and to identify and articulate the steps taken in the construction of their creative response. Using a ‘modelled, guided and independent’ process, students will develop their skills in text analysis. Throughout the composition process students will be provided with class time to seek feedback and review their work.  The core texts have been selected and sequenced to provide students with a broad range of examples specific to textual concepts explored in each section of the unit. | 1. How will approaches to teaching and learning assist students in developing this understanding?  * Describe any key teaching and learning approaches that will be used to target the development of this understanding |
| Through drafting and editing a range of critical and creative compositions across the unit, students will demonstrate their developing understanding of each textual concept. They will record their own reflections on their development of skills in a | 1. How will students demonstrate this understanding?  * Outline the range of ways in which students will demonstrate their understanding of key ideas. |

Focus Questions

1. Why do we read and write?
2. How does being a reader help us to be a better writer (and vice versa)?
3. What makes powerful writing and engaging reading?

Outcomes

| Standard | Advanced |
| --- | --- |
| EN11-1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  EN11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  EN11-3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  EN11-4 applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  EN11-5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  EN11-6 investigates and explains the relationships between texts  EN11-7 understands and explains the diverse ways texts can represent personal and public worlds  EN11-8 identifies and explains cultural assumptions in texts and their effects on meaning  EN11-9 reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner | EA11-1 responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  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  EA11-4 strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts  EA11-5 thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  EA11-6 investigates and evaluates the relationships between texts  EA11-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  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 as Learning | Assessment of Learning |
| --- | --- | --- |
| Assessment that occurs usually throughout the unit and can often be referred to as ‘formative’- used to inform and clarify teaching and learning as we move forward. | Assessment where students monitor and assess their own learning by reflective questioning and strategic implementation of solutions. | Assessment where teachers use evidence of student learning by matching that learning to standards and outcomes - usually end of the unit and referred to as ‘summative’. |
| Feedforward  Students will compose analyses for each of the core texts to demonstrate their understanding of the section objectives.  Students will be guided through this process as an in-class task where formative feedback will be provided, using the Modelled, Guided, Independent approach. The ALARM scaffold will be employed.  Through this process teachers will be able to discern the level of individual and collective student understanding and make unit adjustments as required. | Peer and Self-Assessment  Throughout the composition phases of the unit – students will be provided opportunities to self and peer assess both their creative and critical work and use the feedback to improve their responses.  Students will learn a diplomatic process for reviewing and critiquing the work of others so that commentary is critical and yet constructive.  Students will be proactive in the collective creation and review of peer and self-assessment criteria.  Students will also be involved in discerning the best method of reviewing each other’s work. | Formal Assessment  Students compose a reflection on the process of creation, analysing their own creative writing to show an understanding of the way language is used to create meaning and a conscious ability to employ language to create meaning specific to purpose and audience.  Students will submit their creative writing along with their analytic reflection statement.  Students will be provided formal guidance on the development of their work at intervals through the unit so that they have the opportunity to refine their skills. |

Texts

| Core or Additional Texts | Texts and Resources |
| --- | --- |
| Core Text(s) | Short Stories:  ‘So Much Water So Close to Home’ (1977) – Raymond Carver  ‘All Summer in a Day’(1954) – Ray Bradbury  ‘The Fall of the House of Usher’ (1839) – Edgar Allan Poe  ‘The Ones who Walk Away from Omelas’ (1973) – Ursula K. Le Guin  Poetry:  ‘I Wandered Lonely as a Cloud (Daffodils)’ -William Wordsworth  ‘Degrees of Gray in Philipsburg’ - Richard Hugo  ‘She Walks in Beauty’ - Lord Byron  ‘Nobody calls me a wog, anymore’ Komninos Zervos  ‘To Denis’ (Son of Mine) Oodgeroo Noonuccal  ‘Big Jim’ Bruce Dawe  ‘The Little Mute Boy’ - Federico García Lorca (1898-1936) – poetry  Picture Book:  ‘Way Home’ – Libby Hathorn and Gregory Rogers  Excerpts:   1. That Eye, The Sky (1986), Tim Winton, Penguin, P79 and p.83 2. The Catcher in the Rye ( 1951), J D Salinger, Penguin, - pp.44 & 50-51 3. Oliver Twist (1837-39), Charles Dickens, chpt 6 – p.32-33 ‘Oliver Plucks up the Spirit’ 4. The English Patient (1992), Michael Ondaatje, Picador, – pp.93-95 5. A Portrait of the Artist as a Young Man (1916), James Joyce, Wordsworth Classics, chp 5 – p.134-135 |
| Additional Resources | Excerpt from Lord of the Flies (1954) William Golding – pp.136-137 (Faber & Faber edition)  Excerpts from How to read literature like a Professor (2003) Thomas Foster: ‘Is that a Symbol’ and ‘If she comes up, it’s a baptism’.  Painting: Rene Magritte’s – Ceci n’est pas une pipe  Selection of abstract paintings such as those of Dahli  Dixon, Mel (2016), Creative Horizons: Crafting Creative Writers, ETA  Morrison, F., Parker, J., & Parker, F. (2006) Masters in Pieces: The English Cannon for the Twenty-first Century, Cambridge: London: The English Canon  Cameron, S., (2009) Teaching Reading Comprehension Strategies, Pearson: Australia  English textual concept focus areas ([English Textual Concepts](http://www.englishtextualconcepts.nsw.edu.au/) - http://www.englishtextualconcepts.nsw.edu.au/) |

Unit Breakdown

| Sections: | Reading/ Analysis | Creative Writing | Process of Learning and Creation |
| --- | --- | --- | --- |
| Section I  Week 1 | * Unit/. Assessment Overview | N/A | N/A |
| Section II  Weeks 1-2 | * Narrative/Representation/Symbol * Literary Value | * First draft of creative writing | * Commence creative writing plan |
| Section III  Weeks 3-4 | * Genre & Character | * Draft revision and rewrite | * Update creative writing plan |
| Section IV  Weeks 5-6 | * Point of View & Voice | * Second draft revision and rewrite | * Update creative writing plan |
| Section V  Weeks 7-8 | * Style & Language Techniques * Literary Value & Symbol | * Third draft revision and rewrite | * Update creative writing plan |
| Section VI  Weeks 9-10 | * Consolidate: Review Skills and Knowledge | * Final edit and rewrite | * Compose Reflective Analysis |

Section 1 – Introduction to Unit: Unit and Assessment Overview

Resources:

1. Assessment and Learning Checklist
2. Sample Story and Reflection
3. Feedback Ladder
4. Feedforward Matrix for Narrative and Reflection

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| Standard:  EN11-9:   * monitor and assess the various ways they approach their learning in English * create texts reflecting on their own learning, considering how processes can be adjusted to ensure better learning outcomes * assess the strengths and weaknesses of their own compositional style and amend compositions as a result of the process of feedback and reflection * use and understand the value of writing as a reflective tool   EN11-3:   * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)   Advanced:  EA11-9:   * assess strengths and weaknesses of their own creative and critical compositions and set learning goals accordingly * reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts   EA11-1:   * analyse the ways language features, text structures and stylistic choices shape ideas and perspectives and influence audiences (ACEEN024) | Students are informed of unit and assessment objectives:   * This is an introductory Unit – Bridging Stage 5 and 6 * Aims to ensure students have the skills to build a confident, independent approach to textual analysis and composition * Aims to consolidate and build on skills developed in Stage 5 * Aims to develop student understanding of the intrinsic nature of the relationship between reading and writing (doing one helps to inform the other). * Aims to develop student understanding of the value of literature.   The assessment is issued and discussed as a class; expectations and processes are clarified.  Journal  Class discusses approaches to the journal – an entry scaffold and sample may be provided if necessary. The approach to the journal will depend on the needs of the cohort and resources available, students may supply their own separate journal, use the back of their exercise book, keep a computer log, or be issued with a separate exercise or art book that they keep in the classroom. It is important that they have access to the journal in class during lessons.  **Narrative Review/Revision – Think/Pair/Share**   * Students review the elements of a narrative: orientation, complication, series of events, climax, resolution, and coda. * Students consider narrative structure (the order in which the narrative is presented to the reader): linear and non- linear. Students consider reasons a composer may choose to present a narrative in non-linear form. * Students brainstorm the different forms that might be used to convey narrative: prose, poetry, letters (epistolary), diary entries, script, images and so on and the possibility of combinations of these forms.   Student consider the following focus questions and write an opening reflection in their journal:   * Why do we read and write? * How does being a reader help us to be a better writer (and vice versa)? * What makes powerful writing and engaging reading?   Class reviews and discusses the Learning Checklist and structure of the unit.  Students examine sample story.  Students become acquainted with the success criteria and assess the qualities of the sample/s provided against the success criteria. | Through student questions, feedback and reiteration of learning and assessment expectations – students demonstrate a clear understanding of the unit and assessment objectives.  Student understanding of unit and assessment objectives are further demonstrated in their written journal entries as the unit progresses. These will be monitored through regular review by the teacher and feedback will be provided to improve skills and understanding.  Student understanding of the narrative form is revealed through contributions to class discussion and written notes – assessed by teacher observation.  Students demonstrate their current understanding of their written responses to the unit focus questions. An insightful understanding is not required at this time as these responses will be used as a point of comparison and reflection at the end of the unit.  Students demonstrate their understanding of the success criteria by making successful connections with and reflections on the sample responses. |
| Standard:  EN11-9:   * use constructive, critical feedback from others to improve learning, including their own composing and responding * select and use appropriate metalanguage and textual forms to assess and reflect on learning   Advanced:  EA11-9:   * use constructive, critical feedback from others to improve learning, including their own composing and responding * select and use appropriate metalanguage and textual forms to assess and reflect on learning | **Peer and self-reflection**  Students review the Feedback Ladder (resource 3) as a process for providing clear and constructive feedback to their peers (see appendix) – and the Feedforward Matrix4 for both the narrative and reflections:   * Step 1 – What needs to be clarified? What questions are you left with? * Step 2 – What are the strengths of the narrative? What did you like? * Step 3 – What areas might be changed (altered, added to deleted)? * Step 4 – What two things could the author do to improve the narrative?   Students are provided with a sample creative response2 and practice writing feedback using the feedback ladder structure. Students should be reminded of the Feedback Ladder process every time they are required to review peer work.  Students are informed that they will be required to participate in ongoing peer, teacher and self-assessment activities, where they will submit their draft or practice writing activities for feedback as part of a feedforward process to facilitate. | Students demonstrate their ability to use the Feedback Ladder and Narrative Feedforward Matrix to compose structured, constructive feedback though the written example they provide for the sample response/s. |

Section II: The Symbolic Nature of Language and Literature

Resources:

1. PowerPoint Presentation
2. Creative Writing Planning Worksheet
3. ALARM Paragraph Scaffold
4. ALARM Analysis Scaffold

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| Standard:  EN11-9:   * monitor and assess the various ways they approach their learning in English * create texts reflecting on their own learning, considering how processes can be adjusted to ensure better learning outcomes * assess the strengths and weaknesses of their own compositional style and amend compositions as a result of the process of feedback and reflection * use and understand the value of writing as a reflective tool   EN11-3:   * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)   Advanced:  EA11-9:   * assess strengths and weaknesses of their own creative and critical compositions and set learning goals accordingly * reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts   EA11-1:   * analyse the ways language features, text structures and stylistic choices shape ideas and perspectives and influence audiences (ACEEN024) | Section - Part 1a : Language is symbolic  Students understand that language is symbolic in its nature, that is, it is about ‘packaging’ meaning in a way that it can be passed on. Language is symbolic at different levels, from individual letters, which we understand to mean sounds, through to words, which we understand to signify ‘things’ and ‘actions’ and ‘qualities’ and so on. to groups of words, which might build images or situations or characters as more complex symbols. The key thing is that students understand that symbols are essential to language and communication.  What is symbolism?  Students discuss the idea of representation – using Rene Magritte’s painting: ‘Ceci n'est pas une pipe’ (‘This is not a pipe’).  Focus Questions:   1. What point is Magritte trying to make? 2. If this is ‘not a pipe’, what purpose does it serve? 3. What is he telling us about the way we ‘experience’ the world around us?   Students explore symbolism through discussion and examination of a range of images such as signs and journalistic photographs (see resource 5):  A ‘symbol’ is something which stands for more than itself. Symbols can be visual or aural. An image is essentially just a bunch of pixels, lines on a page – what makes it more than that?  Symbolic Systems of Language  Students learn that all human language systems are symbolic. When we learn to use language, we are learning the connection between the symbol and the ‘thing it represents’. This is actually very complex and sophisticated.  Students explore a variety of symbolic language systems such as music, alphabet, and numerical operation symbols.  Students could play with this idea by inventing their own symbolic language system – and swapping coded messages.  Students could expand on this by considering or exploring the number of authors that have used their own symbolic language system as an element of their compositions. Possibly a homework activity.  Interpreting Symbolic Meaning  Students explore the factors that influence our interpretation of symbolic meaning such as: context, background knowledge, associations and processes of categorisation. Students compare a cartoon image of a lion (from Lion King) to a photograph of a lion, along with a photograph of tiger and an image of Nemo (from the cartoon film Finding Nemo). Students discuss the various ways in which we associate and categorise these images and what information we need or assume in the process of interpreting what the lines on the page actually symbolise. (See PowerPoint5) Teachers to access images, due to copyright.  Symbolic Thinking and Learning  Students discover the way symbolic thinking links with systems of learning.  Students visit the following site, [Overview of Learning Theories](http://gsi.berkeley.edu/gsi-guide-contents/learning-theory-research/learning-overview/): http://gsi.berkeley.edu/gsi-guide-contents/learning-theory-research/learning-overview/  Students consider:   1. Which ‘theory of learning’ best accommodates what you have learned about the way we ‘think symbolically’. 2. How do these ‘theories of learning’ help you to further understand why ‘symbolic thinking’ might be important?   Symbolic Meaning is embedded within a Context  Students explore the association between the interpretation of symbolic images and context.  What does this symbol mean?  Insert image of cartoon lion’s head from Lion King here  table of symbolism  Symbols as Packets and Symbols as Webs  Students explore the way symbolic ways of thinking allow us to organise the world around us.  Since symbols are such fundamentally interconnected things, our symbolic way of thinking allows us to:   1. Organise the world in an efficient way: for example. I can ‘pack up’ all the useful stuff I know about lions into a very rough symbol of a ‘lion’- this might include different contextual understandings of ‘lion’ 2. Make sense of new symbolic meaning through its interconnections (webs) with what we already know… Think of the way you can work out an unknown word by considering the other words in the sentence, the order of the words, the context in which the word is written or spoken.   Students consolidate their understanding of Packet and Webs by working through samples provided by the teacher, and creating some of their own.  Students write an exit pass: Provide three examples of the way language is ‘symbolic’ at different levels of analysis. | Students reveal their intrigue with the notion of symbolism through participation in class discussion and questioning.  Students reveal their developing understanding of symbolism and symbols as representation through the quality of questions they ask and the depth of class discussion.  Students demonstrate their understanding of symbols as systems of language through the effectiveness of their creative responses and/or research.  Students reveal their developing understanding of the factors that influence the interpretation of symbolic meaning through the quality of their contributions to class discussion and the depth of class discussion.  Students demonstrate their understanding of the link between symbolic thinking and learning through: their written responses to the questions provided; as well as teacher observation and discussion with individual students as they research.  Students demonstrate their understanding of the way context influences symbolic interpretation by offering alternate examples of ‘symbols’ that can be interpreted a variety of ways according to context.  Students may provide these responses verbally or by drawing and annotating, while the teachers walks the room to observe.  Students explore the way associations are made between texts as a method of learning through categorising. Their understanding is demonstrated in the construction of their own boxes and webs – revealing their ability to connect aspects of texts and life through differing symbolic interpretations.  Students reveal their consolidated understanding of the way in which language is symbolic through written responses to the exit question (exit pass). |
| Standard:  EN11-1:   * investigate, appreciate and enjoy a wide range of texts and different ways of responding * explain how various language features for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * compose texts that integrate different modes and media for a variety of audiences and purposes   EN11-2:   * create a range of texts by drawing on a range of technologies in, for example research, communication and representation of ideas (ACEEN012)   EN11-7:  reflect on how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts including those by and about Aboriginal and/or Torres Strait Islander People(s)   * reflect on how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts including those by and about Aboriginal and/or Torres Strait Islander People(s)   EN11-9:   * assess their own strengths and needs as learners and apply strategies to ensure their ongoing improvement   Advanced:  EA11-1:   * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * compose texts that integrate elements of form, personal style, language and content for a variety of audiences and purposes   EA11-9:   * reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts   EA11-7:   * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure (ACELR015) * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure (ACELR015) | Section I – Part 1b: Symbols and Dreams  Students develop an understanding of the importance of symbols as a language which mediates between the ‘known’ and the ‘unknown’.  Symbolism and Art as a representation of Dreams - Surrealism  Following on from last lesson, students discuss some other prominent examples of surrealist art (for example, Dali, Sleep, 1937) and their ‘dreamlike’ quality/ tone.  Students explore an artwork such as Dali’s and consider the following questions:  Have you seen art like this before?   1. Does it remind you of anything? 2. What details do you notice in the image? 3. What might this painting be about?   Students learn that Surrealism is a cultural movement that began in the early 1920s, and that it is best known for its visual artworks and writings. Artists painted unnerving, illogical scenes with photographic precision…and developed painting techniques that allowed the unconscious to express itself. [Wikipedia]  Students examine The Two Fridas, by Frida Khalo, 1939, and consider the connection between surrealist art, symbolic meaning and the representation of dreams, or the dream state or the unconscious mind.  Students consider a recent dream and the symbolic content of their own dream. Students might attempt to draw a dream, or the symbols from their dream and interpret their meaning (annotate).  Students are invited to share their ideas with a partner or with the class but are not pushed to do so.  Students consider the significance of dreams and why sleep and dreams are an important element for our wellbeing (mindfulness).  Students are asked to research what happens when we do not get enough sleep, and the significance of REM sleep (mindfulness).   1. The Unconscious Mind, Dreams and Symbols - Sigmund Freud and Carl Jung   Students are provided a short overview of Sigmund Freud and Carl Jung’s ideas about ‘symbols’ as the language we use when we are exploring the ‘unknown’.  Students learn that:   * Freud and Jung are considered the founders of ‘psychoanalysis’- a particular theory about how ‘the mind’ (not the brain) is structured and how it operates. * Freud, in particular, and the theory of psychoanalysis, had a dramatic impact upon the fields of psychology, art and literature in the first half of the 20th century and beyond. * A key idea which comes from psychoanalysis is the idea that the ‘conscious’ mind is only part of your psyche. * A second key part of your mind in the ‘unconscious’. * If this sounds very familiar, it is because of the profound influence of Freud and Jung. (Or maybe they’ve seen Inside Out). * While these two men initially worked together, they eventually parted ways because they disagreed over the nature and the function of the ‘unconscious mind’.   Students learn the fundamental premise of their theories about the unconscious mind and links to symbolism:   * Freud theorised that people could only live together in modern society if they ‘repressed’ all of the ‘primal desires and fantasies’ which would be anti-social. The unconscious mind was the place where people ‘stuffed’ all of these primal desires. * Freud considered dreams (amongst other things) to be representations of these desires ‘bubbling up’ into our conscious mind. * Jung theorised that the unconscious was a place of something like unknown potential. He thought there was something common or shared in the way everyone’s unconscious was structured. * Jung considered that the unconscious was (by definition) unknowable by the conscious mind and so symbols provided a language of communication between these two parts of the psyche.   Symbols as Mediators  Students learn that the symbols in dreams can act as mediators between our conscious and unconscious worlds, between the known and the unknown.  Students expand on their understanding of Jung’s theory, learning that:   * Jung thought that, since we share a similar structure to our unconscious, we would often experience common symbols. He called these common symbols ‘archetypes’. * For Jung, dreams and other symbolic representations were the way that the unconscious mind ‘communicated’ with the conscious part of the mind. While for the conscious mind, symbols were a way of making the unconscious mind into something concrete which could then be ‘thought about’.   Please keep in mind that this is an enormous simplification of different schools of psychoanalysis.  Symbols and Learning  Students apply Jung’s theory to their own world and are guided through the following discussion points:   * Think about the following representation of the conscious and unconscious mind: * What you ‘know’ of as ‘you’ is just the middle circle- your conscious mind. This seems to be your whole world- it is everything you can possibly think of and every way you can possibly think. * But you actually exist in a much broader world of unknown potential- what you could be. But you can’t really describe what this is, because… if you could describe it, it wouldn’t be ‘unknown’.   So how do you go about becoming something that you can’t even imagine?   * Jung would say that at the boundary between your conscious and unconscious mind there is a ‘conversation’ happening in symbols. A kind of ‘fuzzy area’ of ‘half knowing’. Like when you wake up from a dream, which seems completely illogical, but you can ‘sort of’ understand the different parts and it’s left you with a distinct impression. * Or when you look at a painting and you can’t fully grasp what it means or why it’s affecting you like it is… * This is the ‘boundary area’ where symbols operate. * And as the symbols make your unconscious mind concrete, you can ‘think’ about the symbols. And after thinking about them, you can ‘articulate’ your thoughts. * And through this process, you ‘map out’ an area of the unknown, you expand your conscious mind.   (Goya, Saturn Devouring his Son, 1819-1923)  Stories and Learning  Student understand that:   * This is exactly what they are asked to do in English and Art and Music. * This is part of what it means when teachers ask them to take their emotional engagement/response to a text and turn it into an analytical essay. * This is what it means when… teachers ask them to reflect on, articulate and map out that ‘fuzzy’ emotional ‘impression’.   Recap  Students write a brief response the following points to consolidate their learning   1. Language is symbolic – we communicate symbolically. 2. Symbols have meaning ‘packed into’ them. 3. They also enable us to learn about the world in an interconnected way, so we can understand new information and experiences. 4. We think in symbols – whether they are ‘words’, ‘images’ or ‘sounds’. 5. Symbolic thinking is probably essential to expanding our own conscious awareness of ourselves as we grow and develop. 6. But… thinking about this last point... Does this mean that we all have to become expert dream interpreters if we want to get any smarter?   Writing Activity  Students write about a dream of their own or use a surrealist artwork as stimulus for a short piece. Other students can attempt to ‘interpret’ a surrealist artwork. | Students reveal an understanding of symbolic meaning in their ‘dream interpretations’- these won’t be accurate. The important thing is that they are playful and students understand how symbols are working through ‘association’.  Students’ capacity to transfer the ideas presented in class to their own world experiences is ascertained by teacher observation, and demonstrated by the ease with which they are able to complete the reflection task and by the accuracy in their research findings.  Student understanding of symbols, symbols as language, and symbolic thinking is demonstrated in the quality and depth of their written responses to the points of reflection, and guided by written teacher feedback.  Student understanding of dreams as symbols is demonstrated through the ideas presented in their story or their interpretation of the selected artwork, as gleaned by teacher observation and discussion with individual students while students work. |
| Standard:  EN11-3:   * use language forms, features and structures to shape meaning, influence responses and achieve particular effects   EN11-4:   * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts * transform personal experience into imaginative texts for particular contexts and audiences * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts   Advanced:  EA11-3:   * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity   EA11-4:   * use analysis of specific language concepts and literary devices in texts to inform the composition of imaginative texts (ACELR034) * integrate real and imagined experiences by selecting and adapting particular aspects of texts to create new texts (ACELR033) | Section I - Part 1c: Stories as symbols  Students understand the value of literature/ reading literature lies in its ‘symbolic’ nature and that, Like all ‘symbols’ the story stands for more than itself. Characters within the story can be seen to represent humanity more broadly. Characters are engaging because we can relate their experiences to the broader world. The teacher might also, if time/ interest permits, extend on the introduction to Jung in the previous lesson to talk about ‘archetypes’.  Stories as Symbols  Teacher reviews symbolism and how the concept links to storytelling. Teacher guides the students through the following discussion:   * A symbol is something which stands for more than itself. * A shape, an object, a sound, a word. * But symbols can also be bigger and more complicated. Characters and stories can be seen as symbolic. Shakespeare’s characters, Romeo and Juliet, symbolise the intensity of young love. The story of Frankenstein symbolises the dangers of science devoid of morality. * In fact, whenever we ‘connect’ with a story, we are really saying that something in the story has broken free of its meaning on the page and has ‘meant something bigger to me’. * Usually, this ‘connection’ will just be an impression or a feeling of interest in the story. * But if you are studying the story as part of your English class, you will be compelled to articulate and map out/ interpret/ articulate that symbolic understanding.   Story Survivors  Students consider why some stories have stood the test of time. Students consider the following points:   * The oldest stories within cultures have been chosen and remembered over thousands of years. * Jung might say they have been remembered because they were seen as ‘useful’. Why ‘useful’? Because they (symbolically) told some deep truth about the world. * Even if people were not able to ‘explain’ the symbolic meaning. In a sense, they did not need to explain it- they had the story, the story ‘held’ the meaning and it could easily be passed down.   Teacher introduces students to the example of the story and painting of Jonah, discussing the elements of responsibility/obligation, chaos, rebirth in the text; implied through the symbols of: God’s command as an obligation to sacrifice, the great fish as the embodiment of chaos, and the sea as a place of both chaos and rebirth. Possibly explore the nature of these images as ‘archetypal symbols’.  (Jonah and the Whale- Fresco – Michaelanglo – 1508-1512)  Students learn that:  Jonah and the Whale is a story which appears in the Jewish Tanakh and the Christian Old Testament. It references a time in the 8th century BC.  Students read a summary of the story of Jonah and identify ‘archetypal’ symbols within the text.  Students respond to the following questions:   1. What ‘important truths’ do you think this story might have told to its readers over the centuries? 2. To what extent do you think these ‘truths’ may have changed/ remained the same over time?   Activity – Preparation for the final assessment:   1. Choose at least one major symbolic element from one of the images below. 2. Plan a narrative exploring the concept of transformation in which this symbol acts as a central motif. You are encouraged to be creative with your choice/ use of form.  * [Frankenstein’s monster](https://cdn-atmostfear.pressidium.com/wp-content/uploads/2017/02/boris-karloff-frankenstein.jpg) (https://cdn-atmostfear.pressidium.com/wp-content/uploads/2017/02/boris-karloff-frankenstein.jpg) * [The Two Fridas](https://www.fridakahlo.org/images/paintings/the-two-fridas.jpg) (https://www.fridakahlo.org/images/paintings/the-two-fridas.jpg) * Jonah and the Whale-Fresco – Michelangelo – 1508-1512   Students may choose to use the Creative Writing Planning Worksheet resource 6 to assist their planning:  Students continue to work on the development of this story throughout the unit, journaling progress and changes as they go. | Creative writing: Students demonstrate their understanding of the assessment requirements by having one element of the stimulus in their own work working as a symbol of a larger cultural meaning in the text. Students should be able to explain this to the teacher in independent conversation. |
| Standard:  EN11-1:   * develop creative and informed interpretations of texts supported by close textual analysis (ACELR062)   EN11-3:   * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)   EN11-5:   * select and apply appropriate textual evidence to support arguments (ACEEN035)   Advanced  EA11-1:   * develop independent interpretations of texts supported by informed observation and close textual analysis (ACELR045)   EA11-3:   * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity   EA11-5:   * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence (ACELR011) | Section I - Part 2a: So Much Water So Close To Home by Raymond Carver  Students read and understand the events and characters within the story, before going on to develop a deeper understanding of the language, relationships and themes within the text.   1. Students complete a narrative sequencing task after having read the story. 2. Students complete ‘Close Reading Questions’ on a selection of the following quotes:    * ‘My husband eats with a good appetite. But I don’t think he’s really hungry’    * ‘Then I rake my arm across the drain board and send the dishes to the floor’.    * ‘He got some nylon cord and tied it to her wrist and then looped the rest around a tree.’    * ‘In bed he put his hands on me again and then waited as if thinking of something else.’    * ‘I look at the creek. I’m right in it, eyes open, face down, staring at the moss on the bottom, dead.’    * ‘Lying on the far side of the bed away from his hairy legs.’    * ‘‘Open the door,’ he says as if he isn’t listening. ‘You’re going to choke in there.’    * ‘I can’t hear a thing with so much water going.’ | Students demonstrate their understanding of narrative form, plot and character development through:   * Correct narrative sequencing. * Accurate and independent completion of ‘close reading questions’. |
| Standard:  EN11-1:   * explain how various language features for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes.   EN11-3:   * understand and explain how language forms, features and structures are effectively integrated in a range of quality literature and other texts.   EN11-4:   * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts   EN11-6:   * explore and analyse the similarities and differences in language forms, features and structures between and among texts   Advanced:  EA11-1:   * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   EA11-3:   * explain the effect of language choices in different personal, social and cultural contexts and how these choices influence meaning   EA11-4:   * explore a wide range of texts to engage with ideas, perspectives and conventions in familiar and new contexts   EA11-6:   * investigate similarities and differences between and among texts that may be linked by form, perspective or genre | Section I - Part 2b: Consider the symbolism of ‘water’ within the text.  Students explore how water is used as an important symbol within the text, bringing with it associations and meanings from a wider literary/cultural heritage. Students consider how these broader and deeper symbolic meanings work within this specific text. It will be up to students to determine the symbolic meaning of water in the short story. Specific direction is not given here, as to the possible symbolic meanings of ‘water’ in the text, since the value of this part of the unit is in authentically exploring (with the class) the possible meanings, rather than coming to a single ‘correct’ interpretation.   1. In preparation for the class: students read and take notes on two excerpts from [How to Read Literature Like a Professor: ‘Is that a symbol?](https://www.litcharts.com/lit/how-to-read-literature-like-a-professor/chapter-12-is-that-a-symbol)’ and [‘If she comes up, it’s a baptism.](https://www.litcharts.com/lit/how-to-read-literature-like-a-professor/chapter-18-if-she-comes-up-it-s-baptism) [Alternately, you might read through some of this material with the class] 2. Discuss key ideas explored in the chapters. 3. Students expand the discussion to compile a list of possible symbolic meanings and associations related to water. Students might use a graphic organiser or create a mind map. 4. Note and collate all the references to water in the short story, before using the above discussion/ information to draw some conclusions in relation to the use of water as a key symbol within the text. 5. Students should be able to write about the use of this symbolic meaning in a detail, coherent and elaborated manner using (ALARM Paragraph Resource 7) | Students demonstrate their understanding through their:   * ability to meaningfully participate in opening discussions. * ability to critically select and apply the information from How to Read Literature Like a Professor to the short story in an accurate and relevant way. * ability to express their ideas in a coherent and extended written response. |
| Standard:  EN11-4:   * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts   EN11-8:   * identify cultural assumptions in their own texts and in their responses to the texts of others * assess and reflect on the ways values and assumptions are conveyed (ACELR058) * recognise how context influences the cultural assumptions that underpin their own and others’ compositions of, and responses to, texts   Advanced:  EA11-4:   * explore a wide range of texts to engage with ideas, perspectives and conventions in familiar and new contexts   EA11-8:   * explain and evaluate whether their own perspectives and values align with the perspectives and values expressed in texts (ACELR039) * evaluate the impact of specific cultural references on meaning, for example historical allusion, cultural stories and symbol * analyse the ways that specific language features and stylistic features represent cultural assumptions and values in a range of texts (ACELR058) | Section I - Part 2c: Using symbolic vocabulary  Students consider how the symbolic meanings we find in ‘So Much Water So Close To Home’ are informed by wider cultural meanings of ‘water’ and/ or how the symbolic meaning of ‘water’ in the short story is ‘set against’ these wider cultural meanings. Students should understand that symbolic meaning is changing and contextual- that a symbol in a story operates in a ‘dialogue’ with the wider culture in which that story is read.   1. Revisit the painting of ‘Jonah and the Fish’ and compare representations and associations of water. Students can use a Venn diagram to compare and then write up their comparison. 2. Read the excerpt from Lord of the Flies, pp.136-137 of the Faber and Faber educational addition, 2012 [and/or another suitable story] and repeat the process. | Through their Venn diagrams students demonstrate:   * their ability to articulate, in writing, a coherent comparison (similarities/ differences) between the symbolic meaning in the two texts. * their ability to apply their knowledge of symbolic meaning to a second, unfamiliar text. |
| Standard:  EN11-5:   * select, interpret and draw conclusions about information and ideas in texts * make connections between information and ideas and synthesise these in a range of critical and creative texts * compose critical and creative texts that explore increasingly complex ideas   EN11-8:   * assess and reflect on the ways values and assumptions are conveyed (ACELR058)   EN11-9:   * use and understand the value of writing as a reflective tool   Advanced:  EA11-5:   * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence (ACELR011) * investigate complex ideas and information through sustained argument and imaginative compositions   EA11-8:   * analyse the ways that specific language features and stylistic features represent cultural assumptions and values in a range of texts (ACELR058) | Section I – Part 2d: Independent task: Interpreting symbolic meaning  Students should be able to make an independent attempt to identify, explore and write about symbolic meaning in a text of their choice. Most students will probably choose to explore the meaning of ‘water’ within a text; however, some students (particularly in the Advanced stream) might choose to explore other symbols.  Standard students complete a scaffolded comparison of the way symbol is used in each text – may be a Venn diagram or an ALARM Analysis scaffold – Resource 8.  Advanced students write an extended response to a question like: Compare and evaluate symbolic meaning in Carver’s ‘So Much Water So Close To Home’ and another text of your own choosing. | Through the composition of an extended analytic response, students demonstrate their ability to:   * apply processes of analysis and comparison to understand a text independently. * independently link a text to a wider cultural context through its symbolism.   And the degree to which they:   * appreciate the relationship between the two texts. * can write coherently and accurately over an extended argument. |

Section III – Building our Understanding of Narrative Elements through Genre and Character

Resources

1. PM12 Compare and Contrast Diagram, Cameron, S., (2009) Teaching Reading Comprehension Strategies, Pearson, Australia
2. PM22 Key Word Hunt, Cameron, S., (2009) Teaching Reading Comprehension Strategies, Pearson, Australia

All Summer in a Day – Ray Bradbury (science fiction short story) and Way Home – Libby Hathorn/Gregory Rogers (children’s picture book)

| Outcomes/ Content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| Standard:  EN11-4:   * investigate text structures and language features related to specific genres for different purposes and audiences (ACEEN052)   EN11-6:   * examine how genres and their conventions have changed and adapted over time (ACEEN046) * understand how texts conform to or challenge generic conventions through their language forms, features and structures * explore and analyse the similarities and differences in language forms, features and structures between and among texts   EN11-1:   * investigate, appreciate and enjoy a wide range of texts and different ways of responding * develop creative and informed interpretations of texts supported by close textual analysis (ACELR062)   EN11-5:   * select and apply appropriate textual evidence to support arguments (ACEEN035) * compose critical and creative texts that explore increasingly complex ideas   EN11-3:   * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005) * create cohesion in texts by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims.   EN11-9:   * choose individual and collaborative processes appropriate for particular learning contexts   EN11-7:   * reflect on how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts including those by and about Aboriginal and/or Torres Strait Islander People(s) * relate their responses to texts to aspects of human experience   EN11-2:   * use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style (ACEEN055) * assess the effects of the choice of mode and medium, including digital texts, in shaping the response of audiences in a variety of contexts (ACEEN003)   Advanced:  EA11-4:   * compare and evaluate specific uses of language in a range of textual forms   EA11-6:   * analyse how composers combine elements from different texts, sources and genres to create new texts for particular audiences * analyse the relationships between conventions of genre, audience expectations and interpretations of texts, and the ways texts may conform or subvert these conventions (ACELR020) * investigate similarities and differences between and among texts that may be linked by form, perspective or genre * select and combine specific textual elements to create new texts and assess their effectiveness for different audiences, purposes and contexts   EA11-1:   * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * develop independent interpretations of texts supported by informed observation and close textual analysis (ACELR045)   EA11-3:   * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity * use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts (ACELR012) * Use language forms, features and structures to shape meaning, influence responses and achieve particular effects   EA11-9:   * reflects on and discusses personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts   EA11-7:   * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure (ACELR015) * appreciate the different ways in which a text can be valued, for example for its themes, aesthetic qualities or representation of cultures   EA11-5:   * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence (ACELR011)   EA11-2:   * explain and assess the processes of drafting, reflecting, editing, revising, refining and presenting for a range of audiences and purposes * examine the way composers apply textual conventions to shape meaning in different modes, media and technologies | Exploration of textual concept – Genre  Students develop an understanding of genre as it applies to features of a narrative – literary genre. However, students might consider how genre is a method of categorising that can apply to other elements such as form of text: graphic novel, picture books, fiction, non-fiction, drama, film and so on.  Students are provided with a definition of literary genre:  A category of film or literature determined by elements such as setting, plot, subject and characters.  Students brainstorm the major literary genres and create spider maps to identify the unique features of each genre. This should be revision for most students. The list might include: comedy, drama, science fiction, romance, mystery, fantasy, westerns, horror, crime, satire and so on.  Students consider the significance of genre to storytelling and story creation. Such as: it is key to certain settings and situations, helps to target a particular audience, and helps to define the stylistic elements of composition.  Students brainstorm a list of texts they know that incorporate multiple genres – and list the elements that contribute to these genres.  Students discuss the reason why some authors may choose to combine genres in storytelling. Students might be prompted with some possible responses such as: to broaden target audience and public appeal, to deal with multiple narratives, to subvert old and/or create new genres or subgenres for artistic merit, to contrast different worlds and environments or time periods.  Close reading of All Summer in a Day – Ray Bradbury  Students read the text as a class and then complete the following activities:   * Students identify text genre and locate evidence to support their choice. * Using the [Key Word Hunt](https://learningroom11kimihia2013.wikispaces.com/file/view/PM22+Key+word+hunt.pdf): https://learningroom11kimihia2013.wikispaces.com/file/view/PM22   +Key+word+hunt.pdf: students highlight words that are essential to plot and character development   * Using the key words – students create a summary of the storyline * Students might play with the elements of science fiction to plan or create a mini sci-fi story in their journal – annotating the sci-fi elements.   Narrative  Students identify and annotate the narrative features that ‘express ideas and values’ (modelled, guided, and independent). Discussion could include ideas such as:   1. Is this an immigrant story? 2. Is this story about belonging? 3. Is this story a study of the nature of truth?   Students complete the Jigsaw/Group activity. In pairs or small groups, students are provided with a large piece of paper with one of these statements on each:   * Stories represent broad aspects of humanity, society and culture, made particular and personal to interest the responder. * Stories often revolve around complication or conflict (internal, between characters or of a character with society), which may rise to a climax before falling to a resolution. * Plot structures (chronological, flashback, in media res, circular and so on) can control responses to the story. * Values are embedded in narratives through selection of details of events and characters and choice of language.   In the groups, students should discuss what the dot point means and brainstorm on the page aspects of the short story that reflect the dot point. These ideas are to be presented to the class and complied into class notes (this could possibly be done on collaborative IT platforms – creating a multi-modal presentation).  Students write an analytic paragraph (using resource 7) identifying and analysing the use of genre in the short story All Summer In A Day.  Teacher provides feedforward to assist students in the refining their academic writing style.  Exploration of Character  Why is character important?   * characters may be a medium through which ideas and societal attitudes and values are conveyed * representation and interpretation of character depend on personal and cultural values.   Students consider: What elements of narrative might we consider when trying to create character? Students might consider:   * Voice / language * Relationships * Responses to the character (physical and verbal) * The way the character acts and responds * What the character says and how they say it * The way the dress or present themselves * Proximity to other characters   Students consider how the character of Margot is created in the story All Summer in a Day. Students complete a table (this could be a collaborative activity), identifying key quotes form the story that support character development. Responses may look something like those below:  Characterisation of Margot sample for students.  Students write an analytic paragraph defining how the character of Margot is established by Raymond Bradbury.  Teachers provide feedforward to continue developing and refining student academic writing skills.  Alternately – teachers might employ peer review.  Close Reading of Way Home – Libby Hathorn /Gregory Rogers.  Character Development  Students are asked to reflect on the ending to the story and consider:   * Where did you think the child would end up? * Where you shocked by the ending? * Why do you think you were shocked? * How did the composers lead us to make the wrong assumption about the circumstances of the child? * What elements of the character development were missing that may have allowed us the draw the wrong conclusion?   Visual techniques for narrative development   * Students explore the way visual images are employed to convey narrative – analysing visual technique and the relationship between the visuals and the written narrative. * Students are led through a discussion of the way in which the words and pictures work together to create meaning * The class collaboratively write a paragraph to consolidate understanding and to reveal how these ideas would be discussed in an analytic response.   Genre (of form)  Students explore the ways in which this text subverts the genre of picture books (Note that picture book is a genre of form rather than literary genre).  Students consider the following question:   * Picture books are generally for children. Who is the audience for this story? * How are values embedded in this narrative? How do the composers implore us to engage with these values and the human experience?   Students complete a Technique/Example/Effect table or an ALARM Analysis resource 8. Ensure the task allows for modelled/guided and independent participation.  Comparison of Texts  Students discuss/compare the similarities and differences between both these texts using the Compare and Contrast Diagram9: All Summer in a Day and Way Home.  Students might consider in their comparison:   * Similarities and differences in setting, situation, conflict * Similarities and difference in character representation * Similarities and differences in the underpinning moral messages and cultural values expressed * The use of symbolism * The differences in the way meaning is created * The strengths and weaknesses of each form   Text Comparison Table between All Summer in a Day and Way Home.  Exit ticket – mini extended response  The composers of All Summer in a Day and Way Home have both crafted narratives around a lonely and isolated protagonist. Discuss how these narratives move the readers from the known into the unknown.  Responses are collected for feedforward which can be followed up in the next lesson.  Dependent on student ability, teachers might begin this activity by collaborating in the development of an approach to the question or a plan.  Standard students could have a scaffold provided.  Students use the learning of genre and character to inform editing and rewriting of their creative composition. Students:   * make a journal entry for new learning and draft process * continue writing and editing story   Extension: Artistic students could consider how they can incorporate visual elements into their story, or create a storyboard plan. | Questioning/discussion – student participation in discussion and quality of questions, as well as depth of verbal responses, demonstrate the degree of their understanding of genre.  Students are able to identify and discuss evidence of genre within the set text as evident in responses to class discussion.  Students’ written summaries demonstrate their understanding of the storyline  Students are able to critically select and apply annotations to a discussion of the text; they successfully outline an opinion about how the text expresses ideas and values.  Students successfully collaborate to identify and discuss aspects of narrative as they apply to the text studied.  Student responses to the Jigsaw group activity – demonstrate the deepening of their understanding by: --identification of the representational aspects within the text  -identification of narrative elements such as conflict, climax and resolution  -identification and discussion of effect of plot structures  -identification and discussion of significance of values made evident by characters and language choices  All students provide some relevant input into class built notes.  Completed analytic paragraphs demonstrate student ability to independently identify and discuss in written format elements of genre within the set text and provide evidence to support their claims.  Quality of student responses indicates and emerging or revised understanding of the elements that work to create character in narrative.  Students’ ability to establish the way character is created in the text is revealed in their ability to identify the techniques, provide evidence and discuss the effect of each aspect they add to their tabled responses.  Student ability to write about character in an analytic response is revealed in their paragraph response – showing their ability to provide evidence to support their claims and discuss the significance of their findings.  Student developing awareness of how we are positioned by the composers to receive the character is enhanced through class discussion and understanding is demonstrated through the quality of student contributions to class discussions.  Student understanding of the interplay between visual and written texts in the creation of meaning is revealed in the quality of their responses to class discussion and in the collaborative development of an analytic paragraph.  Students are able to apply previous learning of genre to identify how genre has been subverted in the set text by exploring the conflict between the original intent of picture books as children’s literature and deeper message about societal assumptions that a child would not be able to comprehend.  Students are able to independently identify technique and purpose as evident in their completion of the technique table or ALARM scaffold.  Students complete the comparison table and express ideas about the difference and similarities coherently and accurately.  Students reveal their developing ability to provide a comparative analysis in the form of a mini-essay and through this – their understanding of the way symbolism has been employed in each text to bring their understanding from the ‘known into unknown’.  Students successfully demonstrate their understanding of narrative, genre and character in the editing and redrafting of their creative writing response – employing their new skills, as indicated through observation of journal entries and ongoing teacher review and feedforward processes. |

Section IV – Building our Understanding of Narrative Elements through Point of View and Voice

Resources:

1. PowerPoint: Point of View: Advanced
2. PowerPoint: Point of View: Standard
3. PowerPoint: Voice – Advanced
4. PowerPoint: Voice - Standard
5. Handout: Point of View - Examples & Discussion
6. Author’s Point of View
7. Point of View Flowchart
8. Handout: Voice - Examples & Discussion
9. Handout: Creating Voice

Point of View:

Version 1

First Person: ‘I Wandered Lonely as a Cloud (Daffodils)’ – William Wordsworth

Second Person: ‘Degrees of Gray in Philipsburg’ – Richard Hugo

Third Person: ‘She walks in Beauty’ – Lord Byron

Version 2

First Person: ‘Nobody calls me a wog, anymore’. Komninos Zervos

Second Person: ‘To Denis’ (Son of Mine) Oodgeroo Noonuccal

Third Person: ‘Big Jim’ Bruce Dawe

Voice: ‘The Little Mute Boy’ – Federico Garcia Lorca (1898-1936) – Poetry

\*\*Please note that each PPT and handout resource is presented in two versions.

V1 includes texts of a higher order nature intended for Advanced level whereas V2 presents texts more suited to Standard and EAL/D learners. Please use your own discretion when selecting the resources to suit your individual class.

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| Standard:  EN11-7:   * speculate on the possibility of different interpretations of texts when they are considered from different perspectives * understands and explains the diverse ways texts can represent personal and public worlds   EN11-1:   * analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences (ACEEN024) * responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure * develop creative and informed interpretations of texts supported by close textual analysis (ACELR062) * investigate, appreciate and enjoy a wide range of texts and different ways of responding * explain how various language features for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * compose texts that integrate different modes and media for a variety of audiences and purposes * explain how various language features, for example figurative, grammatical and multimodal elements * create particular effects in texts and use these for specific purposes   EN11-3:   * analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning * refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences * use stylistic features to craft and communicate points of view (ACELR013) * use language forms, features and structures to shape meaning, influence responses and achieve particular effects * create cohesion in texts by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims.   EN11-5:   * compose critical and creative texts that explore increasingly complex ideas * select and apply appropriate textual evidence to support arguments (ACEEN035) * explore the effects of figurative and rhetorical devices, for example emphasis, emotive language, metaphor and imagery in the construction of argument (ACEEN025)   EN11-2:   * use different processes and technologies, individually and in groups, to generate, investigate, clarify, organise, refine and present information and ideas * use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style (ACEEN055) * create a range of texts by drawing on a range of technologies in, for example research, communication and representation of ideas (ACEEN012)   EN11-4:   * use language features, including punctuation and syntax, for particular effects in new and different contexts   Advanced:  EA11-7:   * understand and analyse the effect of language and structural choices on shaping own and others’ perspectives, for example figurative language or narrative point of view * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure (ACELR015)   EA11-1:   * analyse the ways language features, text structures and stylistic choices shape ideas and perspectives and influence audiences (ACEEN024) * develop independent interpretations of texts supported by informed observation and close textual analysis (ACELR045) * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * compose texts that integrate elements of form, personal style, language and content for a variety of audiences and purposes * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   EA11-3:   * use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts (ACELR012) * experiment with language conventions and forms in the composition of persuasive and imaginative texts for a variety of purposes and audiences   EA11-5:   * select and use particular aspects of language, style and convention, for example narrative point of view, syntax, modality and nominalisation * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence (ACELR011) * select and use particular aspects of language, style and convention * explain how text structures, language features and stylistic choices, for example metaphor, provide a framework for audience expectations, responses and interpretations of texts (ACELR023)   EA11-4:   * investigate and experiment with combinations of specific language concepts, aspects of style and form to achieve deliberate effects in sustained compositions (ACELR017)   EA11-6:   * select and combine specific textual elements to create new texts and assess their effectiveness for different audiences, purposes and contexts   EA11-2:   * explain and assess the processes of drafting, reflecting, editing, revising, refining and presenting for a range of audiences and purposes | Point of View (POV)  Evaluate and activate prior knowledge  Students engage in brainstorm/discussion to evaluate and activate prior knowledge/understanding of the concept [point of view](http://www.englishtextualconcepts.nsw.edu.au/content/point-view).  Students consider: [perspective](http://www.englishtextualconcepts.nsw.edu.au/content/perspective), narrative perspective and positioning.  What is perspective?  What are the different types of perspective? – be open to thoughts and opinions of students. Guide discussion by asking how we might define the difference between a visual or art definition to a literary or narrative perspective.  How do composers create a perspective for the reader? Consider: description, positioning, emotive language and so on.  Definition of POV  ‘The position from which the subject matter of a text is designed to be perceived.’  see PPT - POV Definition and examples 11 or 12 and Handout POV15  Students take notes:  In literature, point of view is the mode of narration that an author employs to  let the readers ‘hear’ and ‘see’ what takes place in a story, poem, essay and so on.  In defining a point of view the writer, speaker or director of the text controls what we see and how we relate to the situation, characters or ideas in the text.  The point of view constructed in a text cannot be assumed to be that of the composer. (English Textual concepts)  Composition  Students compose their own personal definition of POV for their understanding.  Class may collaborate to form a class understanding.  Why it is important?  PowerPoint – POV / Handouts resource 11 and 12 and Author’s POV resource 16  Students take notes and discuss the [‘Why is important’ section of the English Textual Concepts point of view definition:](http://www.englishtextualconcepts.nsw.edu.au/content/point-view)  Understanding point of view is a critical reading practice because point of view is often inferred rather than explicitly expressed and its exploration leads to an appreciation of the constructed nature of the text. It is a device which allows subject matter to be foregrounded or distanced and therefore it invites certain attitudes and feelings in response to the text.  Experimenting with point of view allows students to explore other ways of seeing the text.  Narrator/Speaker/Persona POV  Point of View – PowerPoint Resources 11 and 12 and resource 15  Students take notes:  Narrative Perspective   * First, Second and Third * Objective * Limited * Omniscient   Examples of point of view belong to one of these three major kinds:   1. First person point of view involves the use of either of the two pronouns ‘I’ and ‘we’.   ‘I felt like I was getting drowned with shame and disgrace.’   1. Second person point of view employs the pronoun ‘you’.   ‘Sometimes you cannot clearly discern between anger and frustration.’   1. Third person point of view uses pronouns like ‘he’, ‘she’, ‘it’, ‘they’ or a name.   ‘Mr. Stewart is a principled man. He acts by the book and never lets you deceive him easily.’  Third Person Objective  The narrator remains a detached observer, telling only the story’s action and dialogue. Informs the reader only of what is seen and heard – not what characters think or feel.  Pronouns – ‘He’, ‘she’, ‘it’, ‘they’.  Limited Omniscient  The narrator tells the story from the viewpoint of one character in the story. Informs the reader of what one character thinks, sees, knows and feels.  Pronouns - ‘He’, ‘she’, ‘it’, ‘they’.  Omniscient  The narrator has unlimited knowledge and can describe every characters thoughts and interpret their behaviours. Informs the reader of unlimited information about the characters. Pronouns - ‘He’, ‘she’, ‘it’, ‘they’.  **POV Examples in Literature**  Point of View – resources 11 and 12 & Handouts – resource 15, Narrator’s POV Flow Chart resource 17 and Author’s POV resource 16  Function of Point of View  Point of view is an integral tool of description in the author’s hands to portray personal emotions or characters’ feelings about an experience or situation.  Writers use point of view to express effectively what they want to convey to their readers.  As students visit each text referenced on the handout, have them consider the intention of the author regarding positioning the reader. Whose and what emotions or feelings are being conveyed? How are we positioned to view or feel these emotions according to the perspective employed? How does this impact on meaning?  Point of View Examples and Student Analysis  Example 1: first person Shakespeare – Hamlet  Example 2: first person Wordsworth – Daffodils  Reading of example text – Daffodils – Wordsworth or nobody calls me wog anymore – Komninos  Students are lead through an annotation of the text to develop and deepen their understanding of meaning and how meaning is created.  Response to question – effect of POV choice on reader (positioning)  Students write a response to the question: What effect does first point of view have in this poem?  The ALARM paragraph scaffold may be used here.  After students have attempted to address the question independently, the teacher may lead a class discussion of possible approaches. An example or exemplar response may be written on the board to guide student progress.  Students adjust their own responses to deepen discussion or develop structural or expressional elements of their responses.  Example 3: first person Hemingway – The Sun Also Rises  Example 4: second person McInerney – Bright Lights, Big City  Reading of example text – Degrees of Grey in Phillipsburg – Hugo or (To Denis) Son of Mine – Noonuccal  In pairs or small groups - students work collaboratively to read and annotate the text to determine meaning and show how meaning is made.  Time permitting - students may be invited to share their findings with the rest of the class.  Response to question – effect of POV choice on reader (positioning)  Students write a response to the question: What effect does the second person point of view have in this poem?  The ALARM paragraph scaffold may be used here.  After students have attempted to address the question independently, the teacher may lead a class discussion of possible responses.  Students may share their responses for peer review.  Students adjust their own responses according to peer feedback to deepen discussion or develop structural or expressional elements of their responses.  Example 5: third person Austin – Pride and Prejudice  Reading of example text – She Walks in Beauty – Byron or Big Jim – Dawe  Students independently read and annotate the text to develop and deepen their understanding of meaning and how meaning is created.  Class discussion of meaning and techniques.  Response to question - effect of POV choice on reader (positioning)  Students write a response to the question: What effect does the third point of view have in this poem?  The ALARM paragraph scaffold may be used here.  After students have attempted to address the question independently, the teacher may lead a class discussion of possible responses.  Students may share their responses for peer review again – or they may share their own responses aloud. Alternatively – the teacher can collect for written feedback.  Students adjust their own responses according to feedback to deepen discussion or develop structural or expressional elements of their responses.  Summary/Revision/Consolidation  Narrator’s Point of view Flow Chart   * Provide a selection of texts (books / poems / song lyrics / narrative). * Have students use the flow chart to determine POV in texts. * Have students use Author’s POV handout16 (Narrator’s Point of View Flow Chart) to determine type of 3rd person perspective – omniscient, limited omniscient, objective.   Linking to next topic  Point of view is constructed using ‘voices’ in texts.  Voice  Definition  PowerPoint – voices PowerPoints 13 or 14 / Handout resource 18   * A voice in literature is the form or a format through which narrators tell their stories. * It is prominent when a writer places himself / herself into words and provides a sense the character is a real person conveying a specific message the writer intends to convey. * In simple words, it is an author’s individual writing style or point of view. When a writer engages personally with a topic, in fact, he imparts his personality to that piece of literature. This individual personality is different from other individual personalities, other writers put into their own works. * Thus, voice is a unique personality of a literary work. Depending upon the type of work, authors may use a single voice, or multiple voices.   Types of Voice  PowerPoint 13 or 14/ Handout resource 18  There are many types of voices, but two major types:  Author’s Voice – Author’s voice is his particular style he employs in that particular story of a piece of writing.  Character’s Voice – A character’s voice is the voice of the main character how he views the world. It is a common narrative voice used with first and third person point of views, and author uses a conscious person as a narrator in the story.  **Function of Voice**  PowerPoint 13 or 14/ Handout resource 18   * While identifying the function of voice in literature, it is necessary to consider the narrator’s degree of objectivity, reliability and omniscience. * Voice shows whose eyes readers see the narrative through that gives a personality to a literary piece. * Moreover, a strong voice helps making every word count, sets up consistency and most importantly grabs the attention of the readers.   **Voice Examples in Literature**  [Voice](https://literarydevices.net/voice/): https://literarydevices.net/voice/  Students summarise notes on handout.  Example 1 Stream of Consciousness Voice  Example 2 Character Voice  Example 3 Unreliable Voice  Example 4 Epistolary Voice  Example 5 Third-person, Subjective Voice  Example 6 Third-person, Objective Voice  **Group task**  In groups of three, compose a short paragraph example for each of the six voices presented.  The groups might share some of their responses with the class.  Speaker & Voice  Speaker/ addressee – questions you might ask when analysing voice in a text?   * Who ‘tells’ the poem? Are there things you can say about the speaker’s personality, point of view, tone, society, age, or gender? * Does the speaker assume a persona at any point in the poem, and speak ‘as’ a particular person (for example, ‘I am Lazarus, come from the dead, I shall tell you all’)? * Does the speaker seem attached or detached from what is said? * What effect do the speaker’s characteristics have on the poem? * Is it possible to figure out to whom the poem is addressed? Is there an ideal listener/reader? * Does the speaker seek anything from the listener/reader (sympathy, support, agreement, and so on)?   Narrative vs Narrator  How is the story told? Whose voice is conveying the story? How do we determine narrative over narrator?   * What is happening in the poem? * What action, drama, or conflict is present? * Is there more than one event in the poem? * Does anything change in the poem (is an action completed, does an attempted action fail, or does someone change in an important way)? * Who tells the story, and what relationship does the narrator have to the story?   Student Response  Using one of the poems below – answer all questions for Speaker and Voice slides 13 or 14.  The poems referred to are those previously explored in POV resource.   * ‘Nobody calls me a wog, anymore’ Komninos Zervos * ‘To Denis’ (Son of Mine) Oodgeroo Noonuccal * ‘Big Jim’ Bruce Dawe   or   * ‘I Wandered Lonely as a Cloud’(Daffodils) William Wordsworth * ‘Degrees of Gray in Philipsburg’ Richard Hugo * ‘She Walks in Beauty’ Lord Byron   Different Voices in Poetry  PowerPoint – Voice 13 or 14 / Handout 18  Who is the ‘I’ in your poems?   * The writer / a character / the narrator or speaker / object / idea or concept. * The changing ‘I’   Students summarise notes  If a poet writes ‘I’ in a poem, to whom are they referring? Sometimes, it might be clear that they are referring to themselves. Sometimes, they might be referring to a fictional or historical character that they have taken on the voice of. Or, the ‘I’ might not be a character exactly, but a voice that moves along the action or thought, often called a narrator or speaker.  Over the course of a poem, an ‘I’ might change, referring to several different people. The ‘I’ might not even be a person at all, but an object or an idea. If, for example, you met climate change in the street, how would it speak? How would your house speak? Your own shadow; your future self?  There are lots of reasons for writing in many voices. Mixing up the ‘I’ might allow you to say things you couldn’t otherwise say. Different voices can also be like instruments in an orchestra, adding layers of sound and tone. And the pleasure of reading a crowded poem can be like the (sometimes guilty) pleasure of sitting in a crowded train station listening in on other people’s conversations.  **Poem in three voices**  ‘The Little Mute Boy’ – Federico García Lorca   * Read * Highlight the voices in the poem * Composition task - Three Voices Poem   Read ‘The Little Mute Boy’ by Spanish poet Federico García Lorca (1898-1936), translated by the contemporary American WS Merwin.  Read it again.  How many voices do you think there are in this poem? Highlight them.  There are three:   * The narrator, who says things about the little boy, * The little boy himself, whom the ‘I’ refers to. * Another voice (inside the brackets), which seems to know things that neither of the other voices know, such as where the mute boy’s voice is. This poem encourages the reader to feel as if they are sharing a secret with this voice.   Imagine three voices:   1. someone who has lost something important to them – either solid, like a watch, or abstract, like a voice or a memory; 2. a narrator telling the story about the person who has lost something; and 3. someone who knows where the lost thing is hidden, and who will tell the reader in lines put in brackets.   Spend ten minutes writing as if you were the person who has lost something important. Don’t worry too much about how it sounds, but do write as clearly as possible. How do you feel about the lost thing? What does it look, smell and feel like? What will happen if you don’t get it back?  On a new sheet of paper, spend ten minutes writing as the narrator.  Do the same for the person who knows the secret.  Read through what you have written. Underline arresting lines.  On a new sheet, write out lines from your three voices, arranging them together as a poem. Think about what you want the reader to know, and when. What story are the voices telling? Which voice should have the first line and which one the last?  When you are satisfied, write your new poem. Next lesson, look at it again. Cut out as many words as you dare.  Finalise your composition.  **Linking to the next Topic**  **Applying learning to own composition: ‘Creating Voice’**  **Creating Voice**  **Techniques in Creating a Sense of Voice**  PowerPoint – Creating Voice 13 or 14/ Handout creating voice resource 19.   * Nouns, adjectives, adverbs, verbs * Pronouns * Dialogue * Repetition * Punctuation * Capitalisation * Metaphors and similes * Hyperbole * Irony * Setting   **Nouns, Adjectives, Adverbs, Verbs**  These can give us insight to the character’s voice and how it is being used but also adds to understanding the author’s voice.  If an author focuses on nouns, s/he is creating a concrete world.  The addition of adjectives and adverbs can add to mood in setting or in the event that is happening.  This will affect the voice of the texts.  The verb form will also affect how the meaning is conveyed.  Some authors have a limited vocabulary while others choose to embellish their writing – this contributes to the author’s voice.  **Pronouns, Dialogue, Repetition**   * Pronouns: First, second or third person all position the audience differently. The composer’s choice of writing in first or third person will affect the way the text’s meaning is conveyed. * Dialogue: this alerts us to the values of individual characters. Each character has a particular voice, created by using words in different ways – this reflects the character, beliefs and attitudes of the person. Dialogue may utilise colloquial, expletive, emotive, and imperative language amongst others. Phonetic spelling may create accent. * Repetition: is about what is important; it can also show us the type of person who is speaking – he/she might be obsessed with the point being made.   **Punctuation**  **Punctuation:**   * Changes the rhythm of speech. * Lots of full stops with short sentences may sound frantic. Commas around phrases in the middle of sentences slow down the rhythm and suggest thoughtfulness. * Exclamation marks add emphasis. * Lack of punctuation may suggest breaking the rules. In poetry, lack of punctuation may mean a refusal to abide by rules. * Punctuation can break up ideas, add pauses, and indicate thought. * Capitalisation conveys loud sound or importance   **Imagery, Irony, Setting**  Metaphors and similes: create images which we associate with feelings. We can visualise the scene but also understand the mood.  Hyperbole: exaggeration can amuse or can be ironic. It can be associated with falsity.  Irony: the difference between what appears to be the case and the reality of the situation. This gap between appearance and reality creates a sense of ‘mismatch’ and draws our attention to or criticises an idea.  Setting: settings establish expectations and offer the background to events or sometimes a contrast to characters. This provides contextual voice – tells us about the world the story exists in.  **Reflection**  PowerPoint – Creating Voice 13 or 14 / Handout resource 19  **Your composition**   * Evaluating and responding to your own writing   Using the information given above, look at your composition and write a paragraph in your journals about how you as an author might use these techniques.  Include examples and discussion of techniques that convey the voice.  Also consider the learning we have completed for Point of View and Voice in prior lessons.  **Applying New Knowledge**  PowerPoint – Creating Voice 13 or 14 / Handout resource 19  Students   * complete 2nd draft revision and rewrite * Reading and editing composition draft, developing the use of voice in writing. * Utilise feedback and direction to further improve and refine composition. * Redraft.   Using the knowledge developed, read and edit your own composition draft, developing the use of voice in your writing.  Utilise your teacher’s help to assist you in further improving and refining your piece.  This is your opportunity to share your voice! | Students’ engagement and responses in class discussion demonstrate prior knowledge and understanding of the concept through definitions of terminology, types of Point of Views, or examples of ways POV may be employed or demonstrated in texts.  Students’ responses show deepening understanding of POV through their ability to compose a personal definition and examples.  Student understanding of the effect of first person point of view is demonstrated in their written response where they are able to provide evidence to support their claims.  Student revisions demonstrate their ability to reflect on and make improvements to their analytic compositions.  Student annotations and presentations reveal their developing understanding of the way meaning is made in poetry with a particular focus on second person point of view.  Student understanding of the effect of second person point of view is demonstrated in their written response where they provide evidence to support their claims.  Student revisions demonstrate their ability to reflect on and make progressive improvements to their analytic compositions.  Student annotations reveal their developing ability to independently annotate a text to demonstrate the way meaning is made in poetry with a particular focus on third point of view.  Student understanding of the effect of third person point of view is demonstrated in their written response where they are able to provide evidence to support their claims.  Student revisions demonstrate their ability to reflect on and make progressive improvements to their analytic compositions.  Students’ engagement and responses in class discussion demonstrate prior knowledge and understanding of the concept through provision of examples of the many ways voice may be used or revealed in texts.  Students successfully collaborate and construct short narrative examples of the six voices, demonstrating their deepening understanding of voice in texts.  Student responses demonstrate their developing ability to identify and discuss the narrative, the narrator, the speaker or persona and addressee. They use these elements to help them determine the purpose or intent of each texts.  Student understanding of voice is demonstrated in their ability to compose and connect different voices for different purposes and effect in their creative composition; and to be able to describe what they were trying to achieve to the teacher or peers in conversation.  Student developing understanding of the many ways literary techniques can be used to create voice is demonstrated in their journal entry where they reveal their ability to create voice is different ways.  Students successfully demonstrate their understanding of point of view and voice in the editing and redrafting of their creative writing response – employing their new skills, as indicated through observation of journal entries and ongoing teacher review and feedforward processes. |

Section V – Building our Understanding of Narrative Elements through Style and Language Technique

Resources

1. Style Checklist
2. Excerpts for Style Analysis
3. Writing about Writing Style: modelled and guided analysis
4. Artistic Connections: famous paintings, literary movements and writing styles
5. Independent Analysis of Style: ALARM Scaffold

Dixon, Mel (2016), Creative Horizons: Crafting Creative Writers, ETA

Morrison, F., Parker, M, (2006) Masters in Pieces: The English Canon for the Twenty-first Century, Cambridge: London

Short Stories:

Poe, Edgar Allan (1839) The Fall of the House of Usher

Le Guin, Ursula. K. (1973) The Ones Who Walk Away from Omelas

Excerpts

1. That Eye, The Sky (1986), Tim Winton, Penguin, p 79 and p 83
2. The Catcher in the Rye ( 1951), J D Salinger, Penguin, - pp 44 & 50-51
3. Oliver Twist (1837-39), Charles Dickens, Chapter 6 – p 32 ‘Oliver Plucks up the Spirit’
4. The English Patient (1992), Michael Ondaatje, Picador, – pp 93-95
5. A Portrait of the Artist as a Young Man (1916), James Joyce, Wordsworth Classics, chapter 5 – p 134-135

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| Standard:  EN11-1:   * investigate, appreciate and enjoy a wide range of texts and different ways of responding * analyse the ways language features, text structures and stylistic choices represent perspective and influence audiences   EN11-3:   * engage with increasingly complex texts to understand and appreciate the power of language in shaping meaning * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)   EN11-4:   * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts * investigate text structures and language features related to specific genres for different purposes and audiences (ACEEN052) * appreciate and explain how composers (authors, poets, playwrights, directors, designers and so on) may transform and adapt texts for different purposes, contexts and audiences   11EN-6:   * explore and analyse the similarities and differences in language forms, features and structures between and among texts * experiment with composing imaginative texts that make thematic or stylistic connections with other texts or refer to other texts for particular purposes   EN11-5:   * select, interpret and draw conclusions about information and ideas in texts * compose critical and creative texts that explore increasingly complex ideas * understand how the contexts of composers (authors, poets, playwrights, directors, designers and so on) and responders influence their perspectives and ideas   EN11-9:   * assess the strengths and weaknesses of their own compositional style and amend compositions as a result of the process of feedback and reflection   Advanced:  EA11-1:   * engage personally with texts to appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * analyse the ways language features, text structures and stylistic choices shape ideas and perspectives and influence audiences (ACEEN024) * develop independent interpretations of texts supported by informed observation and close textual analysis (ACELR045)   EA11-3:   * engage with complex texts to understand and appreciate the power of language in shaping meaning   EA11-4:   * understand that significant language concepts may operate across different textual forms * compare and evaluate specific uses of language in a range of textual forms   EA11-6:   * investigate similarities and differences between and among texts that may be linked by form, perspective or genre * explain how composers adapt language forms, features and structures of texts from other genres (ACELR025) * select and combine specific textual elements to create new texts and assess their effectiveness for different audiences, purposes and contexts   EA11-5:   * explain how text structures, language features and stylistic choices, for example metaphor, provide a framework for audience expectations, responses and interpretations of texts (ACELR023)   EA11-9:   * assess strengths and weaknesses of their own creative and critical compositions and set learning goals accordingly | In this section of the unit students develop their understanding of literary value by learning about the Literary Canon and what is considered to be ‘great’ literature. Students make the connection between great literature and literary style, noting that great literature is often considered great because of the composer’s ‘craft’ in writing. Students learn to identify, compare and discuss the stylistic elements in the work of others. Students will then play with language to define their own unique writing style.  **The Significance of Style**  Students are introduced to the literary canon and the possible relationship between literary [style](http://www.englishtextualconcepts.nsw.edu.au/content/style) and [literary value](http://www.englishtextualconcepts.nsw.edu.au/content/literary-value). Students are guided through class discussion and note taking.  Students research the following questions:   * What is the English Canon? * Do other cultures have a Canon? * How does a text make it on to the English Canon? * Why is some literature more valued than others? * Does our value of literature change over time? How and Why?   Students might make comparisons between what we value in literature and what we value in music.  Students learn that what we value in literature changes according to societal and cultural values that we aim to achieve or maintain. (For example, – DH Lawrence – initially banned – now on the Cannon).  Students learn that literature is valued for aspects such as:   * Its representation of the significant literary periods or movements and ways of thinking (Plath - Modernist, Confessional poetry, movement toward styles of writing that developed with the existential concerns of the era). * Its representation of society issues, classes, issues or people relative to its context (Austen – historical representation of the English gentry, and of the lives of women). * The societal or cultural values it aspires to or challenges (Dickens – appalled by the treatment of children, the level of poverty created by industrialisation, the workhouses – aims to enlighten his audience with Oliver Twist). * Its aesthetic qualities (style) - the artistry in composition, the pleasure attained when engaging with the narrative and prose (for example, Fitzgerald, Gatsby). * Very often – all of the above.   **How to identify and discuss style?**  Students are lead through a review of their understanding of style.   1. What is Style? 2. Style can influence our interpretation of the ideas or concepts presented in a text. How? 3. What influences or shapes literary style? 4. Is there a link between genre and literary style? 5. How do I recognise style? 6. How do I discuss style? Modelled Analysis.   Students learn that style is essentially ‘how we dress the way we write’.  The stylistic choices we make are similar to the clothes we choose to wear. They need be appropriate for purpose and audience. They need to express how we feel. They need to reveal our own unique flair or spirit.  Every stylistic element could be likened to a piece of clothing or an accessory.  Students are issued with a Style Checklist resource 20.  Students could examine images of different styles and liken to aspects of literary style on the Style Checklist – for example, Goth, 1970’s Glam, Romantic, 1920’s Flappers, Hipsters and so on.  **Applying knowledge**  Students are issued with three to five examples/excerpts for comparison and analysis, along with a scaffolded table for deconstruction.   1. That Eye, The Sky (1986), Tim Winton, Penguin, P79 and p.83 2. The Catcher in the Rye ( 1951), J D Salinger, Penguin, - pp.44 & 50-51 3. Oliver Twist (1837-39), Charles Dickens, Chapter 6 – p.32 ‘Oliver Plucks up the Spirit’ 4. The English Patient (1992), Michael Ondaatje, Picador, – pp.93-95 5. A Portrait of the Artist as a Young Man (1916), James Joyce, Wordsworth Classics, chapter 5 – p.134-135   Students are asked to first read and then note the most significant differences between the examples/excerpts. Reading may occur as a class.  Students are guided through the analysis of one of the excerpts: reading, the teacher models an annotation and the composition of a paragraph which describes the style of the excerpt21.  It is ascertained that it is easy to identify that the pieces are different (on a macro level – purpose/form and so on) but how do we describe the way they are different at the micro level of language analysis?  Students are then asked to read the pieces again and look more closely at the language and grammatical choices and how these choices contribute to the differences.  The teacher and students use the comparative table and Style Checklist to guide and prompt engagement with the language choices at different levels.  Students could complete a comparison of three of the texts, using the comparison table, in pairs and then come back to class discussion to share and consolidate analysis – capitalising on the ideas of the group to expand on their notes.  The teacher walks the room to guide student engagement with instruction and questioning.  Ensure students note that their analysis is moving from the more broad or generic aspects of composition to the very specific, finer elements of composition.  Comparison of three texts. Looking at stylistic elements  Students then compose a mini-extended response comparing the stylistic features of two or all three texts. (ALARM Analysis Scaffold for analysis and then construction of the response could be used here)  **Playing with style and exploring the link between style and genre**  Differentiation Note: This section could be achieved at different levels according to the needs of the cohort or used primarily or more extensively with the Advanced cohort.  Students extend their understanding of literary style by exploring the relationship between style and literary movements such as:   * Romanticism * Gothic * Impressionism * Post-Impressionism * Realism * Modernism * Post-Modernism   Building on their understanding from the beginning of unit and developing their understanding of literary value as a form of artistic value – akin to artworks, music and architecture – students compare the artistic movement of a period with style in written composition.  **Words are to an author as brush stroked and colour are to an artist.**  Extension: Students may broaden their understanding further by exploring how these stylistic elements link with the context (ways of thinking) of the period.  Students analyse the samples for stylistic features and then attempt to emulate the style in their own short practice compositions.  Students compare and reflect on the effectiveness of their responses with their peers.  Students are guided through a discussion by the teacher, highlighting the way they are ‘borrowing’ and ‘mimicking’ stylistic elements from other great authors, and making note that this is the way that literary styles, and artworks, music and architecture and so on… (any creative form) has evolved throughout time.  Extension Analysis: Students write an analytic response comparing the stylistic elements of two excerpts from differing literary periods.  Feedforward: Teacher collects and provide feedback aiming to improve student analytic expression. Students apply feedback and resubmit.  **Developing my own style**  Students write a response to their new learning in their journals and make choices about elements they have decided to keep or discard in their own writing style – with explanations for their choices.  Students continue working on their creative response, making note of changes as they go.  Students may choose, at this point, to try to write an analytic response about their own writing style. | Student understanding of key points of the article are revealed in class discussion and summary notes: demonstrating their developing understanding of the English Canon, the reasons why some literature is more valued than others and why these values change over time.  Students reveal their prior knowledge and developing understanding of literary style through the quality and accuracy of responses provided to class discussion questions.  Students’ developing ability to identify and discuss differences in stylistic features is demonstrated in their verbal responses to class discussions and in their contributions to the comparison table.  Students demonstrate their ability to deconstruct and analyse stylistic elements in a mini extended analytic response. Teacher to collect and provide feedback. Students demonstrate an improvement in language, depth of analysis and/or structure by applying the feedback.  Students take notes and demonstrate an understanding of stylistic elements by playing with the elements of each style in an attempt to mimic or mirror the stylistic features. Teacher observation.  Students demonstrate their deeper understanding of the link between style and literary movements or periods through the composition of an extended analytic response – comparing two texts from two different periods.  Students successfully use their understanding of stylistic elements to edit and redraft their creative writing response, as indicated through observation of journal entries and ongoing teacher review of their creating writing. |
| Standard:  EN11-1:   * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   EN11-3:   * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005) * use stylistic features to craft and communicate points of view (ACELR013) * use language forms, features and structures to shape meaning, influence responses   EN11-4:   * investigate text structures and language features related to specific genres for different purposes and audiences (ACEEN052) * transform personal experience into imaginative texts for particular contexts and audiences   Advanced:  EA11-1:   * explain how various language features such as figurative and grammatical elements create particular effects in texts and use these for specific purposes   EA11-3:   * experiment with language conventions and forms in the composition of imaginative texts for a variety of purposes and audiences   EA11-4:   * draw on knowledge and experience of literary devices (ACELR050) * investigate and experiment with combinations of specific language concepts, aspects of style and form to achieve deliberate effects in sustained composition. (ACELR017) * use analysis of specific language concepts and literary devices in texts to inform the composition of imaginative texts (ACELR034) | **Language Techniques – playing with style**  Differentiation activity: Level of engagement with this section of the unit will depend on the need of the cohort you are teaching. Advanced students may not need to complete these activities. Standard students might complete these activities in place of playing with the style activity above.  **Students build on and/or consolidate their figurate language skill**  Assessment: Students self-assess their understanding of basic language techniques and research to fill gaps in knowledge. Computer lesson or homework.  Teacher may choose to have ongoing pop-quizzes to develop student memory for techniques. An in-class game could be created where students get to ‘level up’ for mastery of technical terminology.  Kahoot or other quiz programs could be employed for this purpose.  Students participate in a range of activities, playing with language to develop their own writing style. Among these activities students might explore:   * Expression of emotion * Sensory details * Word Connotations * Vocabulary * Caricatures * Alliteration * Sentence Structures * Dialogue These activities might include a combination of teacher instruction, modelling and independent student work.   Teacher observes and monitors the completion of class activities, providing additional assistance as needed.  Activities could be set as homework activities after class discussion.  Teachers could access creative writing resources for worksheet activities as suggested in Creative Horizons: Crafting Creative Writers (see resources). | Student understanding of literary terminology and their ability to identify and determine the effect of language techniques can be determined and monitored through the pop quizzes.  Student deepening understanding about literary techniques is ascertained through the successful completion of set class activities, as monitored by the class teacher through observation and collection and marking of class and homework tasks.  Student ability to apply skills is observed in journal entries, experimentation activities and ongoing feedforward process. |
| Standard:  EN11-3:   * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage; for example personification, voice-over, flashback and salience (ACEEN002) * explore the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)   EN11-5:   * understand how the contexts of composers (authors, poets, playwrights, directors, designers and so on) and responders influence their perspectives and ideas   EN11-6:   * explore and analyse the similarities and differences in language forms, features and structures between and among texts   EN11-7:   * reflect on how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts including those by and about Aboriginal and/or Torres Strait Islander People(s)   EN11-9:   * assess the strengths and weaknesses of their own compositional style and amend compositions as a result of the process of feedback and reflection   Advanced:  EA11-3:   * explain the effect of language choices in different personal, social and cultural contexts and how these choices influence meaning * explain how changes in context influence responses to particular language choices in texts   EA11-6:   * investigate similarities and differences between and among texts that may be linked by form, perspective or genre   EA11-7:   * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure (ACELR015)   EA11-3:   * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity   EA11-9:   * assess strengths and weaknesses of their own creative and critical compositions and set learning goals accordingly | **Bringing it all together: Texts as Symbols**  **Comparative analysis of Short Stories**  Students read two short stories: The Fall of the House of Usher and The Ones who Walk Away from Omelas (as suggestions).  (Alternate activity: divide students into small groups of three or four and issue each group with two different short stories for collaborative analysis).  Students participate in a class discussion about the meaning of each text.  **The Fall of the House of Usher**  Students read through The Fall of the House of Usher and identify the genre and the stylistic features – taking note of the way the two interrelate. Students discuss the deeper meaning of texts and the symbolic representation within the text as a story about the psychological state of mind rather than a ‘real’ situation.  Students recap their understanding of symbolic representation within texts and how this can reflect cultural values.  Students are then asked to consider whether a text can act as a symbol in its own right; texts as symbols.  **The Ones who Walk Away from Omelas**  Students are introduced to allegory as a way of conveying meaning and go about exploring the deeper meaning of The Ones who Walk Away from Omelas – drawing links between the representation and the impact of capitalist ideology in our own society.  Students are asked to consider: Would you be the one who walked away from Omelas?  Students compare the context in which The Ones who Walk Away from Omelas was written (1973) to contemporary context and consider how audience interpretation might have changed or stayed the same over time. This could be a research task.  Students are then asked to reconsider the power of the story and its function as a didactic text, a text that aims to promote change.  **Comparative Study**  In small groups students (collaborative learning; capitalising):   * complete a venn diagram comparison of the texts * complete an ALARM Scaffold analysis of each * present their findings to the class   Students consolidate their independent understanding and practice analytic writing by composing an extended response discussing the difference in author purposes and styles and identifying the powerful elements of the meaning, narrative construction and language techniques (independent learning – possible homework activity).  Teachers collect and provide feedforward. Students apply feedforward and resubmit.  Redraft and Reflection – Experimenting and applying skills and knowledge.  Students review their draft and apply new writing skills as they deem appropriate for purpose, audience and intended meaning.  Students note the intended effect of the strategies they decide to employ in their journals and make notes about the strategies they find ineffective and why. | Students demonstrate their understanding of the story, genre, stylistic devices, and potential symbolic and cultural meaning through the considered contributions to class discussions.  Students demonstrate their understanding of the story, genre, stylistic devices, and potential symbolic and cultural meaning through the considered contributions to class discussions.  Student extended responses demonstrate their understanding of:   * the texts and their similarities and differences * influence of context on meaning * ability to define and describe genre and style * the nature of symbolism in texts as a representation of cultural values * the power of didactic texts   Students demonstrate their ability to apply their learning about the value of texts and the elements employed in the creation of meaning through the contributions of their journals, experimentation with language and revisions of their creative writing and reflections on learning. |

Section VI – Bringing it all Together

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| Standard  EN11-1:   * compose texts that integrate different modes and media for a variety of audiences and purposes * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   EN11-9:   * use constructive, critical feedback from others to improve learning, including their own composing and responding * choose individual and collaborative processes appropriate for particular learning contexts * select and use appropriate metalanguage and textual forms to assess and reflect on learning * assess the strengths and weaknesses of their own compositional style and amend compositions as a result of the process of feedback and reflection   EN11-5:   * compose critical and creative texts that explore increasingly complex ideas * select and apply appropriate textual evidence to support arguments (ACEEN035)   EN11-3:   * use stylistic features to craft and communicate points of view (ACELR013) * use language forms, features and structures to shape meaning, influence responses and achieve particular effects   EN11-2:   * use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style (ACEEN055)   Advanced:  EA11-1:   * compose texts that integrate elements of form, personal style, language and content for a variety of audiences and purposes * explain how various language features such as figurative and grammatical elements create particular effects in texts and use these for specific purposes   EA11-9:   * use constructive, critical feedback from others to improve learning, including their own composing and responding * articulate and discuss the pleasures and difficulties, success and challenges experienced in independent and collaborative work, and establish improved practices * select and use appropriate metalanguage and textual forms to assess and reflect on learning * assess strengths and weaknesses of their own creative and critical compositions and set learning goals accordingly   EA11-5:   * investigate complex ideas and information though sustained argument and imaginative compositions * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence (ACELR011)   EA11-3:   * use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts (ACELR012)   EA11-2:   * explain and assess the process of drafting, reflecting, editing, revising, refining and presenting for a range of audiences and purposes | Students use the remainder of the unit to review learning and work progressively toward the completion of their story and reflection statement.  Teacher, peer and self-review strategies (feedforward) are employed as students work toward the attainment of learning goals.  As a final reflective activity students consider the following focus questions and write a closing reflection in their journal:   * Why do we read and write? * How does being a reader help us to be a better writer (and vice versa)? * What makes powerful writing and engaging reading? * Consider how your responses have changed from the beginning of the unit. How much has your understanding grown and developed?   This can also be used to inform student reflective analysis. | Students demonstrate their developing understanding of narrative elements and literary techniques in the ongoing feedforward process as they redraft their composition and reflection statement – submitting their work to a combination of self, peer and teacher review.  Students and teacher determine growth in understanding by comparing responses to the focus questions with those written at the beginning of the unit.  Student understanding of the value of literature, the narrative process and their ability to provide a stylistic analysis of their composition is demonstrated by the successful completion of their analytic reflection statement.  Summative assessment of student skill upon submission of polished work. Formal feedback and grade provided for both imaginative and analytic reflection on process of learning/creation. |

Registration and Reflection