# Sample Unit – English Advanced – Year 12

# Module C: *The Craft of Writing*

| **Unit title:** *The Craft of Writing* | **Duration:** 30 hours |
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| **Unit description** | This unit provides students with opportunities to explore how composers use writing craft to represent the world to themselves and others. Building on their interpretive analyses of texts, and the premise that the writer is first of all a reader, students deepen their critical engagement with both the acts and processes of representation through experimenting with style, form, aesthetics and meaning in the creation of texts. Through reflecting on the processes of representation, they appreciate how texts ‘textualise’ human experience and critically examine the dynamic relationship between composer, responder, text and context that creates these representations. Students will have the opportunity to develop their knowledge of, and to experiment with, concepts such as context, perspective, character and intertextuality which will be the springboard to explore writing as craft. They will learn that craft involves artistry that results from rigorous processes of reflection and refinement.*The* *Craft of Writing* learning activities below are designed to be integrated throughout the three other modules in the course so that they simultaneously flow from, and reinforce, critical engagement with the prescribed texts. In the Common Module, *The Craft of Writing* activities would occur at the end of the unit, in Module A they introduce aspects of the writing craft integral to the texts’ style and form, and in Module B they could be integrated throughout the critical study of the play as an adjunct to the dramatic technique of characterisation. The formal assessment task requires students to compose a reflection and a short story that demonstrate knowledge of how composers use character and point of view to represent their views of the world.This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are to be completed in order to achieve the learning intentions of this module. Teachers may select what is appropriate and relevant for their students. |
| **Outcomes**EA12-1, EA12-2, EA12-3, EA12-4, EA12-5, EA12-6, EA12-7, EA12-8, EA12-9 | **Focus questions** 1. How do readers make connections between their worlds and the worlds represented in texts?
2. How does the reader complete what the writer begins?
3. How do composers allow us to create our own perspectives?
4. Why does literature make literature?
5. Who owns the text?
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| **Prescribed texts: Craft of Writing**‘Eulogy for Gough Whitlam’, Noel Pearson‘13 Ways of Looking at a Blackbird’*,* Wallace Stevens**Texts from other modules**Common Module: *The Crucible*, Arthur MillerModule A: *The Outsider,* Albert Camus and *The Meursault Investigation*, Kamel DaoudModule B: *Henry IV Part 1*, William Shakespeare**Other texts**Poem: ‘Photograph from September 11’, Wisława SzymborskaPoem: ‘Colonial Poet’*,* Michael DransfieldPoem: ‘The Ash Range’*,* Laurie DugganPortrait: ‘Unknown woman, formerly known as Charlotte Brontë’*,* unknownPhotographs: ‘Raising the Flag on Iwo Jima’*,* Joe Rosenthal and ‘Phan Thi Kim Phuc’, Nick UtRadio broadcast: Interview with Don Watson | **Formal assessment task**Students compose a reflection and a short story that demonstrate knowledge of how composers use character and point of view to represent their views of the world. |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureStudents:* evaluate the relationship between responder, composer, text and context
* critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences

**EA12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologiesStudents:* independently use and assess the processes of drafting, reflecting, editing, refining, revising and presenting for a range of audiences and purposes

**EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaningStudents:* skilfully use appropriate language and terminology of critical and creative expression in refining arguments, interpreting texts and crafting imaginative compositions

**EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contextsStudents:* evaluate how changing context and values can influence how texts are composed and interpreted
* apply knowledge and experience of literary devices in creating new texts

**EA12-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valuedStudents:* evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts
* experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audience

**EA12-9** reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner Students:* critically evaluate feedback from others and make adjustments to improve responding and composing in a range of learning contexts
* independently reflect on and experiment with their own processes of responding to and composing texts
 | **Common Module: Texts and Human Experiences****Prescribed text:** *The Crucible***Focus question: How do readers make connections between their worlds and the worlds represented in texts?**In the unit *Texts and Human Experiences* students have been studying Arthur Miller’s play, *The Crucible*. In this learning sequence students explore how composers use historical events and contexts to foreground perspectives and values and provoke response. *The Crucible* offers a variety of opportunities for students to reflect on how Miller enlarges the frame of attention of a text through historical allegory. Miller simultaneously subverts the context of its time through this allegory to engage the audience through his portrayal of how political and religious issues affect individuals. This theme is also evident in Wisława Szymborska’s poem ‘Photograph from September 11’ (2005). The teacher shows students the artwork ‘Unknown woman formerly known as Charlotte Brontë’ in order to review the concept of context. The representation in this image is a familiar trope in Victorian art. The teacher invites students to comment on the assumptions this image suggests about the reading process. Students might comment upon: * + the isolation of the reader
	+ the reverence with which the book is held and the power relations this suggests between the composer and the responder
	+ what role context has in this representation of the reading process
	+ whether the artwork represents their reading experiences.

Students read and discuss the poem ‘Photograph from September 11’ (2005) by Wisława Szymborska. It references the images of people falling from the twin towers. This poem was written to commemorate the five-year anniversary of 9/11. The teacher begins this sequence by reminding students that the archival capacity of the internet allows us to access events long after they happen and by discussing how this relates to the concept of context. For example:* + how social, cultural and historical contexts influence meaning and response
	+ how recontextualisation invites reconsideration of attitudes and values in society.

Students engage in close study of the poem. Aspects for discussion include:* + how the poet draws on the photograph of the falling people to create and structure a narrative
	+ how the composer creates a *poem-photograph* from a photograph that is an historical artefact
	+ the poem’s focus on the flight, not the individual
	+ aesthetic elements such as the combination of the spare, evocative style with the subject matter of the image; the lineation
	+ its disturbing imagery such as the contrast between the freefall of bodies and the mundane falling of keys and coins
	+ the connotations of the word *still* and its interplay with images of stillness
	+ the relationship between the switch in point of view from the first to third person and the commemorative nature of the poem
	+ the impact of the inward turn at the end of the poem (‘I can only do two things for them — /describe this flight/and not add a last line.’).

The teacher displays the focus question that guides this sequence: *How do readers make connections between their worlds and the worlds represented in texts?*Students discuss the role of context in responding to this text using the following questions as discussion prompts:* + How does the poet bear witness to a collective, cultural experience?
	+ Why would the composer represent 9/11 in this way in 2005?
	+ In what ways do the students’ contexts influence their response to this poem?
	+ What is the effect of the transformation of a media image into a poem?

Working individually, students navigate to these two Wikipedia webpages and make notes on the contextual information for one of these two images:* + ‘[Raising the Flag on Iwo Jima](https://en.wikipedia.org/wiki/Raising_the_Flag_on_Iwo_Jima)’
	+ ‘[Phan Thi Kim Phuc](https://en.wikipedia.org/wiki/Phan_Thi_Kim_Phuc)’.

The teacher divides the class into groups and asks students to explore the work of the photographer Pavel Maria Smejkal. His photographic work alters historical photographs, removing the human subjects and leaving the iconic landscapes. Students find his alterations to the images named above and mark them on the texts.Students discuss the effects that the alterations have on the original photo by:* + comparing the paired original and altered photos and the narratives they suggest
	+ exploring the assumptions about war, often accepted by society, that Smejkal wants to expose through the photographs. Are these reflections on the past, the present or the future?
	+ discussing the role context plays in shaping response to the images.

The teacher instructs students to source an image of an historical event that they could use as a focus text to structure a piece of writing. Using Szymborska’s poem as a model, students create a poem that describes a photograph and acts as a photograph. Students could adapt Szymborska’s aspects of narrative form, structure, syntax and style.Students read their poems in groups and discuss:* + the different meanings members of the group might make
	+ how they have varied historical, geographical, social and political contexts
	+ how their representation of context has influenced their compositions.

**Focus question: How does the reader complete what the writer begins?**Arthur Miller uses an historical event and its context as an allegory in *The Crucible*. Through his reconstruction of the Salem witch-hunt and trial he aims to interrogate assumptions and values he sees in his own context that are unquestioned and, therefore, are accepted without question. In this learning sequence students use the play as a springboard to compose an allegorical narrative. This narrative will invite present-day audiences to rethink assumptions and values about the relationships between the individual and the state. Students experiment with a range of revision strategies throughout the composition process.The teacher explains the etymology of the word ‘allegory’, from the Greek *allēgoria*, meaning to ‘speak otherwise’. In other words, while one thing is spoken, another thing is meant. The teacher invites students to comment on the implications this definition has for meaning in texts. Students comment on the instability of meaning and the role of the responder in determining meaning.Students discuss how allegory is a story operating on two levels simultaneously. The narrative operates as an extended metaphor with a primary meaning that continually discloses a secondary or representational meaning. In *The Crucible*, the two levels provide a parallel experience: one where the text operates as a tragedy; the other where the text instructs the audience in its context at the time of production and at the time of reception. Miller used the historical context and events of the Salem Witch Trials in order to challenge the politics of his time.As a class, students discuss whether *The Crucible* speaks to our time by looking for parallels between the play and present-day social, political and cultural contexts. Points for exploration include Miller’s perspective on:* + exposure of the self-righteously pompous, the jealous, the venal in society
	+ the significance of confession and its relationship with truth
	+ the destructive power of words
	+ the relationships between individuals and social institutions
	+ the suppression of women
	+ absurd enforcement of rigid social rules
	+ sympathies for Tituba, a marginalised and disempowered black slave.

The teacher reminds students that allegory in texts operates in the gap between one context and another context. In the case of *The Crucible*, Miller has a conviction about both the remoteness and relevance of a past historical event and about the necessity to use it for a new audience and circumstance. He effectively presents one text through another as he intervenes in the present through the past.The teacher asks students to find other texts that they could use to form the basis of an allegorical narrative. Exploration could include stories, ideas, events and characters from other contexts and genres. From these, students choose an event, situation, story or person from a different context that they believe should be remade for a contemporary audience. They could consider:* + current events and personalities
	+ historical events and personalities
	+ characters from cultural stories
	+ narrative myths and parables.

Prior to drafting the allegory, students discuss how the reader completes what the composer begins through the process of alteration. Possibilities for discussion include:* + which elements of the story will be omitted, suppressed or minimised to challenge assumptions in the new context (link to Miller’s representation of the Salem Witch Trials in 1950s America)
	+ which narrative point of view will be adopted to present a particular perspective on the event to the intended audience (link to Miller’s focalisation of events through the characterisation of John Proctor)
	+ how to establish the boundaries of the setting through detail and still ensure that it speaks to a different context (illustrate through close analysis of the Proctor kitchen scene in Act 2)
	+ how assumptions by or about a character may be explored in the new text (illustrate through analysis of characterisation of Tituba, Abigail and Mary Warren)
	+ how tension is created in the allegory through combining what characters desire with obstacles and dangers they may face (close analysis of the role of confession)
	+ whether original features of the text can be remade in the allegory through metaphor and symbol (analysis of the poetic language Miller uses to illustrate the polarising conflicts of Salem: heat and cold, white and black, soft and hard, light and dark).

The teacher reminds students that reading words on a page creates a moving picture in the mind of the reader. The reader’s mind may evoke associations, memories, images and experiences in this process. In the strategies below, the teacher asks students to work individually and then with a partner to revise and refine their compositions. Students:* + identify differences between editing and revision, for example *re-vision* literally means to *see again* and suggests getting inside a piece of writing whereas editing is concerned with presenting the most accurate version of your writing
	+ read sections from their allegory three or four times, noting down what they *see* happening in these sections, what is inferred. Explain to students that there is a difference between *knowing* what happens in a story rather than *seeing* what is happening. Students select paragraphs in the allegory that they find most effective in allowing the audience to *see* exactly what is happening
	+ refine a section of their writing to ensure that the words they have chosen generate energy in the allegory. Are there words and phrases that are effective, distracting, out of place, unusual, fresh? Students could remove troubling words and phrases from sentences and have someone substitute words and phrases. If students have used motifs or symbolism, they could experiment with ways of sustaining these
	+ consider how they have used the existing story or event to structure their allegory. How might they orchestrate this to deepen the impact of their message?
	+ experiment with stylistic elements by:
		- cutting unnecessary words
		- substituting other words
		- reconsidering paragraphing decisions and punctuation usage
		- rearranging grammatical units in sentences.

Students share and discuss their allegories in groups, discussing what insights the allegories offer the audience and which cultural assumptions they interrogate.The teacher provides students with this comment by Tolkien, taken from his foreword to *The Lord of the Rings* and a copy of Michael Dransfield’s poem, ‘[Colonial Poet](https://www.poetrylibrary.edu.au/poets/dransfield-michael/colonial-poet-0712101)’.*… But I cordially dislike allegory in all its manifestations, and always have done so since I grew old and wary enough to detect its presence. I much prefer history, true or feigned, with its varied applicability to the thought and experience of readers. I think that many confuse ‘applicability’ with ‘allegory’; but the one resides in the freedom of the reader, and the other in the purposed domination of the author.*Both these texts comment on the ways allegory mediates the relationship between responder and composer. Students work in pairs to list the key points that Dransfield and Tolkien make about allegory as a narrative style before considering these in the light of their own compositions. Guiding questions for discussion include:* + What kinds of connections did you expect your audience to make with your allegory?
	+ What did you want the audience to rethink?
	+ Michael Dransfield represents allegory as a form of cultural imperialism. What does this suggest to you about the nature of narrative?
	+ To what extent can a text transcend its context?

As a concluding activity, students compose a reflection that responds to the essential focus question*: How do readers complete what writers begin?* | *The Crucible* by Arthur Miller‘[Unknown woman, formerly known as Charlotte Brontë](http://www.npg.org.uk/collections/search/portraitLarge/mw00799/Unknown-woman-formerly-known-as-Charlotte-Bront?LinkID=mp00572&search=sas&sText=charlotte+bronte&role=sit&rNo=2)’*,* unknown‘[Photograph from September 11](https://www.poetryfoundation.org/poems/48799/photograph-from-september-11)’, Wisława Szymborska‘[Raising the Flag on Iwo Jima](https://en.wikipedia.org/wiki/Raising_the_Flag_on_Iwo_Jima#/media/File:WW2_Iwo_Jima_flag_raising.jpg)’, Joe Rosenthal‘[Phan Thi Kim Phuc’](https://en.wikipedia.org/wiki/Phan_Thi_Kim_Phuc)*,* Nick UtCollection of altered photographs by Pavel Maria Smejkal‘[Colonial Poet*’*](https://www.poetrylibrary.edu.au/poets/dransfield-michael/colonial-poet-0712101)by Michael Dransfield |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureStudents:* analyse and evaluate how and why texts influence and position readers and viewers

**EA12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologiesStudents:* evaluate the effects of using different textual conventions, modes and media in sophisticated, challenging texts

**EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaningStudents:* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning
* use appropriate and effective form, content, style and tone for different purposes and audiences and evaluate their effectiveness in real and imagined contexts
* skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control
* analyse and evaluate the effectiveness of language patterns in their own and others’ compositions, for example grammatical and figurative choices

**EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contextsStudents:* use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts
* apply knowledge and experience of literary devices in creating new texts
* evaluate how aspects of style and form, in a range of modes and media, achieve deliberate effects in sustained compositions
* experiment with and justify changes to textual conventions, media and technologies in adapting or re-creating texts for particular audiences and contexts

**EA12-6** investigates and evaluates the relationships between textsStudents:* compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made
* critically analyse how intertextuality and textual appropriation influence interpretation and meaning
* evaluate and discuss whether textual appropriations lead to a deeper understanding of the original text and their own cultural context
* adapt literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives

**EA12-9** reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learnerStudents:* reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style
 | **Module A: Textual Conversations****Prescribed texts:** *The Outsider* and *The Meursault Investigation*In this module, students explore the intertextual connections between Albert Camus’s *The Stranger* and Kamel Daoud’s *The Meursault Investigation.* The first learning sequence introduces, through critical and creative activities, stylistic aspects of both texts that students will encounter in their reading. Students consider the ways compositional choices allow readers to create their own perspectives. These activities are intended to be conducted as a rotation activity to foreshadow aspects of both authors’ writing styles. The second learning sequence explores the concept of intertextuality, using both texts and Wallace Stevens’s ‘Thirteen Ways of Looking at a Blackbird’.**Focus question: How do composers allow us to create our own perspectives?****Activity 1: Narrative voice**Students read the openings of each text and discuss the similarities and differences. Students compose a critical response that considers:* + the flat narrative voice and the sense of distance in text one
	+ the agitated diction in text two
	+ how the texts characterise the mother–son relationships
	+ the different perspectives suggested in these extracts:

Text 1: *My mother died today. Or maybe yesterday, I don’t know. I received a telegram from the old people’s home: ‘Mother deceased. Funeral tomorrow. Very sincerely yours.’ That doesn’t mean anything. It might have been yesterday.*Text 2: *Mama’s still alive today.* *She doesn’t say anything now, but there are many tales she could tell. Unlike me: I‘ve rehashed this story in my head so often, I almost can’t remember it anymore.*Students consider whether they find these narrators to be reliable narrators. Questions to consider could include:* + To whom does each narrator speak?
	+ Which of their statements seem reliable? Which seem unreliable?
	+ Whether they can detect the author’s attitude behind the narrator. By what choice and arrangement of words do they know this?

**Activity 2: The power of a name**Students compose the opening to a story, written in the first person, which focuses on a character whom they have deliberately left nameless.Students read these openings in groups and discuss the effects of withholding the name of the character on:* + the unnamed character
	+ the characterisation of the narrator
	+ the response of the reader.

**Activity 3: Composing a monologue**Students compose three short monologues (about five to seven sentences) that each fluctuate between self-doubt, anger and despair. Students present a philosophical position through a character and in a context that modifies or undermines the philosophical position. One monologue should use words of only one syllable, another should use only simple sentences and another should use mostly complex sentences. The monologues should include one or more of the following phrases and sentences:* + *‘But when all is said and done…’*
	+ *‘That meant nothing to me.’*
	+ *‘I didn't see what difference that made.’*

Students review the different versions and consider the impact of the diction in each monologue and discuss which is most effective.**Activity 4: Metafiction**Metafiction occurs when writers intervene in a story to comment directly to the reader about the telling of the story. Metafictive texts challenge literary realism by combining a range of disruptive literary techniques. This approach heightens the interpretive role of the reader as they explore the multiple meanings that such techniques afford. Metafiction makes use of techniques such as:* + an intrusive narrator
	+ a disruption of time and narrative structure
	+ an eccentric narrative voice
	+ multiple narrative strands.

The teacher distributes the extract from *The Meursault Investigation* in chapter 13 from: ‘Oh what a joke!*’ ...* to *…. ‘*But not a single name’. Have students identify metafictive elements such as those listed above.Students experiment with creating a short description that is metafictive. Beginning with the sentence below, each student drafts a few sentences with one of the following elements:* + an intrusive narrator
	+ disrupted time sequence and narrative structure
	+ eccentric narrative voice
	+ multiple narrative strands.

*I’m not telling you this story to be absolved a posteriori or to get rid of a bad conscience.*Working in groups, students select, combine and refine some of the sentences to create an effective short piece of metafiction.**Activity 5: Narrative structure**Students compose a scenario or diagram for a story that has a murder, set at noontime, in the perfect middle of the story and work out several different ways that story could be brought to a conclusion in the second half. Students chart the narrative structure.**Activity 6: Imagery**Students read the extract below as an example of a narrator describing a sensory experience.*I felt the same dazzling explosion of blazing sun. The sea, gasping for breath, sent rapid little waves to wash over the sand. I walked slowly towards the rocks and I could feel my forehead swelling up beneath the sun. The intense heat beat down on me, as if trying to force me back. And every time I felt its hot blast against my face, I clenched my teeth, tightened my fists in my pockets, strained with all my being to triumph over the sun and the dizzying fire it unleashed upon me.*Students:* + analyse the extract, commenting on patterns of imagery and figurative language
	+ compose the next paragraph sustaining the patterns of imagery observed.

**Culminating activity**The teacher lists the different focus areas from the rotation activity: narrative voice, narrative structure, imagery, metafiction, monologue and have students comment on whether:* + they admired the writing (both the composers’ and their own) and whether it affected them
	+ there were aspects of the writing that fell flat and why this might be so
	+ the writing highlighted specific values in the text
	+ in reading or writing these texts they felt they could discern the intention of the writer
	+ they read these texts ‘against the grain’, for example
		- philosophical perspectives may have influenced response
		- culturally ubiquitous narratives may be embraced or challenged
	+ they would like to adapt any of these writing approaches in their own texts
	+ the composers allowed the readers to create their own perspectives.

**Focus question: Why does literature make literature?**In this learning sequence students explore Wallace Stevens’s poem, ‘Thirteen Ways of Looking at a Blackbird’ and its intertextual resonances, both in and of its own creation and subsequent adaptations. They explore the ways composers innovate with texts thereby inviting reflection on the literary value of the texts and their adaptations. Students critically reflect on the multiplicity of meanings a single object can generate. This sequence begins with a text alteration activity where students adapt the text itself, and then proceed to an examination of the poem as an intertextual artefact in other texts. This sequence is designed to introduce the requirements of Module A.The teacher begins this learning sequence by displaying the first stanza of Stevens’s poem and directs the students to read it closely to consider how meaning is created through:* + the image of the blackbird’s eye
	+ the contrast between the eye of the blackbird and the landscape
	+ the structure of the verse, its lineation
	+ the possible symbolism of a blackbird
	+ the point of view suggested in the stanza.

Students alter the text by substituting a present participle for the word ‘moving’ and reflect on how they have changed the meaning of the poem through changing the present participle.The teacher displays Japanese artist Utagawa Hiroshige’s [series of images on Mount Fuji](https://en.wikipedia.org/wiki/Thirty-six_Views_of_Mount_Fuji_%28Hiroshige%29) and students preview them. Students comment on:* + how the images relate to one another
	+ how their similarities and differences suggest particular points of view
	+ how they suggest a worldview based on assumptions about the world
	+ in what sense they could be said to be ‘literary’ – here students could discuss how the images, singly and in combination, create multiple meanings.

Students cut the poem into stanzas, removing the numbers. Working in pairs, students read one verse each and determine what they find notable about it. Students could comment on:* + the sensation the stanza explores. Stevens emphasised that in this poem he was exploring sensations rather than presenting epigrams or ideas
	+ any binaries such as black and white, movement and stillness, near and far
	+ any resonances with other poetic forms, such as haiku and tanka (Stevens is said to have been influenced more by Japanese prints in the composition of this poem than haiku)
	+ the relationship between structure and meaning.

Working as a class, students combine the stanzas into a single poem. To order these stanzas students could consider:* + the different views of the blackbird (there are at least eight)
	+ which verses are introspective
	+ which verses are in first person
	+ which verses offer an observation, conjecture or prediction (‘It was a small part of the pantomime’)
	+ repetition of the numbers one and three
	+ repetition and connotations of ‘black’.

The teacher distributes the actual poem and students compare their arrangement with it. They discuss:* + patterns of imagery
	+ the symbolism of the blackbird – for example the inseparability of life and death; death as a vehicle for the appreciation of reality
	+ words and phrases that now (after their reconstruction of the poem earlier) have new connotations and suggest different interpretations
	+ the successes and challenges they experienced though this composition process.

The teacher displays the statement below and asks students to test this statement by:* + analysing stanzas from the poem
	+ selecting one of Hiroshige’s images on Mount Fuji and composing a metaphor that combines a visible and invisible element from the image.

*Each stanza of ‘Thirteen Ways of Looking at a Blackbird’ is a metaphor that combines the imagined and the real, the idea and the thing, the invisible and the visible.*This poem, and in particular its title, has been a source for intertextuality in many different ways. An internet search of the phrase ‘thirteen ways of looking’ will illustrate how it has been adopted in a range of areas from science to literature to artwork to hypertext. Provide additional examples of intertexts, such as:* + the prescribed text ‘Thirteen Ways of Looking’ by Colum McCann
	+ Kerry James Evans’ poem ‘[Blackbird](https://muse.jhu.edu/article/460309/pdf)’
	+ Jeff Tigchelaar’s poem ‘[One Way of Looking at Thirteen Blackbirds](https://muse.jhu.edu/article/524566)’.

Students discuss and critically analyse:* + the similarities and differences between Stevens’s poem and the intertexts
	+ what the composers of the intertexts saw of value in Stevens’s poem
	+ how these texts offer new perspectives on the ideas and style of Stevens’s poem
	+ why composers use literature to make literature.
 | *The Stranger,* Albert Camus*The Meursault Investigation,*Kamel Daoud‘Thirteen Ways of Looking at a Blackbird’, Wallace Stevens[Images on Mount Fuji](https://en.wikipedia.org/wiki/Thirty-six_Views_of_Mount_Fuji_%28Hiroshige%29)‘[Blackbird](https://muse.jhu.edu/article/460309/pdf)’, Kerry James Evans‘[One Way of Looking at Thirteen Blackbirds](https://muse.jhu.edu/article/524566)’, Jeff Tigchelaar |

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| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureStudents:* critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning

**EA12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologiesStudents:* compose complex and sophisticated texts in different modes, media and forms

**EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaningStudents:* explore and evaluate how mode, medium and form shape and inform responses to texts

**EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts Students:* apply knowledge and understanding from their own context, and appreciation of other contexts, in responding to challenging texts
* explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes
* analyse how significant language concepts, for example motif, can guide audiences to make meaning of unfamiliar texts

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and argumentsStudents:* critically investigate a wide range of complex texts, including those by and about Aboriginal and/or Torres Strait Islander People(s), in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways
* evaluate the influence of the contexts of composers and responders on perspectives and ideas
* analyse how different language forms, features and structures can be used to represent different perspectives
* critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments, for example symbolism, metonymy, irony or imagery
* compose creative and critical texts that affirm or challenge ideas, values and perspectives that are represented in texts

**EA12-6** investigates and evaluates the relationships between textsStudents:* analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes
* adapt literary conventions for specific audiences, challenging conventions and reinterpreting ideas and perspectives

**EA12-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valuedStudents:* evaluate the effect of context on shaping the social, moral and ethical perspectives in texts

**EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaningStudents:* evaluate and reflect on the relationship between representations of significant historical and cultural events and figures, and their representations in texts

**EA12-9** reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learnerStudents:* reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts
 | **Module B: Critical Study of Literature****Prescribed text:** *Henry IV Part 1**Henry IV Part 1* is an exploration of how the individual traits of rulers and would-be rulers are revealed through personalities. In this learning sequence students critically analyse and experiment with narrative elements such as counterpointing, juxtaposition and imagery to create character in imaginative and persuasive texts. They reflect on how these elements invite audiences to make judgements on characters’ behaviours. Students explore Shakespeare’s crafting of the relationships of Henry, Hal, Hotspur and Falstaff and invite reflections on how leaders wish to represent themselves. Students explore how the audience is faced with the opportunities to make political and moral judgements about the people Shakespeare dramatises.**Focus question: Who owns the text?**The teacher displays the word ‘eloquence’ and asks students to determine some examples of eloquence they have encountered to use as the basis for a definition. Students write the definition.Students determine those characters in the play whom they think are eloquent. Examples could be drawn from scenes such as The King’s opening speech in Act 1 Sc 1, Hal’s speech over the dead body of Hotspur in Act 5 Sc 4 or Falstaff’s closing speech in Act 5 Sc 2.The teacher displays the playful definition of the word *eloquence* from Ambrose Bierce’s [*The Devil’s Dictionary*](http://www.thedevilsdictionary.com/?e=#!):[*ELOQUENCE*](http://www.thedevilsdictionary.com/?e=#ELOQ_)*, n. [1.] The art of orally persuading fools that white is the color that it appears to be. It includes the gift of making any color appear white.*Students work in pairs to:* + compare this definition with their own. Students might comment on the assumptions the definitions imply about audiences, rhetorical choices and the character of the speaker
	+ comment on the relationship between this definition and the examples from the play discussed previously.

As a class, students develop a response to a provocation based on rhetorical examples from the discourse of contemporary leaders.Students bring in copies of public language such as policies, political statements, media releases, comments, tweets, examples of public commentaries and speeches. They will need two copies of each item. Students select one of the key speeches from the play to combine with the collected texts.Students cut up their texts into small parts – a word, phrase, sentence – and organise the text fragments to respond to the statement:*Leaders are often too preoccupied with how they wish to be seen*.Having considered the nature of leadership in a contemporary context, this section of the learning sequence focuses on the insights Shakespeare offers on the nature of leadership through characterisation. Using Shakespeare’s craft as a starting point, students experiment with ways to control an audience’s perceptions through characterisation. The activities exemplify different ways Shakespeare controls audience perceptions through:* + hyperbolising specific qualities of character such as Hotspur’s eccentricity
	+ introducing characters in absentia
	+ using setting to create character
	+ building character through multiple points of view.

**The explosive entrance**Students list the characteristics of Hotspur in his grand entrance in the *popinjay* speech in Act 1 Sc 3 by:* + analysing his sudden, explosive nature
	+ evaluating the stylistic elements Shakespeare uses to foreground his rapture at the thought of honour
	+ commenting on how this foreshadows the later development of his character.

Students experiment with introducing a character in a different situation through hyperbolising particular character traits as Shakespeare does. Students:* + select a scenario drawn from relationships, families, business or social institutions
	+ draft the scene where the character is introduced
	+ share their writing and discuss whether the audience is required to make judgements about the character’s personality traits.

**Introducing a character in absentia**Hal is introduced to the audience in absentia, through the eyes of a disappointed father. The teacher invites students to read Act I Sc 1 lines 76 –95. Students read this scene in pairs, reading it two or three times. Students remain in the role and answer these questions: * + Who am I?
	+ What am I saying about Hal?
	+ Why am I saying this? Students could answer questions with beginnings such as:
		- Because I want …
		- Because I think …
		- Because I feel …
		- Because this is what I am like
	+ How do I speak?

As a class, students discuss the effects of introducing characters this way. In the discussion, students consider how:* + Shakespearean plays are not narrated through a single point of view but through a series of voices where there is no omniscient narrator
	+ characters present their own points of view and these are partial
	+ dramatic techniques such as this manipulate audience perceptions of Hal.

Students experiment with introducing a character through the eyes of another character. Students could choose well-known figures from:* + politics
	+ popular culture
	+ literature
	+ different contexts.

Students share their compositions in groups and then discuss how they have represented the absent character and what that says about the person they have created.**Building character through setting**Setting is a critical element in the characterisation in Henry IV Part I. The constant shifting from the court to the tavern, to the highway, to the army on the march, or to the battlefield is used to contrast or contradict character. For example, the Eastcheap tavern is particularly important as we see that Hal’s interest in it, and Falstaff, is only temporary. It serves the purpose of being a foil to make his inevitable assumption of princely responsibility seem all the more remarkable. Hal uses Falstaff to construct his own political identity. The setting in the play is much more than a place; it is an agent of action that simultaneously contrasts and complements characters and in so doing advances the plot.The character of Falstaff, in particular his language, reflects the chaotic world of Eastcheap. The aggressive language games and insults that Hal and Falstaff engage in develop both characters. Students closely study the following exchange by:* + discussing how this noun collage (… swollen parcel of dropsies … huge bombard of sack … stuffed cloak-bag of guts …) builds images of Falstaff that draw from the world of the tavern
	+ exploring the patterns of the imagery in the insults, their foundation in shame, constant references to excess, gluttony and age
	+ commenting on the crescendo in Hal’s ‘cunning … craft … crafty … villainy … villainous’ and how this eloquence and control establishes that Hal is only acting like one of the tavern crowd. This contrast to the setting also establishes character.

*Hal: There is a devil haunts thee in the likeness of an old fat man, a tun**of man is thy companion. Why dost thou converse with that trunk**of humors, that bolting hutch of beastliness, that swollen parcel of**dropsies, that huge bombard of sack, that stuffed cloak-bag of guts,**that roasted Manningtree ox with pudding in his belly, that reverend**vice, that gray inquiry, that father ruffian, that vanity in years?**Wherein is he good, but to taste sack and drink it? Wherein neat and**cleanly, but to carve a capon and eat it? Wherein cunning, but in**craft? Wherein crafty, but in villainy? Wherein villainous, but in all**things? Wherein worthy, but in nothing?* Act 2 Sc 4 481ffStudents portray a character who, like Falstaff, is victim to one of the deadly sins (gluttony, lust, avarice, wrath, vainglory, sloth, hubris) in a specific setting such as:* + shopping centre
	+ parliament
	+ media organisation, for example talk-back radio.

Students create a noun collage based on their chosen setting. They use this noun collage to write a paragraph creating a distinctive setting that is intrinsic to the development of the character and the ‘deadly sin’.**Building character through multiple points of view**Throughout *Henry IV Part 1* Shakespeare builds character through the portrayal of multiple points of view about characters and ideas, particularly Hal and Hotspur.The teacher informs students that the play is made up of the different voices of the characters and, beneath these, the playwright’s voice. Students discuss the way different characters speak including:* + whether they are loquacious
	+ the rhythm of their speech
	+ the use of figurative language and what it suggests about aspects of their psychology, how they see the world and their points of view.

The interplay of different points of view in the play is a key means of allowing the audience to make political and moral judgements about the people the play dramatises.The teacher highlights that a character’s point of view is based on:* + what the character sees and knows – what the character narrates
	+ the psychology of the character/narrator (any quirks, eccentricities, their slant on the events)
	+ the ideology or worldview of the character, for example how the character judges other characters.

Students consider how this works in *Henry IV Part 1* by considering the characterisation of Hotspur and Hal at different points of the play. The teacher reminds students of the points of view displayed both by and about Hal and Hotspur. Students discuss how they, as the audience, reconsider the political and moral judgements they make at different points throughout the play. Key points for consideration include:* + the King’s representation of Hal in Act 1
	+ Hotspur’s popinjay speech in Act 1 Sc 3
	+ Hal’s soliloquy in Act 1 Sc 2
	+ Hal’s portrayal of Hotspur and his wife in Act II Sc 4
	+ Hotspur’s putting down of Glendower in Act 3 Sc 1
	+ Hotspur’s courage in Act IV Sc 1
	+ the death of Hotspur Act V Sc 4
	+ Hal’s characteristically abrasive tone with Falstaff throughout the play – in the tavern, the practical jokes, the play-act.

Working in pairs, students discuss what the character sees and knows, and how the character’s particular psychology and ideology focalises point of view. Using a character and situation from *Henry IV Part* 1, the teacher invites students to further develop this character. Students might:* + write a monologue presenting a philosophical position that the character supports, but present it through a character and context that undermines this position, for example by:
		- introducing a new character to the situation whose point of view alternates between exterior action and internal thought
		- experimenting with point of view by combining a first person point of view, one in the third person and one in the second person.

The teacher may like to make links to Activity 3 in the teaching and learning sequence for Module A: Textual Conversations.**Prescribed text: Noel Pearson’s ‘Eulogy for Gough Whitlam’, 2014**Throughout this learning sequence, students have experimented with stylistic and rhetorical effects (character, point of view, the nature of eloquence, writing craft) through the prism of leadership. Students have experimented with cutting and combining texts in the introductory collage. In this activity students explore how Pearson characterises Gough Whitlam through point of view and consider how this positions the audience.Students listen to the radio interview with Don Watson and consider his points about crafting speeches.The teacher divides the class into groups and provides students with the provocation and diagram below:*At the end of the day, persuasion is about nothing other than ‘being right’ about something*.Using the following extracts from Pearson’s speech, students discuss each aspect of the diagram, highlighting how the speech demonstrates:* + Having the right intentions (establishing the speaker’s moral character)

*Raised next to the wood heap of the nation’s democracy, bequeathed no allegiance to any political party, I speak to this old man’s legacy with no partisan brief.** + Thinking right (statement of argument and supporting evidence)

*Superintendents held vast powers and a cold and capricious bureaucracy presided over this system for too long in the 20thcentury.** + Sounding right (the ability to engage with an audience in a personal way)

*And 38 years later we are like John Cleese, Eric Idle and Michael Palin's Jewish insurgents ranting against the despotic rule of Rome, defiantly demanding ‘and what did the Romans ever do for us anyway?’** + Telling the right story (providing a schema or frame through which to see the world. In this case, as [Don Watson](http://www.abc.net.au/worldtoday/content/2014/s4128621.htm) points out, the literal and metaphorical effect of the phrase *the old man.)*

*Rather, my signal honour today on behalf of more people than I could ever know, is to express our immense gratitude for the public service of this old man.*The teacher divides the class into groups and asks students to apply the diagram to the remainder of the speech, identifying where these rhetorical aspects are foregrounded.Students return to the statement: *At the end of the day, persuasion is about nothing other than ‘being right’ about something* and discuss how Pearson creates his point of view on leadership and public service through his characterisation of Whitlam. Students discuss:* + what Pearson sees and knows about Whitlam
	+ observations about the psychology of Pearson that influence his representation of Whitlam’s life (his slant on the character of Whitlam)
	+ examples from the text that reveal Pearson’s ideology or worldview and whether he confers this upon Whitlam
	+ what insights Pearson’s view of leadership might offer that resonate with those suggested in *Henry IV Part 1.*

Earlier in this learning sequence students created a composition by combining other texts. As a culminating activity, invite students to create a new text through textual intercutting. This involves taking words and references from other texts and combining them in a new text for a different purpose. Hazel Smith in *The Writing Experiment* references Laurie Duggan’s [*The Ash Range*](https://www.poetrylibrary.edu.au/poets/duggan-laurie/the-ash-range-part-ten-stirling-0590049) as an example of a new text created from diaries, journals and newspaper stories structured in a particular way, in this case by the passage of time.The teacher displays *The Ash Range* as an exemplar text and highlights the way the author has cut texts to create a new text.Students select three or four different textual extracts, phrases, sentences from Pearson’s speech and *Henry IV Part I* that they found revealing on the nature of leadership.Students cut them together to create their point of view on the nature of leadership and public duty. Students should compose about two paragraphs. Possible approaches could include:* + juxtaposing textual extracts to comment on ideologies associated with the nature of leadership
	+ transposing specific words or phrases from one text to another as a structuring device, for example Pearson’s ‘this old man’ blended with lines spoken by King Henry and Falstaff in *Henry IV Part 1*
	+ using extracts from both texts to explore the (probable) legacy of Hal and the actual legacy of Hotspur.

As a class, students discuss their compositions including:* + the stylistic elements that contribute to the elegance of their piece
	+ the intended audience
	+ the perspective on the nature of leadership and public duty that has been foregrounded
	+ whether the definition of eloquence in the *Devil’s Dictionary* resonates with their perspectives
	+ what they have learned about the processes of composition.
 | [*The Devil’s Dictionary*](http://www.thedevilsdictionary.com/?e=#!), Ambrose Bierce‘Eulogy for Gough Whitlam’, Noel Pearson[ABC radio interview with Don Watson](http://www.abc.net.au/worldtoday/content/2014/s4128621.htm)[*The Ash Range*](https://www.poetrylibrary.edu.au/poets/duggan-laurie/the-ash-range-part-ten-stirling-0590049)*,* Laurie Duggan |
|  | **Assessment task**As this unit demonstrates the concurrent delivery of Module C: *The Craft of Writing*, teachers should make decisions about the most appropriate time to allocate the assessment task to students.Students should be provided with time to draft their work, receive feedback from the teacher and their peers, and edit their work prior to submission. |  |
|  | **Teacher reading list**Bleiman, Barbara. *Units from The Poetry Pack: Developing Critical Skills at 14-19.* EMC, 1997Charteris-Black Jonathan, *Analysing Political Speeches: Rhetoric, Discourse and Metaphor*, Palgrave, 2013Earnshaw, Steven, *The Handbook of Creative Writing*, Edinburgh University Press, 2014Gardner, John, *The Art of Fiction*, Random House, 1993Gibson Rex, *Teaching Shakespeare*, Cambridge University Press, 1998Lodge,David, *The Art of Fiction: Illustrated from Classic and Modern Texts*, Penguin, 1992Mooney, Annabelle, and Evans, Betsy, *Language, Society and Power: An Introduction*, Taylor and Francis, 2015Smith, Hazel. *The Writing Experiment.* Allen and Unwin, 2005Stephens, John & Watson, Ken. (eds) *From Picture Book to Literary Theory.* St Clair Press, 1994 |  |