**Sample Unit – English Standard Year 12**

**Module C: The Craft of Writing**

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| **Unit title:** *The Craft of Writing* | **Duration:** 30 hours  |
| **Unit description**Reading as a writer involves paying close attention to the ideas, words and sentences writers use. ‘Writerly’ reading occurs when responders engage critically and personally with the meaning and language of texts in order to gain insights into ways to experiment with their own writing. In this unit students explore the dynamic relationship between audience, language, authorship and writing. After close reading and viewing of selected prescribed texts and other related texts, students understand, appreciate and experiment with the ways different language forms, genres, modes and media invite audiences to embrace, challenge or reject the representation of ideas, characters, events and perspectives in texts. Students consider whether aspects of writing craft are effective and reflect on how they can adapt these aspects in their own compositions. They will reflect and comment upon how writing craft grows from the rigorous processes of reflection and refinement. In this way, close reading is companion to the craft of writing. This sample unit models how Module C can be run as a discrete module for 30 hours. |
| **Outcomes****EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure**EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning**EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts**EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments**EN12-6** investigates and explains the relationships between texts**EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds**EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning**EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner |
| **Focus questions**1. Who decides what a text means?
2. Why does storytelling matter?
3. Which version works best?
4. How can I represent a character’s view of the world?
5. What do we learn about composers when they write their lives?
6. How does textual adaptation reinterpret experience for audiences?
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| **Prescribed texts from Prescriptions 2019–2023** * Speech: ‘How to Live Before You Die’, Steve Jobs
* Nonfiction: ‘Dear Mrs Dunkley’, Helen Garner
* Poem: ‘Stopping By Woods on a Snowy Evening’, Robert Frost

**Other related texts**Short story: ‘Eveline’, James JoyceShort film: [*Donkey*](https://www.youtube.com/watch?v=ctRP3b4NntM), Keir BurrowsArtwork: ‘Experiment on a Bird in the Air Pump’, Joseph Wright of Derby Advertisement: [*A Little Snow*](https://www.youtube.com/watch?v=hHeG8J5b1U4) − Jeep® Wrangler Poem: ‘Snowy Woods Revisited’, Tim Hopkins in the poetry anthology *At the Round Earth’s Imagined Corners* | **Assessment** * Textual adaptation in an imaginative piece of writing
* Writing a commentary of the decisions made
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| **Syllabus content** | **Teaching, learning and assessment** | **Resources** |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure Students:* examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular texts
* explain how and why texts influence and position readers and viewers (ACEEN040)
* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024)

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning Students:* understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising

**EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and argumentsStudents:* analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas
 | 1. **Who decides what a text means?**

**Focus text: *[An Experiment on a Bird in the Air Pump](https://www.nationalgallery.org.uk/paintings/joseph-wright-of-derby-an-experiment-on-a-bird-in-the-air-pump)***In this learning sequence students reflect on the ways point of view and context shape meaning in response and in composition. After an analysis of an artwork, students explore the rhetorical triangle as a means of reflecting on the dynamic relationship between text, composer, audience and context in unfamiliar texts as well as texts they may have encountered in earlier modules.Withholding the title of the artwork, the teacher briefly displays the painting for students and invites them to give their initial reactions. Students make a list of what they see in the painting. As a class, they discuss these initial observations.The teacher shows the artwork again, with the title, and students work in pairs to study the painting more closely. Prompts can include:* + How does this painting have an effect on you? Students might consider how the viewer is inescapably in the gaze of the scientist, in a sense the painting stares back at the viewer.
	+ Can you see a narrative in this image? Invite students to tell the story of the painting.
	+ What are the effects of the use of light and shade (its chiaroscuro)?
	+ What is the symbolism of the trapped, perhaps caged, bird?

The teacher allocates students particular character(s) from the artwork and has them sketch the story of this event from the character’s point of view which they complete individually. Characters could include the scientist, the elderly man contemplating the skull, the young couple ignoring the pump, the young man watching intently, the horrified girls, the father who comforts them, the bird itself. The teacher then allocates students to groups where they compare their findings using these questions:* + Whose point of view dominates this artwork?
	+ What role do the other characters serve in adding meaning to the artwork?

The teacher introduces or revises the framework of the ‘Rhetorical Triangle’ (see diagram below). Students label the different points of the triangle with the details of this text. The question of audience is significant here: is it a contemporary audience or the eighteenth-century audience? In what ways is it both?Students draw a circle around the triangle and label the context. The teacher leads a discussion around the idea of whose context should be considered, the composer’s context or the student’s? This builds on the earlier discussion of audience in this learning sequence and other textual experiences in earlier units. Here, the teacher may: * + provide some historical context to the painting – the eighteenth-century context, the rise of industrialisation and scientific inquiry
	+ discuss with the class the attitudes to scientific experiment suggested in the artwork and whether they resonate in today’s culture.

TextComposerAudienceText Composer Audience Students who have studied *I am Malala* might consider her personal and various cultural contexts and audiences (Pakistan, England, the global context).Students consider how different contexts and audiences influence response to texts and they discuss the focus question: who decides what a text means? For example, do the insights from their earlier discussions on the meaning hold? | Artwork: *‘*An Experiment on a Bird in the Air Pump*’* by Joseph Wright of Derby<https://www.nationalgallery.org.uk/paintings/joseph-wright-of-derby-an-experiment-on-a-bird-in-the-air-pump>The Rhetorical Triangle[https://www.mindtools.com/pages/article/RhetoricalTriangle.htm](https://www.mindtools.com/pages/article/RhetoricalTriangle.htm%22%20%5Co%20%22The%20Rhetorical%20Triangle) |

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| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure Students:* develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning Students:* analyse, assess and experiment with the interplay between imaginative, persuasive and interpretive techniques

**EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments Students:* understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes

**EN12-6** investigates and explains the relationships between texts Students:* compose imaginative texts that make thematic or stylistic connections with other texts or refer to other texts for particular purposes
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| **EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies Students:* independently use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style (ACEEN055)
* use and assess different processes and technologies, individually and in groups, to generate, investigate, clarify, organise, refine and present information and ideas

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning Students:* investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion
* control language features, text structures and stylistic choices of texts to shape meaning and influence responses

**EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds Students:* compose imaginative, interpretive and critical texts that reflect particular values and perspectives, including their own

**EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner Students:* use critical and constructive feedback from others to improve learning, including their composing and responding
* assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflection
 | 1. **Which version works best?**

In this learning sequence students compose their own parable and reflect on the process of composition.The teacher provides students with a list of proverbs that they might select from to use as the basis of a conflict in a parable of their own. This proverb could form the core argument of the parable. Examples of proverbs include:* + *The death of an elderly man is like a burning library.* (Ivory Coast proverb)
	+ *There is no agony like bearing an untold story inside of you*. (Maya Angelou)
	+ *No culture can live if it attempts to be exclusive.* (Mahatma Gandhi)
	+ *No one can make you feel inferior without your consent*. (Eleanor Roosevelt)

The teacher introduces the metaphor of the iceberg as a means of representing the writing process. The teacher outlines that the planning and drafting aspects of writing are the underwater component of the iceberg, and the text produced is only its tip. Students plan different elements of the parable, for example sketching the dispositions of the characters, developing a scenario; outlining a frustration; possibilities for symbols. The teacher encourages students to share these plans with other readers prior to drafting. One way of assisting students to invent a situation is described here:* **Act:** What happens – the ‘it’ of a story? (What does it say? What happened? What sort of action is it?)
* **Agent:** (Who wrote it? Who did it? What kind of agent is it?)
* **Agency:** (How was it done? What were the methods of accomplishing it?)
* **Scene:** (Where did it happen? What background is necessary to understand it? When did it happen?)
* **Purpose:** (Why did it happen? What is the purpose?)

This activity could be illustrated through references to previously encountered prescribed texts, for example ‘The Drover’s Wife’ by Henry Lawson.Students draft their parable.After drafting, students begin their revising through peer collaboration. Approaches to doing this are outlined below. Students can:* + review the opening sentence to create a back story that can be used later in the parable. For example, changing the sentence ‘An old man lived in a house. He had three children …’ to ‘The old man looked out the window scanning the street for his son.’
	+ see the central character as an individual by documenting the detail in her/his day (waking alone, breakfast, pyjamas, starting the day). These details offer points for character invention and narrative crisis
	+ build the parable around a conflict that draws the reader in on an ethical level
	+ consider the vitality of the language used. Does the selection of detail (often expressed adverbially and adjectivally) suggest the buried drama in the parable? The teacher can display sentence examples from parables and have students experiment with rewriting the sentences.
	+ revise dialogue so that it characterises rather than merely gives information
	+ experiment with punctuation in dialogue – for example the impact of broken sentences in direct speech with the verb of saying in the middle of the sentence; turning reported speech into direct speech and evaluating its effects; using punctuation to create intonation

In pairs, students share their parables and apply the ‘if, so, therefore’ framework to identify the argument that the parable proposes for the reader and then adjust the parable to make their intended argument clear.The teacher invites students to share their parables by reading them aloud in small groups or to the whole class. Students discuss:* + their intended audience
	+ the warnings and examples about human behaviour that can be deduced from these stories
	+ what they have learned about the processes of composition.
 | Teacher resource:Recognizing the Value of Teaching Proverbs:Multicultural Origins of Oral and Written Literacy (includes a list of parables)<http://digitalcommons.fiu.edu/sferc/2002/2002/20/>This approach is adapted from:Kenneth Burke *Rhetoric: A Grammar of Motives* (1952) Concepts in composition |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure Students:* develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning Students:* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning
* explain the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)
* understand and appreciate how language features, text structures and stylistic choices are effectively integrated in a range of quality literature and other texts and apply this understanding to their own compositions
* control language features, text structures and stylistic choices of texts to shape meaning and influence responses
 | 1. **How can I represent a character’s view of the world?**

**Focus text: Short Story - ‘Eveline’ from *Dubliners* by James Joyce**This activity focuses on the ways Joyce characterises the protagonist in ‘Eveline’ through close analysis of Joyce’s language choices and his use of focalisation. ‘Focalisation’ is the process by which a character conveys a point of view. The narrative may be in the third person but it is told through the standpoint and experience of a particular character. Sometimes in narratives, focalisation may shift from one character to another so that different characters’ understandings and reactions are revealed. This allows the audience more space to make decisions about how they feel about characters. The teacher introduces the concept of focalisation to the class and suggests to students that point of view in a narrative may be described as having three components:* what a character is seeing, hearing, smelling in a specific situation
* what a character is feeling (the emotional reaction to the situation)
* what a character is thinking about (his/her position on this situation)

The teacher displays the opening and closing paragraphs of the short story and invites discussion of these extracts in terms of characterisation of the protagonist, Eveline.**Opening:***She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne\*.* (\*material used for curtains)**Ending:***No! No! No! It was impossible. Her hands clutched the iron in frenzy.**Amid the seas she sent a cry of anguish.*Prompts for discussing the opening sentence could include:* What are your initial impressions of the woman? Which words conveyed this impression?
* What is the difference between these two sentences:
* ‘Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne’; and
* ‘Eveline leant her head against the window curtains and smelt the dusty cretonne’?

The teacher highlights the absence of agency in the original sentence – Eveline does not lean her head; she does not actively smell. The syntax highlights Eveline’s passivity depicting her as oppressed. Students consider why Joyce might have included the detail ‘dusty’. This foreshadows Eveline’s role as the housekeeper in her family.Prompts for discussing the closing sentence could include:* How is the woman at the end of the story different and similar to the opening characterisation? Students make a list of their responses.
* In what ways is the feeling of this sentence different to the opening sentence? Students’ attention should be drawn to the repeated ‘no’; the force of the noun ‘frenzy’, whether the word ‘seas’ might be metaphoric or actual, the use of the cliché ‘cry of anguish’.

**Writing:** Students compose a response comparing the opening and closing sentences.The teacher reads the whole story aloud to the class, twice, and on the second reading invites students to annotate the list of earlier impressions and discuss how Eveline’s character is developed. Students could add critical sentences to this list such as:* ‘It was hard work — a hard life — but now that she was about to leave it she did not find it a wholly undesirable life.’
* ‘He had tales of distant countries.’
* ‘As she mused, the pitiful vision of her mother’s life laid its spell on the very quick of her being — that life of commonplace sacrifices closing in final craziness.’
* ‘She stood up in a sudden impulse of terror.’

Discussion prompts could include:* Does Eveline love her family or is there a sense of duty?
* Is the sailor lover trustworthy? Can we believe what Frank says?
* The word ‘home’ is repeated frequently in this story. What might be different interpretations of home?
* Critics often remark that, in terms of identity, Eveline is paralysed. Eveline’s centre of gravity is home and then it shifts to Frank. What does this tell you about Eveline’s sense of identity?

In the case of ‘Eveline’ Joyce quickly shifts the story’s focalisation to the viewpoint of Eveline. In the activity that follows, students learn about how focalisation is created and experiment with this concept.The teacher provides the extract below from ‘Eveline’. Students identify any components of point of view by discussing sentences that reveal: * what Eveline is seeing, hearing, smelling
* what Eveline is feeling – her emotional reaction to the situation
* what Eveline is thinking about, her position on this situation (adapted from *The Writing Experiment* by Hazel Smith p97).

*‘Her time was running out but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air. Strange that it should come that very night to remind her of the promise to her mother, her promise to keep the home together as long as she could. She remembered the last night of her mother’s illness; she was again in the close dark room at the other side of the hall and outside she heard a melancholy air of Italy. The organ-player had been ordered to go away and given sixpence. She remembered her father strutting back into the sickroom saying:**“Damned Italians! coming over here!”**As she mused the pitiful vision of her mother’s life laid its spell on the very quick of her being — that life of commonplace sacrifices closing in final craziness.’*Students read the final scene of the short story (from “She stood among the swaying crowd … ” to the end) and then apply the three components of point of view to the character of Frank. What is he sensing, feeling and thinking? Through class discussion students expand on these initial observations and then rewrite the ending of the story focalised through Frank’s point of view.Students attach their own paragraph as a coda to the complete story and share their compositions in groups to discuss the effect of an additional point of view on the story. Students compose a written reflection by using the following process:* Looking backward at the original story and explaining how the additional paragraph affects the original story (completed before they share writing).
* Looking inward to comment on the successes and challenges they faced as writers (completed before they share writing).
* Looking outward to compare different effects of focalisations they have observed in their sharing with other students.
* Looking forward to speculate about how they might refine the approach they have taken
 | Teacher resource:From *Picture Book to Literary Theory* edited John Stephens and Ken Watson p28Adapted from: *The Writing Experiment*, Hazel Smith p97.Adapted from *A Rhetoric of Reflection*, Kathleen Blake Yancey, p46 |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure Students:* explain how and why texts influence and position readers and viewers (ACEEN040)
* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024)

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning Students:* use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011)
* understand and appreciate how language features, text structures and stylistic choices are effectively integrated in a range of quality literature and other texts and apply this understanding to their own compositions
* control language features, text structures and stylistic choices of texts to shape meaning and influence responses

**EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts Students:* make imaginative use of language features, including punctuation and syntax, for particular effects (ACEEN051)
* use specific language and literary devices, for example rhetoric, to communicate broad ideas for different purposes
* use different ways of transforming experience and ideas into imaginative texts for particular audiences and contexts
 | 1. **What do we learn about composers when they write their lives?**

In the next two learning sequences, students consider the different ways composers represent identity. Writing can be a powerful way for students to reflect upon, and reveal, aspects of their own lives and experiences. Students engage critically with the ways that composers represent their lives in personal and public contexts and use these texts as models for experimentation with their own compositions. In this learning sequence students will respond to **two prescribed texts**, Helen Garner’s letter to her childhood teacher, *Dear Mrs Dunkley* and Steve Jobs’ commencement address at Stanford University in 2005, *How to Live Before You Die*. An additional text, Keir Burrows short film*, Donkey*, introduces the concept of identity to open the lesson sequence.  The teacher begins this learning sequence with a ‘writing before reading’ activity. Students reflect upon the changes in their own lives by writing one sentence about each year of their lives. Students work in pairs to brainstorm possibilities such as reflections, flashbacks, dialogue, incidents, scenarios, memories, contradictions, metaphors, symbols, images, slogans, fragments or quotations. This list will become a resource for the development of their own imaginative pieces of writing later in the sequence.The teacher introduces the concept of the *‘bildungsroman’* pointing out to students this archetype is typified by a protagonist who develops personal insight as a result of ‘life’ lessons. This type of narrative focuses on the psychological and moral growth of its main character from his or her youth to adulthood.Students select one of the sentences from the previous activity and write two or three sentences in past tense and first person. This will be referred to as the source text. Students then rewrite this source text by:* changing the tense from past to present
* rewriting it in the second person
* rewriting it in the third person
* swapping the gender of the characters.

As a class, students discuss the effects of these changes, considering how these changes affect the approach to the subject matter, in particular the effects of the change in distance from first to third person. The teacher invites students to consider how these variations change the way they have written about this year of their life.* Students view the short film, *Donkey*. Before first viewing, conduct a first impressions activity where students make a list of David’s character traits (the opening sequence of the film before the flashbacks and recollections). As a class, discuss these first impressions and establish any connections with Eveline.
* While viewing the film, students are to consider whether their first impressions are enriched or modified as the film progresses. Areas for discussion could include:
* those aspects of society with which David is in conflict and whether, as an outsider, he chooses to reconnect to society
* whether David is an unreliable narrator
* the ending, and whether David does develop personal insight by dint of ‘life’ lessons
* conventions of voice-over narration and monologue
* symbolism (the swing as a search for perspective; the taunt ‘donkey’)
* the pastiche of memories and impressions
* the film as an autobiographical journey and the role of monologue in creating this journey.

As a culminating activity, students work in pairs to retell a part of the story of David, using the first person plural, ie. having the students involve themselves in the story. Students write a commentary focusing on: * how this rewriting changes the character of David
* the differences between this new scene and original scene
* the different relationship between the responders and the text.

Returning to the first activity in this sequence, students choose another of the sentences from the list, one that refers to an uncomfortable occasion. Students will need to write two passages, based on this sentence, in which the character’s thoughts are expressed as an interior monologue, and spoken aloud.The teacher encourages students to experiment with speech patterns. The teacher explores some stylistic elements such as those that follow to demonstrate how they can be used to create character:* short sentences
* sentence fragments
* use of idiom
* variations in punctuation
* convoluted expression
* dull, qualifying statements
* rushed, breathless expression
* measured tone
* terse expression.

Students contrast the spoken with the unexpressed thoughts and reflect on how these two different approaches affect characterisation.In an imaginative learning activity, as a way of introducing Helen Garner’s autobiographical account of her teacher, ‘Dear Mrs Dunkley’, the teacher invites students to take two events from their own lives, years apart, and place these events in the same story. In drafting this response, students: * consider different ways these two events could interact, for example interrupting the description of the earlier event before it is completed with the more recent event. What link can be established in this way?

Students can share their responses and discuss with the class:* how the interaction between the two events has led them to describe the scenes in different ways.
* what they may be foregrounding or foreshadowing through these compositional choices.

The teacher reads ‘Dear Mrs Dunkley’ aloud to the class and asks students to list the features of the story that they see as distinctive. This is an opportunity for revision of concepts encountered earlier in the unit such as point of view and characterisation. The class discussion might comment upon:* how Garner’s direct address to Mrs Dunkley shapes the representation of Mrs Dunkley’s influence in her life.
* how this direct address is a form of direct speech to the audience. It is personal and direct, removing distance between the composer and the audience.
* the symbolism of the hands.

The teacher displays the provocation below to students and uses it as the basis for a brainstorming activity:*(Auto)biographical writing is like a photograph.* (Julian Barnes)Students choose a portrait photo from the past or present to use as a focus text. The teacher instructs them to closely study the detail of the photograph for about ten minutes. Students then try to accurately name every object in the photograph.The teacher presents this extract from ‘Dear Mrs Dunkley’ to the students and uses it as a basis for class discussion of its precision, for example detail and images that suggest repression, the sense of stasis in the depiction.*‘The woman in the photo is in her late forties. She has short dark hair, wavy hair combed back off her forehead. Her brows are dark and level, her nose thin, her lips firmly closed in an expression of bitter constraint. Deep, hard lines bracket her mouth. She’s wearing a straight black skirt and a black cardigan undone to show a neat white blouse buttoned to the neck. Her hands are hanging by her sides.’*The teacher demonstrates for students how to transform a simile into a metaphor and discuss the effects of these variations. For example, Garner writes of Mrs Dunkley that ‘deep, hard lines bracket her mouth’. Present this alternative ‘The deep, hard lines on Mrs Dunkley’s mouth were like brackets’ and ask students to comment on which variant is more effective. Point out to students the strength and additional layers of meaning of the verb ‘bracket’ as opposed to its use as a noun.Returning to the students’ photographs, students describe some of these objects precisely, experimenting with image, language choice and figurative language.The teacher suggests to students that Garner, in painting her portrait of Mrs Dunkley, has interpreted this teacher through her own filters and students are asked to consider the following questions: * What has Garner chosen to emphasise?
* What has Garner chosen to omit?
* Why might Garner have included only one quote from the letter from Mrs Dunkley’s daughter? (‘My mother,’ wrote the stranger in her letter, ‘was an alcoholic.’)
* What else might have been in the daughter’s letter?
* In this text, what is the effect of Garner’s weaving of her memory of Mrs Dunkley with the receipt of the letter from Mrs Dunkley’s daughter?
* How has Mrs Dunkley influenced Garner’s life?

Students return to their photograph descriptions. Working in pairs, students discuss and comment on the filters they have applied in their descriptions. What alternative descriptions of their chosen photograph are possible?  | Donkey – short film<https://www.youtube.com/watch?v=ctRP3b4NntM> |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureStudents:* analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024)
* compose texts that combine different modes and media for a variety of contexts, audiences and purposes

**EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologiesStudents:* explain and assess the effects of technological forms and conventions on meaning in personal, social, historical, cultural and workplace contexts
* analyse and assess how choice of mode and medium shapes the response of audiences (ACEEN003)
* compose and analyse texts in different modes, media and technologies for a variety of purposes

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaningStudents:* engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning
* control language features, text structures and stylistic choices of texts to shape meaning and influence responses

**EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and argumentsStudents:* analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas
* understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes
* assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument (ACEEN025)
* use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways

**EN12-7** explains and evaluates the diverse ways texts can represent personal and public worldsStudents:* assess the impact of context on shaping the social, moral and ethical positions represented in texts
* analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts

**EN12-8** explains and assesses cultural assumptions in texts and their effects on meaningStudents:* recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts
* assess and reflect on the ways values and assumptions are conveyed (ACELR058)
* assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view (ACEEN064)
* analyse how language and argument can create or reflect bias that may shape cultural perspectives
 | In this learning sequence students explore the **prescribed text**, [‘How to Live Before You Die’](http://news.stanford.edu/2005/06/14/jobs-061505/). Students respond critically to this autobiographical speech, delivered as a commencement address at Stanford University in 2005, in order to experiment with rhetorical devices in their own texts. Students explore Jobs’ use of storytelling and metaphor as a means of simplifying a complex message into a memorable speech about identity. They also experiment with rhetorical devices in using this speech as a source text for creating related texts in different textual forms. Students will create an Instagram narrative and then re-mediate this text with a series of comments on Twitter. In addition, students will write a 300-word analysis on how the different media forms have resituated the meaning of the original text. Students could share these three texts and their commentary.Begin this learning sequence by having students listen to or read the speech. As students engage with the speech:* Invite comments on the elements of the speech that elicit a strong emotional response as they are reading or listening to the speech, for example a striking idea, a turn of phrase or a startling comparison.
* Identify aspects of the speech that generate some kind of doubt, for example assumptions about the form, the theme of the speech, Jobs’ perceptions of audience.
* Identify any disjunctions, aspects of the speech that may work against each other, for example the approach to the occasion taken by Jobs.
* Reflect on whether these disjunctions are intentional or unintentional.

Invite students to find Stanford University and Apple Campus (Apple’s headquarters) on a map. How would this proximity have affected the graduation audience? How might this influence the Stanford students’ responses to the speech?Investigate the metaphor ‘connecting the dots’ with the class and discuss how people see a bigger picture when they connect the dots.After reading the speech, provide students with a list of statements about the speech and have them map these statements to paragraphs in the speech:* Steve Jobs is an enterprising industry leader.
* Successful leaders in society have college degrees.
* Steve Jobs does not have a college degree.
* There is something different about Steve Jobs.

In some ways, the stories Jobs tells form an anti-argument for the occasion. The subjects of death and failure could be seen as unusual foci for a graduation speech. Explore the speech in detail with students, discussing aspects of the speech, such as:* **the opening of the story:**
* the inverse parallelism with the audience when he says ‘my mother never graduated from college and my father had never graduated from high school’
* his emphasis on the fact that he was a dropout.
* the patterns suggested by words such as ‘faith’, ‘hope’, ‘trust’, ‘destiny’, ‘karma’. How do these represent Jobs?
* **the second story (love and loss):**
* his appeal to pathos through the anecdotes of his working life
* the ‘work is love’ metaphor
* the use of hyperbole
* **the third story (death):**
* his use of the journey metaphor
* the significance of the repetition of the imperatives ‘Stay hungry. Stay foolish’.

The teacher displays a set of narrative premises and asks students to explain how Jobs links these narratives to create his argument.* No one beats death.
* We are all vulnerable.
* Setbacks are part of life.
* We should stick to what we love.

Students consider what they have learned about Steve Jobs, and themselves, by connecting the dots between his three stories?Revisit with students the ‘Rhetorical Triangle’ from the beginning of the unit and review the concepts of logos, pathos and ethos. Have students map the effects of Jobs’ rhetorical choices on the triangle, aligning them to either: logos, pathos or ethos. Rhetorical choices could include: * hyperbole
* metaphor
* anecdote
* the cyclic structure.

This mapping will illustrate for students how Jobs’ rhetorical choices position the audience to respond to his message.Diagram showing the rhetorical devices of logos, pathos and ethosAs a culminating activity, invite students to imagine they are in the audience for Steve Jobs’ speech and that they are documenting the experience of graduation as a social media story.* Students select nine images that represent their response to Steve Jobs’ address and arrange these in a narrative sequence that represents their response. Students can caption these images or use quotes from the speech as titles.
* Students compose several tweets, up to 280 characters each, that comment on the speech. These could comment on memorable phrases, moments, links to memories, or personal responses to the argument in the speech. These exchanges could be used as dialogue exchanges to illustrate alternative viewpoints and responses.
 | Speech: ‘How to Live Before You Die’, Steve Jobs<https://news.stanford.edu/2005/06/14/jobs-061505/>The Rhetorical Triangle<https://www.mindtools.com/pages/article/RhetoricalTriangle.htm> |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureStudents:* develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)

**EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies Students:* independently use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style (ACEEN055)
* use and assess different processes and technologies, individually and in groups, to generate, investigate, clarify, organise, refine and present information and ideas
* analyse and assess how choice of mode and medium shapes the response of audiences

**EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaningStudents:* use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011)
* control language features, text structures and stylistic choices of texts to shape meaning and influence responses

**EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contextsStudents:* analyse and appreciate how composers (authors, poets, playwrights, directors, designers and so on) create new texts, or transform and adapt texts for different purposes, contexts and audiences
* adapt texts for different purposes, contexts and audiences (ACEEN050)
* re-create texts by changing context, perspective or point of view and assess the effectiveness of these changes
* use different ways of transforming experience and ideas into imaginative texts for particular audiences and contexts

**EN12-6** investigates and explains the relationships between textsStudents:* develop an increasing understanding and appreciation of new texts by making connections with familiar texts
* explain similarities and differences between and among texts with reference to their contexts
* investigate the relationships between text and context by undertaking close analysis of texts (ACEEN060)
* compare the forms, features and structures of texts from different contexts to draw conclusions about their effectiveness in communicating ideas
* understand and explain the purposes of intertextuality
* analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts
* explain and assess the ways in which particular texts are influenced by other texts and various contexts
* compose imaginative texts that make thematic or stylistic connections with other texts or refer to other texts for particular purposes
 | 1. **How does textual adaptation reinterpret experience for different audiences?**

In this learning sequence students experiment with the ways new meanings are created through intertextuality. They explore Robert Frost’s poem ‘Stopping By Woods on a Snowy Evening’ as well as two adaptations of this text. Begin this learning sequence by showing students the advertisement *Jeep® Wrangler −* [*A Little Snow*](https://www.youtube.com/watch?v=hHeG8J5b1U4). Students then:* note down its storyline
* make a list of verbs and adjectives to capture the action and scene in the advertisement
* comment on the connotations of the drumbeat, the exploding snow and other visual elements such as film techniques.

Students comment on: * why the advertisement might begin with ‘The woods are lovely dark and deep’
* the significance of the statement that ‘winter does not stand a chance’
* the concluding statement ‘And miles to go before I sleep’
* the absence of a physical person in the advertisement
* the reason for two voices in the advertisement.

The teacher introduces the concept of sustained metaphor as a structural device in literary texts through a structured writing activity. Students are asked to:* describe a scene that particularly interests them without making any comparisons of one thing to another.
* make a list of appropriate language choices (nouns, verbs, adjectives, adverbs) prior to composing the description. Students may need to rewrite this description, if necessary, until it is as free of comparisons as possible.
* take the same scene and use it to describe a person they may know. In other words, here the students will create comparisons.
* draft a description which, though it is a description of the scene above, is really about the chosen person.

As a class, students return to the Jeep advertisement, and explore the metaphoric implications of the advertisement. What are the associative meanings of the language choices in the advertisement?Discuss the provocation below with students and ask them to recall instances of when this has happened to them:*Readers meet texts with other texts in their heads*.Students revise the ways texts may be visibly connected to each other, for example students could bring in to class examples of references, quotations, allusions, borrowings, adaptations, appropriations, parody, pastiche or imitation as examples of [intertextuality](http://englishtextualconcepts.nsw.edu.au/content/intertextuality). The teacher distributes a copy of Frost’s poem ‘Stopping By Woods on a Snowy Evening’and has studentswork in groups to prepare a reading of the poem. The teacher distributes a copy of the poem and instructs students that they are going to perform it in a small group Students individually annotate the poem as though it is a script. In these annotations students could comment on:emphasis pace volume intonationThe teacher allocates students to groups of four and instructs each student to perform the poem to their group. Other students in the group provide feedback using prompts such as *I like the way you interpreted* …. or *I liked the emphasis on …*After each group member has performed the poem, the group will decide on an ideal interpretation of the poem by combining the best bits from the group’s readings. The group appoints a single reader and rehearses that reading for a class presentation. Each group’s chosen reader reads the poem out loud to the rest of the class, who then: * discuss the similarities and differences between the interpretations that have emerged
* consider the particular thoughts and feelings Frost is trying to express through his poem, based on the different interpretations
* explore how the poem operates on a metaphoric level, for example whether the poem is a metaphor for death, for the inevitable course of nature, for the tension between personal and social obligation; whether the attraction to the dark woods is a metaphor for withdrawal from the modern world; whether the poem represents the poet’s desire for personal isolation and an opportunity for contemplation.

The teacher reminds students that they have already met an intertextual reference to the poem in the Jeep advertisement. The teacher suggests to students that when we encounter new texts we make connections about different ideas, character types, symbols, conventions, patterns, forms and texts that we have met previously. Texts develop new meanings when they are reconsidered in the light of other mediums, texts and composers.Students compare the meaning of the poem with the ways the advertisers have appropriated the lines from the poem by discussing:* the use of the lines in the advertisement
* whether, and why, the composers have honoured or altered the meaning in the original text
* how choices of mode and medium influence audiences.

Students view a parody of the poem in Tim Hopkins *Snowy Woods Revisited.* Invite students to reflect on: * whether this adaptation develops a sustained metaphor
* how this adaptation creates meanings that are similar and different to the original text.

Invite students to create a new text that adapts Frost’s poem. Students might:* select a line from the poem and appropriate it in a visual text, for example in a film trailer or advertisement
* write a dramatic monologue based on the persona in the poem
* describe the scene focalised through a third person
* use the metaphor in the poem in a new text to represent a different experience.

Students compose a reflection that comments on:* the intended audience
* the aspect of the poem they have chosen to adapt and the reasons for this choice.

To assist students practise and apply the skills they have developed throughout the unit, teachers provide students with a variety of prompts and stimulus items to respond to. Students can engage in peer editing processes where they comment on elements of each other’s work. The teacher should refer students back to some of the editing processes they practised when composing their parables. The teacher may also provide students with some additional guidelines around the type of feedback to offer each other and the types of things to pay attention to. These may include but are not limited to:* word choice
* use of details
* sentences
* organisation of the work
* cohesion.

Students provide comments to each other using the ‘Glow and Grow’ model whereby they point out where they believe the work is well written (glow) as well as providing suggestions where they believe there are opportunities for the work to improve (grow). The teacher invites students to compare the ways that they have experimented with aspects of texts, for example through focalisation, intertextuality, figurative language and reflection on ways of reading texts by discussing this statement: *‘There is always a tug of war for meaning between composers and responders. How has this played out in your understanding of the craft of writing?* | Jeep® Wrangler − A Little Snow<https://www.youtube.com/watch?v=hHeG8J5b1U4>Intertextuality<http://englishtextualconcepts.nsw.edu.au/content/intertextuality>Adapted from: *Teaching Poetry: Reading and Responding to Poetry in the Secondary Classroom,* Naylor & Wood |
| **Reflection and evaluation** | Reflection on learning:* What new knowledge and understandings have you gained through your study of this unit?
* What aspects of the unit might require further revision and consolidation?
* What important skills have you strengthened through your study of this unit?
* What skills might still require further practice and refinement?
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