**Sample Unit – English Advanced – Year 11 Reading to Write**

| **Unit title** | Common Module – Reading to Write (transition to Senior English) | **Duration** | 40 hours |
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| In this unit, students explore the ways in which reading captivates audiences and provokes them to respond in a variety of ways. In particular, they will be provided with opportunities to experience the pleasure that can be derived from engaging with texts that are both familiar and unfamiliar and how this experience provides them with:   * an increased appreciation for the artistry of writing * opportunities to express their own thoughts, ideas, feelings and experiences * greater understanding and mastery of language.   Students explore texts that are familiar and unfamiliar in terms of their form and content in order to understand the reasons why reading has the potential to powerfully affect us as human beings. Students also engage with a range of texts in terms of language, context and content in order to explain how enjoyment can be derived from the experience of shock, surprise and the unusual. Students will have the opportunity to replicate, experiment with and generate new ways of using language forms and features encountered in the texts read in this module to compose their own texts.  As a transition to Senior English, this unit provides students with opportunities to develop knowledge and skills that are pivotal to the study of the English Advanced Stage 6 course.  Students will have the opportunity to develop knowledge of:   * the role of context * the language and structure of forms they will encounter in English Stage 6, including poetry, prose fiction and essays * the ways vocabulary, punctuation and syntax can be used for specific effects * how texts are purposefully constructed * the editing process.   Students will have the opportunity to develop the skills to:   * compare and contrast features and ideas in texts * synthesise their understanding of texts * develop personal opinions of texts and justify them * use the editing process to write more effectively * read and respond to a variety of texts from different contexts.   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. | | | |

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| **Outcomes**  **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EA11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  **EA11-3** analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  **EA11-4** strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts  **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  **EA11-6** investigates and evaluates the relationships between texts  **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  **EA11-9** reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner | |
| **Focus questions**   * How do we see ourselves as readers and writers? * What is the relationship between reading and writing? * How does knowledge of this relationship affect our experiences of reading and writing? * What are the various ways that reading and writing can be enjoyed? | |
| **Course requirements**  In Year 11, students must study a range of types of texts drawn from prose fiction, drama, poetry, nonfiction, film, media and digital texts.  The Year 11 course requires students to support the study of texts with their own wide reading.  In selecting specific texts for study, teachers should consider the school’s policy relating to the use of film, DVDs, websites, TV materials, computer games and other media. | **Assessment overview**   * Students compose a personal response in which they explore their experiences of reading and writing texts in this unit. Students will select a quote to frame their response. This response may take the form of a personal essay, vlog, letter to the teacher or a series of blog entries. |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure   **EA11-9** reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner  Students:   * reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts | **Introduction**  The teacher begins the unit by playing a game of ‘true or false’. The teacher organises the room so that one side of the room is ‘false’ and the other side ‘true’. The teacher reads a statement or quote aloud to the class and students walk to the side of the room that corresponds with their response to the statement or quote. Students can stand anywhere in between ‘true’ and ‘false’ to represent the strength of their conviction. The teacher asks a few students to explain their choice verbally before moving on to the next stimulus.  Statements and quotes may include:   * I see myself as a writer. * I think it is important to read. * The best writing has to have a serious purpose. * Some books are of a higher quality than others. * We should only read to learn something. * In order to write well, you have to read widely. * Being able to write is a natural talent – you either have it or you don’t. * Reading is more important than writing.   Students choose one of the statements or quotes above and compose a written response that explores their personal reaction to the statement or quote. Students draw on specific aspects of their own or others’ reading and writing to develop their response.  Students share their responses with the class. The teacher may like to select relevant materials from the reports on young peoples’ reading habits conducted by the publisher, Scholastic, (Australia and the US) as they apply to or reflect the ideas shared in the student responses.  Some areas about students’ reading to consider are:   * how often they read * why they do (or don’t) read * if they’d like to read more * whether they think reading is important. | Scholastic Reading Reports,  <http://www.scholastic.com.au/schools/ReadingLeaders/KFRR/data.asp> (Australian content)  <http://www.scholastic.com/readingreport/reading-books-for-fun.htm> (US content) |

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| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * explain the relationship between responder, composer, text and context * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * explain the personal, social, historical and cultural contexts of composing and responding, and evaluate how these contexts impact on meaning   **EA11-3** analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  Students:   * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity   **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * investigate, reflect on and explain differences between initial personal responses and more studied and complex responses * investigate complex ideas and information through sustained argument and imaginative compositions   **EA11-6** investigates and evaluates the relationships between texts  Students:   * investigate similarities and differences between and among texts that may be linked by form, perspective or genre   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * appreciate the different ways in which a text can be valued, for example for its themes, aesthetic qualities or representation of cultures | **George Orwell’s essay ‘Why I write’**  Students read the essay as a class.  Students answer a series of questions to demonstrate their understanding of the essay. These may include:   * Why did Orwell start to write? * What skills did he recognise in himself and how did he use them? * What types of writing did Orwell engage with in his early years? * Do you believe there is a connection between Orwell’s reading experiences and his writing? Justify your response with examples from the essay. * What did he discover at 16 and why is this significant? * According to Orwell, what are the four motivations to write? Provide two or three characterising features of each type. * Do you agree with Orwell that there are ‘four great motives for writing’? Is his view limited? * ‘Above the level of a railway guide, no book is quite free of aesthetic consideration.’ What does he mean? Do you agree? * What does Orwell mean by ‘political’? * Orwell states, ‘If I had not been angry about that I should never have written the book.’ What are **your** motivations for writing? * What is your favourite line from the essay? Explain the reasons for your choice.   The class reviews their answers to the questions and students amend their individual responses based on the ideas shared by their peers.  The teacher displays A3 posters of book covers around the room. These can be covers of books that have been studied in their previous years at school as well as some books that are/have been popular with adolescents. Students move around the room using different coloured sticky dots or notes to indicate:   * the texts they enjoyed * texts they believe fulfil Orwell’s view that the best writing comes from texts that also have a 'purpose' or message * texts that failed to engage them as readers * texts they have never encountered.   Students review the results to determine where views converged or diverged. Where they agreed, students discuss the qualities of the text that led to that result.  The teacher provides the students with the following provocation:  Orwell believes that while aesthetic considerations are important, his best work was characterised by the fact that it had a political purpose. To what degree is this true of the texts you selected as most enjoyable?  Students respond to this by composing a written response. The teacher provides a paragraph scaffold of their choice to assist students in structuring and developing their ideas. | | ‘Why I Write’  <http://orwell.ru/library/essays/wiw/english/e_wiw> |
| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * compose texts that integrate elements of form, personal style, language and content for a variety of audiences and purposes   **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * investigate, reflect on and explain differences between initial personal responses and more studied and complex responses   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure * appreciate the different ways in which a text can be valued, for example for its themes, aesthetic qualities or representation of cultures   **EA11-9** reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner  Students:   * reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts | | **Reading for enjoyment and introduction of the assessment task**  The teacher selects relevant passages from *The Book That Made Me* to read as a class. Students read these selections and discuss the various responses of the authors.    Students compose an entry for an imagined publication titled *The Book That Shaped Me.* In a similar style to that of the text *The Book That Made Me*, students select a book from their past that they have read or that was read to them and explain how the book had an influence on them. In doing so, students reflect on the reasons why reading and texts are valued in their lives. The teacher compiles these responses so that students can read each other's entries.  Students brainstorm the reasons why reading can be considered an enjoyable process. The teacher guides students to think about the fact that enjoyment can be more than simply liking something or not. Enjoyment can be derived from:   * experiencing intense emotions while reading * connecting with the characters, themes and/or plot of a story * appreciating a stylistic, linguistic or aesthetic quality in the text * being challenged to think in different ways * being transported to new worlds and times * the immersive nature of the reading experience.   The teacher uses the points noted in the brainstorm to develop a set of criteria that students can use to determine whether a text is ‘enjoyable’ and for what reasons.  The teacher introduces a task that students will complete during the unit. Students must:   * read a range of texts of their own choosing drawn from a variety of textual forms such as speech, essay, poem, memoir, script, short story or novel/novella * read one of the texts from the class compilation *The Book That Shaped Me* * keep a journal of their experience in reading each text, commenting on the factors that determine whether or not the text was enjoyable and why.   The teacher outlines to students that one of the recommended texts from the class compilation, one text of their own choosing and one text studied in class will be included as part of their assessment task. At this point, the teacher distributes the assessment task so that students have a clear picture of how the texts will be used. The teacher may direct students to relevant young adult book lists to assist in the selection of their own wide reading material. Some suggestions are included as resources. | Judith Ridge (ed), *The Book That Made M*e*,* Walker Books, 2016  Links to reading lists:   * [https://www.lovereading.co.uk/](https://www.lovereading.co.uk/" \o "Reading list) * [https://www.readings.com.au/collection/recommended-australian-young-adult-fiction](https://www.readings.com.au/collection/recommended-australian-young-adult-fiction" \o "Reading list) * <http://time.com/100-best-young-adult-books/> |
| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * explain the relationship between responder, composer, text and context * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * develop independent interpretations of texts supported by informed observation and close textual analysis   **EA11-3** analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  Students:   * engage with complex texts to understand and appreciate the power of language in shaping meaning * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity * use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts   **EA11-4** strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts  Students:   * explain how composers (authors, poets, playwrights, directors, designers and so on) adapt language forms, features and structures of texts from other genres, periods and cultures in new texts, for example appropriations in popular culture and the use of literary allusion * compare and evaluate specific uses of language in a range of textual forms   **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * investigate, reflect on and explain differences between initial personal responses and more studied and complex responses * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence   **EA11-6** investigates and evaluates the relationships between texts  Students:   * compare how composers (authors, poets, playwrights, directors, designers and so on) draw on aspects of other texts, for example through theme, genre, intertextuality, style, event and character * reflect on the ways in which particular texts are influenced by other texts and contexts * investigate similarities and differences between and among texts that may be linked by form, perspective or genre * analyse how composers combine elements from different texts, sources and genres to create new texts for particular audiences * analyse the relationships between conventions of genre, audience expectations and interpretations of texts, and the ways texts may conform or subvert these conventions   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * understand that texts offer vicarious experiences of the wider world for critical reflection and pleasure * appreciate the different ways in which a text can be valued, for example for its themes, aesthetic qualities or representation of cultures * compose creative and critical texts that reflect particular values and perspectives, including their own | | **Reasons for reading (and writing)**  The teacher elaborates on one of the reasons that texts are considered enjoyable and that is because some texts resonate with individuals on some level. Conversely, a text may appeal to a person because it is unfamiliar and makes the reader consider new worlds, ideas, emotions or experiences.  Students think back to a previous activity in which they listed the books they have read and enjoyed. The class discuss whether they consider these texts ‘familiar’ or ‘unfamiliar’ or both in terms of ideas, setting, characters, scenario or style.  **Focus on speculative fiction and Neil Gaiman**  The teacher explains that speculative fiction is a genre that continues to have appeal over time because of the ways in which it both resonates and disturbs us. Speculative fiction presents us with foreign worlds that are at the same time strangely familiar. It is this blend that often engages readers.  Students research the features and forms of speculative fiction to explain what makes the science fiction, fantasy and horror genres enduringly popular among readers and viewers. Students may like to start their research by reading ‘Read Beyond Reality’.  Students read the Neil Gaiman short story ‘A Study in Emerald’ by listening to a [dramatic reading of the text](http://www.neilgaiman.com/mediafiles/exclusive/shortstories/emerald.pdf). *Students will need to read Arthur Conan Doyle’s ‘A Study in Scarlet’ as a homework task prior to this lesson.* Students consider whether this story, or any of its elements, is similar to any other stories or genres they have experienced or are familiar with. The teacher prompts and guides students to identify elements that connect to Arthur Conan Doyle’s ‘Sherlock Holmes’ stories.    The teacher guides a discussion with the class on ‘A Study in Emerald’. Some questions to consider may be:   * What makes Gaiman’s story an example of speculative fiction? * Is this story a hybrid of genres or a pastiche? Or both?     In the Introduction to his book *Fragile Things* (2006) Neil Gaiman writes that his friend asked him to write a story for an anthology he was editing. He asked for ‘… a story in which Sherlock Holmes meets HP Lovecraft.’ Gaiman writes that he ‘ … agreed to write a story but suspected there was something deeply unpromising about the set-up: the world of Sherlock Holmes is so utterly rational , after all, celebrating solutions, while Lovecraft’s fictional creations were deeply, utterly irrational …’  Students research the figure of HP Lovecraft and the characteristics of his world/writing.    Using knowledge of Conan Doyle and Lovecraft’s work and style students highlight and label, in different colours, the elements of ‘A Study in Emerald’ that bear a resemblance to Sherlock Holmes stories, and elements similar to Lovecraft’s style and subject matter.    As a class, students discuss the following questions:   * What are the elements of the story that create a familiar or ‘rational’ world? * What are the elements that are unfamiliar, discomfiting or irrational? When do they first start to appear in the story? * Are there any humorous elements to the story? What is their role? * How does he make the unfamiliar credible? The teacher may like to introduce students to the term ‘verisimilitude’ and the concept of, what Samuel Taylor Coleridge coined in his *Biographia Literaria*, ‘the willing suspension of disbelief’.     Students write a response to the following question: Has Gaiman successfully reconciled the rational world of Conan Doyle with the ‘otherworldly’ qualities of HP Lovecraft? Justify your response with reference to the text.    Students compare and contrast the audio reading of ‘A Study in Emerald’ with the experience of reading it in the ‘newspaper form’ provided on [Gaiman’s website](http://www.neilgaiman.com/mediafiles/exclusive/shortstories/emerald.pdf). Is one experience of this story more effective than the other?  Students consider:   * whether the way they experience the telling of this story has an impact on their understanding or enjoyment of it * why Gaiman chose to present his story in this way. The teacher may like to draw students’ attention to the way that the ‘Sherlock Holmes’ stories were originally published.     The teacher informs students that Gaiman has become a very successful writer and poses the following to the class for written reflection: Neil Gaiman’s work can be very unusual. Why do people enjoy reading his writing? Do you? Students refer to the checklist developed above to determine why his writing is considered enjoyable. Students chronicle their responses in their reading journal. They may also like to consider how additional texts they are reading as part of their preparation for the assessment task may mimic Gaiman’s style.    Neil Gaiman, in a 2006 opinion piece for the *New York Times* called ‘Ghosts in the Machine’ reflects on the questions: ‘Why tell ghost stories? Why read them or listen to them? Why take such pleasure in tales that have no purpose but, comfortably, to scare?’ Students read this opinion piece as a class and discuss the ideas he explores. This idea can be extended to stories whose only apparent intention may be to amuse or entertain.  Students write discursively to explore the ideas of Gaiman’s opinion piece as well as the ideas in Orwell’s essay ‘Why I write’. Students compare and contrast the ideas within each piece to determine:   * if the texts conflict with each other * whether one writer is more ‘correct’ than the other. | ‘Read Beyond Reality’, <http://s3.amazonaws.com/content.newsok.com/newsok/images/NIE/nie_docs/ReadBeyondRealityLessonsFinal.pdf>  ‘A Study in Emerald’, <http://www.neilgaiman.com/mediafiles/exclusive/shortstories/emerald.pdf>  ‘A Study in Emerald’ – Audio Recording, <http://files.harpercollins.com/summer/audio/audio2.mp3>  Electronic texts of HP Lovecraft’s works,  <http://www.hplovecraft.com/writings/texts/>  Neil Gaiman, ‘Ghosts in the Machine’, <http://www.nytimes.com/2006/10/31/opinion/31gaiman.html?mcubz=3> |
| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * explain the relationship between responder, composer, text and context * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * analyse and explain how and why texts influence and position readers and viewers * analyse the ways language features, text structures and stylistic choices shape ideas and perspectives and influence audiences * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * develop independent interpretations of texts supported by informed observation and close textual analysis   **EA11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * explain and assess the processes of drafting, reflecting, editing, revising, refining and presenting for a range of audiences and purposes   **EA11-3** analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  Students:   * engage with complex texts to understand and appreciate the power of language in shaping meaning * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity   ● experiment with language conventions and forms in the composition of persuasive and imaginative texts for a variety of purposes and audiences  **EA11-4** strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts  Students:   * draw on knowledge and experience of literary devices, for example genre and hybridity, in creating new texts   **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * investigate, reflect on and explain differences between initial personal responses and more studied and complex responses * compare the ways texts may be composed and responded to in different contexts and how this influences meaning * synthesise complex ideas and information in a sustained, structured argument using relevant textual evidence   **EA11-6** investigates and evaluates the relationships between texts  Students:   * compare how composers (authors, poets, playwrights, directors, designers and so on) draw on aspects of other texts, for example through theme, genre, intertextuality, style, event and character * reflect on intertextual relationships between familiar texts and a widening range of new texts * reflect on the ways in which particular texts are influenced by other texts and contexts   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * appreciate the different ways in which a text can be valued, for example for its themes, aesthetic qualities or representation of cultures * investigate and explain how composers (authors, poets, playwrights, directors, designers and so on) draw on cultural, textual and linguistic resources to represent particular perspectives in texts * analyse the diverse ways in which imaginative, informative and persuasive texts can explore human experience, universal themes and social, cultural and historical contexts * understand and analyse the effect of language and structural choices on shaping own and others’ perspectives, for example figurative language or narrative point of view   **EA11-9** reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner  Students:   * select and use appropriate metalanguage and textual forms to assess and reflect on learning * use constructive, critical feedback from others to improve learning, including their own composing and responding | | **Ray Bradbury’s ‘There will come soft rains’**  The teacher revisits the idea that speculative fiction contains elements of both the familiar and unfamiliar and introduces Ray Bradbury’s story ‘There will come soft rains’ to the class.  The teacher reads the story to the class.  In small groups students discuss what they think of the story using the following questions as prompts:   * What is this story about? * Do you like it? Why or why not? * What characterises this story as an example of speculative fiction? * Do you think it has a message for readers? If so, what is it?   Students nominate one student from their group to share a summary of their discussion with the whole class. Students note down some of the ideas shared in their reading journals.  The teacher explains that much of the success of this story is due to the ways the familiar and the unfamiliar are interwoven.  Students create a table to identify what is familiar and what is unfamiliar to them in this story. They select words and/or phrases from the story that reflect the familiar and unfamiliar elements and place them in the appropriate column. Examples are included below.  *Familiar* - ‘breakfast time’, ‘bacon’, ‘off to school’, ‘Insurance is payable’, ‘garden sprinklers’, ‘a man mowing the lawn’, ‘bridge tables’, ‘playing cards’, ‘egg salad sandwiches’, ‘Picassos’, ‘Matisses’, ‘A falling tree bough crashed through the window..’, ‘read poetry aloud’  *Unfamiliar* - ‘robot mice’, ‘pink electric eye’, ‘metal throat’, ‘copper scrap rats’, ‘the house began to die’  Students answer the following questions:   * Why does this story rely on the audience recognising the familiar and does this give greater significance to the unfamiliar elements? * What evidence is there to suggest that Bradbury enjoys playing with or manipulating language? * How do Bradbury’s language choices help to relay the message that he seems to have for readers? Some language devices to be considered include: * onomatopoeia * alliteration * personification * religious imagery * symbolism.   **Sara Teasdale’s 1920s poem ‘There Will Come Soft Rains’**  Revisit (or introduce) students to the concept of intertextuality. Not only does Ray Bradbury use the same title as Teasdale’s poem, but he also inserts this entire poem within his short story.  Students explore historical information on the time that Bradbury wrote his story as well as the time period Sara Teasdale wrote her poem. The teacher draws students’ attention to the fact that both pieces were written shortly after the end of a major world war. In both wars, changes and developments in technology led to mass devastation.  The teacher asks students to consider:   * why Bradbury included this poem in particular * whether the inclusion of the poem gives the message of the story any greater or broader significance * the distinctive differences between the imagery used in each * what it suggests about where writers draw their inspiration and ideas from.   Students respond to questions about context and how this is significant in making meaning from the story. Students may discuss and/or write responses to the following questions:   * This story was published in 1950 and is set in the fictional time of 2026. How might the unfamiliar elements of the story at the time alienate a reader? * Does the story have the greatest effect now when the kinds of technology that characterise the house in the story are becoming a reality? (consider Google Home, robot cleaners, artificial intelligence in the home) * Will this story lose its relevance to a reader in 10 years, once we pass 2026? Consider other predictive science fiction texts like *1984* and whether or not their message still resonates with readers.   **Irony**  The teacher introduces or revisits ‘irony’ with the class and its various forms (situational, dramatic and verbal). The teacher may like to also look at cosmic, historic and Socratic irony.  As a class, students discuss the irony that exists in the story around the role of technology in our lives. The teacher asks students to consider what form(s) of irony are present in the story and what function it serves in understanding it.  The teacher challenges the students to form an opinion in relation to the following question: Is this a story about humanity, nature or technology? Students select the one they think is *most* correct and write a paragraph response justifying their opinion. The teacher invites students to share their views with the class. Students write a follow-up paragraph that explains whether their original view has altered as a result of the class discussion or whether their initial opinion has been strengthened.  Orwell in his essay ‘Why I Write’ indicates that his best writing fused art and message. Neil Gaiman has explored the idea that sometimes great stories just want to scare or amuse. They may not have a ‘greater’ purpose beyond that. Do you think Ray Bradbury was attempting to fuse art and message in this story? Or do you think one outweighs the other?  **Reflection**  Students consider their own views and experiences of both reading and writing. Do they gain more enjoyment from works that have a bigger purpose or works that are there purely to entertain. Is one better than the other? Students should consider the works they have read in the unit so far, including their own wide reading, as well as their broader experiences of both reading and writing.  **Writing imaginatively** – ‘**Where do you get your ideas?’**  In his essay ‘Where do you get your ideas?’ Gaiman suggests that the best mine for ideas when writing is by asking yourself questions such as ‘What if…?’, by posing scenarios such as ‘If only…’ and ‘I wonder…’. Students are to use Gaiman’s sentence starters to form complete sentences. Each sentence should be written on a separate slip of paper.   * What if …? * If only ... * I wonder …   The teacher collects all of these sentences and asks students to choose one at random from the collection. Students use the chosen sentence as a stimulus for a piece of imaginative writing. Students are allowed to swap their stimulus once only.  Students create a skeleton outline of some of the key elements they will use to create a story around their selected stimulus. The teacher provides students with time to draft the story in class.  In pairs, students read each other's drafts and provide some feedback to their partner that highlights areas that they are enjoying and elements that they do not understand or think need further development. Students select two pieces of feedback on areas for improvement and edit their work.  In groups of 4–6, each student presents to the other group members both their original and their reworked version of one of the specific elements that their partner commented upon. Students outline the feedback they received and explain the process undertaken and decisions made to improve that section of their composition.  The teacher may like to include other approaches to drafting and editing such as those outlined below.   * Rewrite the opening of your story by changing the point of view. Consider how this change affects the reader’s initial experience of your story. * Select a paragraph from your composition and replace 5–10 words with synonyms. Reflect on whether these changes have altered or improved the nature of the paragraph. * Highlight all of the punctuation in your composition. Tally the different types you have used and consider whether you have used punctuation effectively. Can any of it be altered to improve the effect of the story? * Select one paragraph and identify the different sentence types. Assess whether you have used a variety of sentence types and whether any of the sentences can be changed for greater effect. Rewrite the paragraph to include at least two simple sentences used for a specific effect. Explain why you chose those sentences and how the change has enhanced or detracted from your intention.   The teacher may like to draw students’ attention to HP Lovecraft’s essay ‘Notes on Writing Weird Fiction’ where he outlines his suggested ‘rules’ for writing and get students to follow the same process. | Ray Bradbury, *The Martian Chronicles*  Intertextuality,  [http://englishtextualconcepts.nsw.edu.au/content/intertextuality](http://englishtextualconcepts.nsw.edu.au/content/intertextuality" \o "Intertextuality)  Sara Teasdale, ‘There will come soft rains’, <https://www.poets.org/poetsorg/poem/there-will-come-soft-rains>  Literary device - Irony,  [http://www.literarydevices.com/irony/](http://www.literarydevices.com/irony/" \o "Irony)  Neil Gaiman, ‘Where do you get your ideas from?’, <http://www.neilgaiman.com/Cool_Stuff/Essays/Essays_By_Neil/Where_do_you_get_your_ideas%3F>  ‘Notes on Writing Weird Fiction’ - HP Lovecraft,  <http://www.hplovecraft.com/writings/texts/essays/nwwf.aspx> |

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| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * explain the relationship between responder, composer, text and context * explain the personal, social, historical and cultural contexts of composing and responding, and evaluate how these contexts impact on meaning * analyse the ways language features, text structures and stylistic choices shape ideas and perspectives and influence audiences * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * develop independent interpretations of texts supported by informed observation and close textual analysis * compose texts that integrate elements of form, personal style, language and content for a variety of audiences and purposes   **EA11-3** analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  Students:   * engage with complex texts to understand and appreciate the power of language in shaping meaning * explain how argument and narrative may be represented in critical and creative texts * experiment with language conventions and forms in the composition of persuasive and imaginative texts for a variety of purposes and audiences   **EA11-4** strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts  Students:   * explain how composers adapt language forms, features and structures of texts from other genres, periods and cultures in new texts, for example appropriations in popular culture and the use of literary allusion * investigate and experiment with combinations of specific language concepts, aspects of style and form to achieve deliberate effects in sustained compositions * use analysis of specific language concepts and literary devices in texts to inform the composition of imaginative texts   **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * investigate complex ideas and information through sustained argument and imaginative compositions * explain how text structures, language features and stylistic choices, for example metaphor, provide a framework for audience expectations, responses and interpretations of texts * evaluate the effectiveness of argument to persuade an audience in a range of complex critical and creative texts   **EA11-6** investigates and evaluates the relationships between texts  Students:   * compare how composers draw on aspects of other texts, for example through theme, genre, intertextuality, style, event and character * reflect on the ways in which particular texts are influenced by other texts and contexts * investigate similarities and differences between and among texts that may be linked by form, perspective or genre * analyse how composers combine elements from different texts, sources and genres to create new texts for particular audiences * select and combine specific textual elements to create new texts and assess their effectiveness for different audiences, purposes and contexts   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * analyse the diverse ways in which imaginative, informative and persuasive texts can explore human experience, universal themes and social, cultural and historical contexts   **EA11-9** reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner  Students:   * reflect on and discuss personal preferences and insights gained from engagement with an increasingly wide repertoire of complex texts * use constructive, critical feedback from others to improve learning, including their own composing and responding | **Jonathan Swift’s essay ‘A Modest Proposal’**  The teacher introduces this new text by providing the following provocation for discussion – ‘It is easy for fiction to be enjoyable.’ In this discussion, the teacher prompts students to consider:   * to what extent the statement accurately reflects the feelings of the class * whether some texts can be enjoyable to read but not to write and vice versa * other texts that are considered ‘enjoyable’ and the features that create this sense of enjoyment * texts that students encounter that may rarely be considered as enjoyable such as essays, financial reports or letters of application.   The teacher introduces the next activity by explaining that it may challenge the students’ typical expectations related to reading and writing essays. The class is divided into three groups. One group is provided with a summary of the essay, another group with a description of Swift’s writing style and another group with no contextual information. While the first two groups are reading, the third group predicts what the essay might be about based on its full title, ‘A Modest Proposal for Preventing the Children of Poor People in Ireland, from Being a Burden on Their Parents or Country, and for Making them Beneficial to the Publick’.  Before reading the essay, the teacher instructs students to put an asterisk next to parts of the text that provoke a reaction from the students (shock, hilarity, confusion, anger) and a circle next to parts of the text that prompt them to ask a question. The teacher reads the essay to the class.  Immediately after doing so, students silently write a response to the text using the subheadings ‘Reactions’ and ‘Questions’. Students move into their groups and share their reactions and questions, attempting to explain their reactions and generate answers to questions.  The teacher facilitates a class discussion during which time students share their thoughts and reflect on the significance of background information in approaching the reading of texts. The discussion should consider:   * how the different groups reacted to the content, based on their pre-reading experience * whether readings of texts and the potential enjoyment derived from this experience are limited or enhanced by knowledge of background information.   The teacher guides students through an exploration of the language features of the essay including:   * satire * hyperbole * irony * use of formal register * dark humour * absurdity * sarcasm * litotes.   This may be achieved by annotating the essay, answering questions about the text or reading relevant materials that deconstruct the language of the essay. The teacher guides students through an exploration of how Swift uses the features of satire in order to:   * criticise the attitudes of the English in relation to the Irish * draw attention to the issue of poverty * highlight the hypocrisy of the wealthy.   Students write a critical response to the question: How is Swift’s essay both funny and serious?  Students read a modern appropriation of Swift’s essay ‘A Modest Proposal to Convert Shopping Malls into Prisons’ and annotate the new text to indicate similarities and differences in the way the writers use the conventions of form to shape meaning. As a class, students discuss   * why the writer of the appropriation has chosen to mimic Swift’s style * how they would classify both essays – are they persuasive, imaginative or both?   Students choose a social issue from their own context and compose a satirical essay in which they propose an absurd solution to the problem.  In constructing their essays, students must:   * use the stem ‘A Modest Proposal’ in the title of their essay * compose opening paragraphs that paint a clear and relatable image of the situation or problem to be addressed * set up the speaker as one of credibility * propose an absurd but seemingly plausible solution * use data and references to experts to elaborate on the proposal * summarise the main arguments in favour of adopting the proposal * conclude with a paragraph in which they outline all the ‘noble’ and ‘selfless’ motivations of the writer.   The teacher may also like to explore how visual texts can use satiric devices to explore contemporary social issues such as ABC’s TV series *Utopia.*  Students work in pairs to review their compositions by:   * explaining the context of the social or political issue addressed through the essay * outlining the challenges experienced in composing the essay * highlighting their favourite aspects of the composition * assessing how well the composition reflects the requirements of the task.   Students edit their compositions based on the comments generated through the peer review activity.  Students complete a written reflection in their journal in which they discuss:   * whether or not they enjoyed the original essay, identifying the reasons for their decision * whether the use of satire is effective in influencing the reader * how reading the original essay influenced their own compositions * the ways writing (more generally) provides us with a voice by which we can respond to social and political issues.   In this journal entry, students may also like to consider whether through their reading of additional materials they have encountered texts which have depicted a social or political perspective and consider how this was achieved. | Resources that may be used for the pre-reading activity:   * [https://www.britannica.com/biography/Jonathan-Swift](https://www.britannica.com/biography/Jonathan-Swift" \o "Jonathon Swift) * <http://www.victorianweb.org/previctorian/swift/bio.html>   ‘A Modest Proposal’, <https://www.gutenberg.org/files/1080/1080-h/1080-h.htm>  ‘A Modest Proposal to Convert Shopping Malls into Prisons’, <https://www.thesatirist.com/satires/PoliticalSatire/mall_prisons.html> |
| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * appreciate the aesthetic qualities of texts and the power of language to express personal ideas and experiences * analyse and explain how and why texts influence and position readers and viewers * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   **EA11-3** analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning  Students:   * engage with complex texts to understand and appreciate the power of language in shaping meaning * use appropriate language for making connections, questioning, affirming, challenging and speculating about texts with increasing clarity * use appropriate linguistic, stylistic, critical and creative terminology to compose and respond to texts * experiment with language conventions and forms in the composition of persuasive and imaginative texts for a variety of purposes and audiences   **EA11-5** thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments  Students:   * explain how text structures, language features and stylistic choices, for example metaphor, provide a framework for audience expectations, responses and interpretations of texts   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * appreciate the different ways in which a text can be valued, for example for its themes, aesthetic qualities or representation of cultures * analyse the diverse ways in which imaginative, informative and persuasive texts can explore human experience, universal themes and social, cultural and historical contexts * understand and analyse the effect of language and structural choices on shaping own and others’ perspectives, for example figurative language or narrative point of view | **Robert Browning’s poems ‘Porphyria’s Lover’ and ‘My Last Duchess’**  In introducing the next texts, the teacher explains that like Swift, Browning uses language and form to disrupt expectations. Often, the texts that leave a mark on the reader are the ones that challenge and alter thinking in unexpected ways.  In order to prepare students for the unexpected elements of the poems, students compose a short imaginative text in any form in order to paint a picture of a healthy romantic relationship based on representations from TV, film, books and magazines. The teacher explains that this will be the test for how effective Browning’s poems are at disrupting our attitudes and thinking.  Students share their responses in small groups. Students discuss the common qualities expressed through their compositions. The teacher asks each group to share their ideas in order to generate a class list of features of healthy romantic relationships.  **‘Porphyria’s Lover’**  The teacher reads the poem aloud to the class. Immediately after reading it, students look at the list created in the previous activity and assess the ways in which elements of the poem match with or contest the elements listed. The teacher asks students to use a flowchart to explain how their reactions to the poem changed as it was read to them. Students match each reaction to a specific line from the text.  As a class, students examine language forms and features in the poem that are familiar to them from their reading of other texts in earlier years and discuss how these familiar forms and features are used to achieve a different effect in ‘Porphyria’s Lover’. Based on this, the teacher introduces language forms and features that students may not have encountered. Students annotate their poem indicating specific examples of the language forms and features discussed.  Suggestions of language forms and features which should be discussed include:   * rhyme scheme * dramatic monologue * enjambment * word choice/diction * repetition * contrast * lineation * personification * simile * alliteration * use of pronouns and possessive pronouns.   The teacher guides students through a close analysis of the punctuation in the poem, focusing on the ways it is used to develop the voice of the persona, further the development of the narrative and shape the reader’s emotional reaction to the content. Particular attention should be given to:   * colon (line 4) * semicolon (line 6) * full stop (line 15) * dash (line 21) * colon (line 29) * semicolon (line 33) * colon (line 37) * full stop and semicolon (line 41) * colon (line 44) * exclamation mark (line 55) * exclamation mark (line 60).   In small groups, students create a dramatic reading of the poem. Students should consider the use of sound effects to enhance the performance. Students complete a written reflection in which they respond to the following questions:   * How did your reading of the poem influence your performance of it and vice versa? * Was your enjoyment of the poem enhanced by performing it and viewing others’ performances of it? Why/why not? * How effectively were you able to capture the feeling and atmosphere of the poem?   Students consider the following quote as a provocation for a class debate – ‘Truly fine poetry must be read aloud. A good poem does not allow itself to be read in a low voice or silently. If we can read it silently, it is not a valid poem: a poem demands pronunciation. Poetry always remembers that it was an oral art before it was a written art. It remembers that it was first song.’ ~Jorge Luis Borges  Students use the provocation as the basis for a discussion of the ways in which reading a poem aloud affects reader enjoyment of the text and consider how the written features direct readers to interpret the spoken texts in specific ways.  **‘My Last Duchess’**  The teacher introduces the next poem by exploring the idea that often writers will draw on what they have read, experienced or studied as a stimulus for their own writing by:   * tapping into the knowledge of their audience * retelling ‘old ‘stories from new perspectives * bringing an historical figure or event to life.   The teacher explains that while this can be done in order to create a social commentary of a text, it is often because a writer enjoys or likes the content/event/figure. The class is divided into three groups to explore a scenario in which a well-known composer has created a work based on a text, situation or figure from the past.  The composers below are suggestions.   * William Shakespeare – drawing on familiar stories that an audience would understand – *Romeo and Juliet* <https://www.rsc.org.uk/romeo-and-juliet/past-productions/dates-and-sources> * Margaret Atwood – retelling ‘old’ stories from new perspectives - *Penelopiad* <http://www.independent.co.uk/arts-entertainment/books/features/margaret-atwood-a-personal-odyssey-and-how-she-rewrote-homer-322675.html> * Shekhar Kapur – bringing to life the story of Queen Elizabeth I - *Elizabeth* <https://www.historians.org/publications-and-directories/perspectives-on-history/april-1999/elizabeth-romantic-film-heroine-or-sixteenth-century-queen> or <https://www.theguardian.com/film/filmblog/2011/sep/21/reel-history-elizabeth>   Students compose a written response to the following question: If you could bring to life a story, event or person from the past through your own creative composition, who or what would you choose to focus on and why?  Students look at the text of the poem ‘My Last Duchess’ which has been formatted so that it looks like a piece of prose fiction. Students use the text to complete a blackout poem. They explain their choice of anchor word as well as the decisions they made in order to create their original text.  The teacher provides students with a copy of the poem in its original form and reads the poem to the class. Students read information about how Browning’s interest in the Renaissance figure of Alphonso II of Ferrara led to his development of the poem ‘My Last Duchess’. Students consider how writers use their personal interests and reading experiences to shape new texts.  Students select an historical figure that might be:   * controversial * not well known to most people * a misunderstood figure.   Students conduct research on a specific moment in the life of their chosen figure to create a dramatic monologue that creatively captures the selected moment from the perspective of the individual. Students use language that reflects their interpretation of the figure’s personality.  Students compare their experiences in reading and exploring ‘Porphyria’s Lover’ and ‘My Last Duchess’ and evaluate which text is more effective in capturing their attention. Students write a response in their journals in which they compare the two texts and use textual evidence to support their decision as to which text is more appealing and enjoyable.  Throughout the teaching and learning cycle, the teacher provides opportunities for students to draft and seek informal feedback on their assessment task prior to the submission of the task. | Newspaper blackout, <http://newspaperblackout.com/>  Blackout poetry, <https://www.scholastic.com/teachers/blog-posts/john-depasquale/blackout-poetry/>  ‘Browning’s Portrait of a Renaissance Man’,  <http://www.victorianweb.org/victorian/authors/rb/duchess/pva313.html> |
| **EA11-1** responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * compose texts that integrate elements of form, personal style, language and content for a variety of audiences and purposes   **EA11-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued  Students:   * compose creative and critical texts that reflect particular values and perspectives, including their own | **Conclusion**  Students summarise their understanding of the unit’s focus areas by imagining they were publishing a textbook about reading and writing. Students design the front cover by   * selecting an appropriate title for the book * providing a quote, slogan or catchphrase about reading and writing for the cover of the book. Students may like to model their responses on other famous quotes or by writing an analogy, eg ‘Reading is to writing as is oxygen to the blood.’ * selecting appropriate images for the cover.   Students design the cover using a digital tool, such as Canva or Poster My Wall, or by sketching/drawing the cover.  These texts are displayed and students discuss the various ideas that have been developed as a result of the learning in this unit. | Online tools for book cover design:   * Canva, <https://www.canva.com/create/book-covers/> * Poster My Wall, [https://www.postermywall.com/index.php/g/book-cover-posters#](https://www.postermywall.com/index.php/g/book-cover-posters) |
| **Teacher reading list**   * Manuel, Jacqueline and Brindley, Sue (eds), *Teenagers & Reading*, Wakefield Press, 2012 * McCormick, Kathleen, *The Culture of Reading and the Teaching of English*, Manchester University Press, 1994 * Gaiman, Neil, ‘Why our future depends on libraries, reading and daydreaming’, * <https://www.theguardian.com/books/2013/oct/15/neil-gaiman-future-libraries-reading-daydreaming> * Scott, Jeremy, *Creative Writing and Stylistics – Creative and Critical Approaches*, Palgrave Macmillan, 2013 | | |
| **Reflection and evaluation**  Students submit an evaluation of the unit, focusing on the following:   * What was the best part of the unit? * Which text was the most powerful or enjoyable? * Which teaching and learning strategies were the most effective? * How would you improve the course for next year’s students?   The teacher reflects upon the unit as well as student evaluations and assesses the elements that worked well and elements that they would change for the future. | | |